Another two diagonal avenues intersect the site, radiating from the central section of the gardens on Carlton Street, to the two southern entry points. The avenue on the east side is planted with Plane trees (*Platanus* x *acerifolia*). Near the Works Depot, in the avenue's most northern extent, the trees are planted at wide spacings. This may have been a realisation of John Guilfoyle's 1916 proposal to remove every second plane tree from the South Garden Plane Tree Avenue. It is unclear when the removal was to take place. The plane tree avenue referred to may have been that in the North Garden and not the one in the South Garden. In the southern section the trees are closely spaced, forming a denser over canopy and providing a stronger sense of enclosure.

The avenue on the opposite diagonal on the west side of the gardens is planted with Grey Poplars (*Populus* x *canescens*) also reaching senescence. A replanting on the south-west side of this avenue with poplars occurred in 2006. The avenue's integrity is strongest near Carlton Street where the trees are regularly spaced and provide good canopy coverage.

4.4.5 *North Garden Boundary Trees*

The layout of the North Garden in the 1890s was primarily based on extensive avenue plantings crossing the site, with little in the way of other ornamentation. Individual specimen trees were mainly planted around the perimeter of the site, forming loose boundary plantations. The spaces between the avenue plantations remained relatively free of in-fill plantings, with expanses of turf being the primary surface treatment in these areas. This is shown in aerial photographs and plans of the area from the early to mid-twentieth century (see Appendix D). Any mixed plantings were located along the eastern, western and northern boundaries, fulfilling the role of informal boundary plantations.

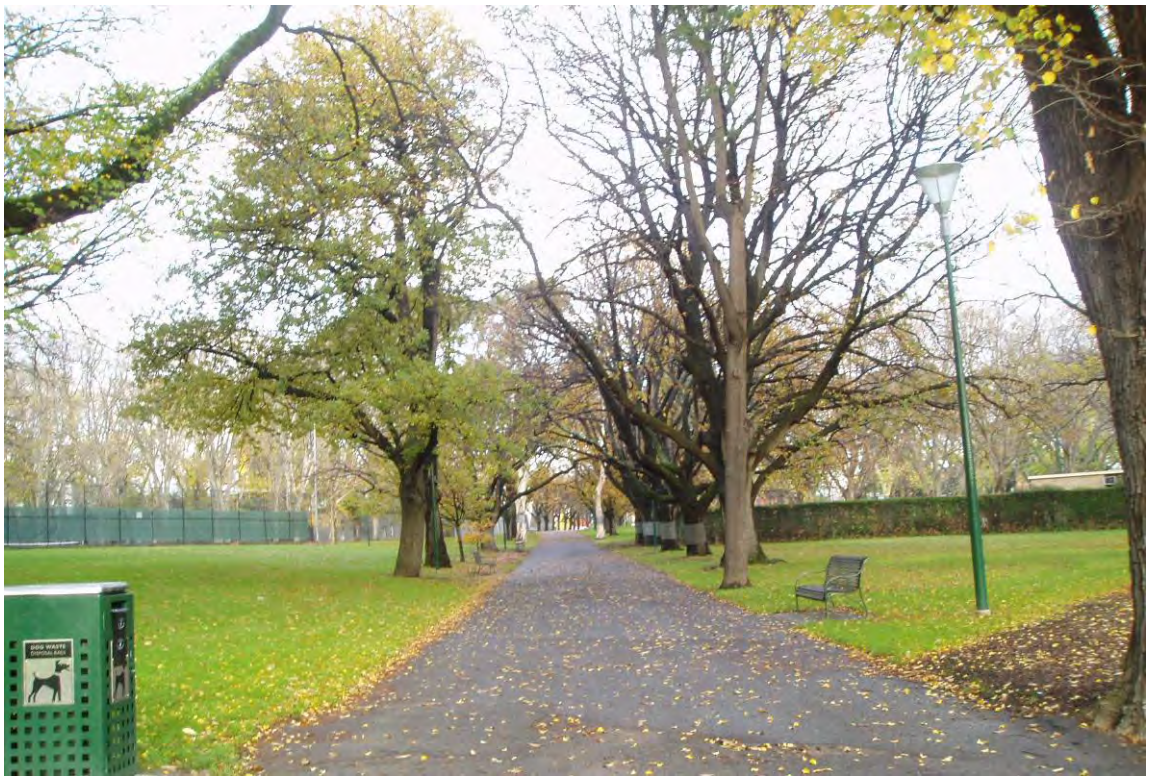

Figure 64 East-west path in North Garden.

Figure 65 Former Bhutan cypress row.

Specimen and boundary trees are located along the three outside boundaries of the North Garden, with the majority of these located on the western side. Historically the reason for this was the presence of the ornamental lake in this area up until the 1930s, which would have broken an attempt to establish a formal avenue through the area. The boundary plantings currently consist of Moreton Bay Figs (*Ficus macrophylla*), *Corymbia citriodara, poplars* (*Populus* x *canescens*, *P. nigra* `Italica') and pepper trees (*Schinus areira*) dating from the late nineteenth century development of the site, as well as more recent plantings of a smaller scale. These include sweet pittosporums (*Pittosporum undulatum*) on the western boundary.

The plantings on the western boundary, particularly the figs and common oak (*Quercus robur*) are the most cohesive and majestic of the non-avenue plantings. A notable specimen within the North Garden is the brachychiton (*Brachychiton* x *excellens*), a hybrid between *B. bidwillii* and the Queensland lace-bark tree (*B. discolor*), and is rarely seen in Melbourne.

4.4.6 *Bhutan Cypress Row*

The Bhutan Cypress Row (*Cupressus torulosa*) formerly on the north boundary of the site adjacent to the Curator's Cottage has recently been removed. This was due to impacts on the remnant iron fence. The latter is currently being repaired and will be reinstated. A replacement cypress hedge is being planted in this area of the site.

4.4.7 *South Garden Tree Plantings & Boundary Plantings*

Trees surviving in the South Gardens from the 1879/1880 plantings, associated with Sangster, include the avenue plantings (some of which have been substantially depleted) and a small but significant number of mixed tree plantings in the lawns.[111]

Early photographs of the South Garden, in the pre-1880 period, show plantings of what appear to be pines (Stone pines, Norfolk Island pines, Hoop pines, Canary Island pines), cypress, Blue Gums and also Lombardy Poplars,[112] most of which are absent from photographs taken during the period of the 1880 Melbourne International Exhibition, suggesting they were removed by Sangster. Most histories in fact report that Sangster removed a large number of trees established on the site by Hyndman and Hodgkinson, and moved others to fit the new scheme.

The pair of Funeral cypress (*Chamaecyparis funebris*) near the western end of the Royal Exhibition Building façade is believed to date from the plantings for the 1880 Exhibition.[113] Although assessed by the National Trust as being planted at around the turn of the century, the size of these specimens when compared with others planted throughout Melbourne at that time suggests a much earlier planting date.

Sangster's planting choices along the avenues were often informal or unusual, for example mixing bunya pines (*Araucaria bidwillii*) alternating with bristle-tip oaks (*Quercus acutissima*) on the path in the east of the Garden. The mix of cedars (*Cedrus deodara*) with hoop pines (*Araucaria cunninghamii*) along the north-west south-east diagonal path in the west of the Garden is also unusual, although it has recently been noted that the cedars are not thought to date from the 1880 plantings, while the hoop pines are more likely to be associated with Sangster.[114] The massive Moreton Bay figs (*Ficus macrophylla*) scattered throughout the South Garden are likely survivors from the 1880s period of development.

The three radiating paths forming the *patte d'oie* are more formally laid out and most likely to be genuine 1879-80 plantings. The central plane avenue, which has already been discussed, is the dominant feature within the South Garden. The path radiating to the south-west was planted with elms (predominant mature species is *Ulmus procera*) and was a sparsely spaced avenue intended to provide a framing effect to the path without constraining side views to the lawn areas; there were also sculptures along the paths. More recent plantings at closer intervals alter this aspect of the design.[115] The path on the opposite diagonal, radiating to the south-east, is lined by a more regular row of London Planes (*Platanus x acerifolia*), Araucarias, and grey poplars (*Populus* x *canescens*), although it has been noted that the poplars may post-date the 1880 scheme.[116]

The grey poplars on the Rathdowne Street frontage appear to vary in age, and the plantings on Nicholson Street are a mixture of many different taxa. An avenue planting of predominantly common oak (*Quercus robur*) along the southern boundary, some of which are thought to date from 1880 based on their size,[117] has been broken up by tree removals and is difficult to read as a uniform element, particularly with occasional occurrences of Dutch elm along the avenue.

Specimen trees are either the same taxa as used in avenue plantings, for example Dutch and English elms and oaks, or species not used en masse, such as Moreton Bay Figs (*Ficus macrophylla*). An interesting lawn grouping of trees is in the south-east corner, where there are three mature English elms and three Canary Island pines (*Pinus canariensis*) planted as two adjacent copses. It has also been noted that, based on the 1880s images, a significant

design feature in the grouping of trees from east to west (in panorama) included on the east side groupings of English elms, Hoop pines, Canary Island pines and English elms again (not all of which remain); and on the west side a circle of Lombardy poplars, alternate rows of Lombardy poplars and English elms along Rathdowne Street, another group of English elms and Blue gum.[118]

With the passing of time there are a number of gaps opening up in the tree strata of the South Garden. There is also evidence of poor arboricultural management techniques, and the introduction of new species inappropriate to the period of the site, such as a golden elm (*Ulmus glabra* 'Lutescens') in the south-west, a tree more strongly associated with the inter-war period. Many of the more recent twentieth century plantings are conspicuous for the lack of sensitivity in selection of taxa appropriate to the character of the South Garden. Some trees in the South Garden are also associated with the original layout of the site as designed by La Trobe Bateman and developed by Hodgkinson.

4.5 Carlton Gardens & Exhibition Reserve: Hard Landscape Elements

4.5.1 *Layout & Path System*

The original path system proposed in the 1874 plan of the gardens derives from the 1850s plan put forward by La Trobe Bateman. Hodgkinson's 1874 plan reveals a carefully contoured informal but symmetrical scheme with a major east-west boulevard parallel with Moor Street (now Carlton Street). At the centre of the park the Dolphin Fountain provided the focus for four curving paths. A curving path system followed the perimeter of the park and was linked by short paths to ten entry points, located at each corner and at links to streets opposite.

Reed and Barnes' 1880 plan obliterates much of the proposed scheme by building over the northern half of the garden, yet even here remnants of the earlier plan remains with the east-west boulevard, the eastern and western boundary pathway and some limited remnants of other paths still present. In the South Garden the proposed path layout was retained in part with curvilinear paths around the park margin and diagonal curvilinear paths from the Spring Street entry to both the east and west. Over this, a strongly geometric path system was established emanating from the Hochgürtel Fountain. These paths extended to the east and west, due south to opposite Spring Street (this was to become the *Grand Allée*) and to the Rathdowne and Nicholson streets junctions with Victoria Street, to the south-west and south-east respectively.

In the South Garden, the 1879 design remains as the dominant component of the path system and reflects the plan for the garden proposed by Reed and Barnes. However, the removal of small landscape areas near the Rathdowne/Victoria Streets corner and the addition of a diagonal north-east/south-west path across the garden from near the Rathdowne/Victoria Streets corner to the middle of the eastern half of the garden, represent changes. The paths are all surfaced with asphalt and are generally 4.5 to 5.5 metres wide, though the intrusive diagonal path is narrower and lacks a formal edge. At the eastern boundary, the east-west path parallel with the Royal Exhibition Building was extended to Nicholson Street prior to 1888. Tarring of the paths may have occurred after the 1880 Exhibition.

In the North Garden, most of the early path layout was obliterated by the 1888 Exhibition, although the east-west path at the north is a notable exception. The paths predominantly

relate to the 1890s reclamation of the site. The original east-west path parallel to Carlton Street has been modified, presumably when the Curator's Lodge was built, deflecting the path to the south-west.

4.5.2 *The Hochgürtel Fountain*

The purpose of the fountain (Figure 67) was to provide a focus to the southern façade of the Exhibition Building, as this was the formal, and main entrance. The fountain was named after Mr Josef Hochgürtel of Cologne, Germany who won the design competition.[119] While the fountain initially faced critical derision from some sources, notably the Melbourne *Argus*, there was a wider recognition that the fountain harnessed the romance of water for the benefit of the community, and specifically reminded visitors of 'the power and grandeur of Melbourne's great water supply, the Yan Yean'.[120] A description of the fountain appeared in the *Australian Sketcher*. It was thirty-four feet high, rising out of a basin sixty feet in diameter and constructed of 'the best Portland cement on a strong framework of stone and iron'. The Hochgürtel Fountain was extensively restored in 1995 by the City of Melbourne with Andrew Patience of Reuben Studios and Mulholland Decorators being the contractors and many of the minor sculptural elements were recast.

4.5.3 *The Westgarth Fountain*

The history of the Westgarth Fountain (Figure 68), which was installed for the 1888 Exhibition, is addressed in Chapter 2. It originally occupied a prominent position in front of the porch to the eastern nave, and was restored and reinstated in the 1990s to a position close to the Nicholson Street pavement because of the need for vehicular access to the East entrance to the Exhibition Building.

Figure 66 Late 1940s oblique aerial photograph, illustrating the avenue and path network. Source: Airspy series, State Library.

Figure 67 The Hochgürtel Fountain.

Figure 68 Westgarth Drinking Fountain.

Figure 69 The new Grollo Fountain.

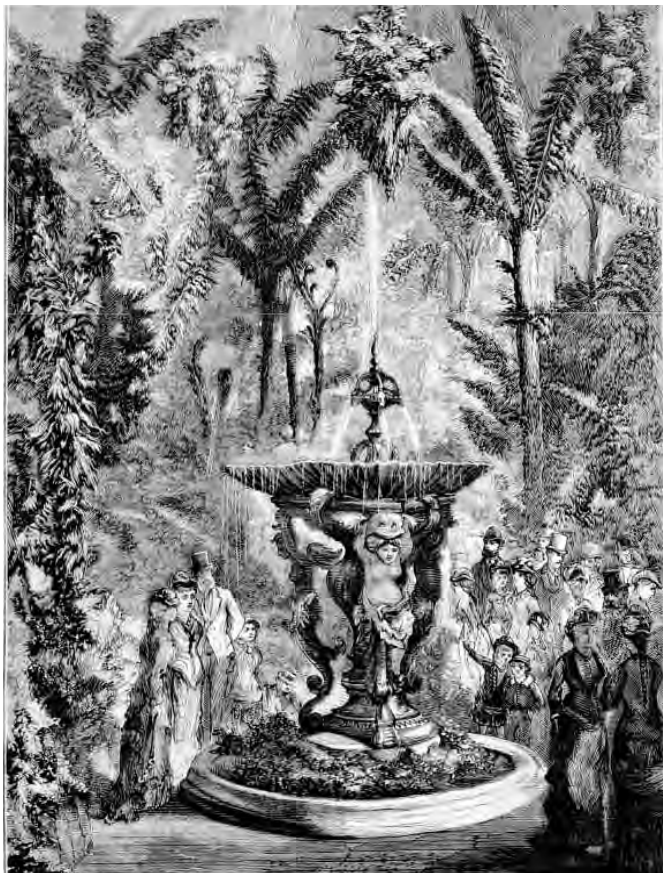

Figure 70 View of the fernery, containing the fountain later known as the French Fountain.
Source: State Library of Victoria Picture Collection.

Figure 71 The French Fountain located in the East Forecourt.

4.5.4 *The Grollo Fountain*

A modern fountain donated by the Grollo family in 1980 (Figure 69), replaced a previous circular fountain and was installed in front of the new Melbourne Museum building to the north of the West Forecourt following the Museum's completion.

4.5.5 *The French Fountain*

In contrast to the South Circle which contained the Hochgürtel Fountain, the East Circle at the Nicholson Street entrance was established as a sculpture court with a smaller fountain, known as the French Fountain, at its centre. This fountain dates from the 1880 Exhibition; it was later replaced by a fountain which was originally installed in the ferneries (for both exhibitions). This fountain, which is illustrated at Figure 70, was relocated to the Eastern Forecourt and refurbished in the early 1900s and was considered to be 'a much more elegant model' than the original 1880 fountain in this location.[121] Elizabeth Willis describes the current French Fountain as follows:

> Three putti, winged children with dolphins on their heads, surround an urn which supports giant clam shells. There is an elegant acanthus leaf column that demonstrates the skill of nineteenth century craftsmen in the use of bronze for ornamentation.[122]

4.5.6 *Colonial Square*

In the late 1880s, the city was celebrating its status as 'Marvellous Melbourne', the most dynamic city of the southern hemisphere. Life assurance companies, aware of the affluence of the city, were expanding into Melbourne at the same time.

Figure 72 Colonial Mutual Life Assurance Society Limited, c.1950 and Colonial Square. Source: www.museum.vic.gov.au/colonial.

In 1890, the Equitable Life Assurance Society of the United States of America, extended its business into Melbourne and purchased a rectangular block of land on the corner of Collins and Elizabeth Streets. The block had been sold at the first land auction in June 1837. It was eventually known as 330 Collins Street. The Directors of the Equitable Life, in the spirit of the land and economic boom of the 1880s, wanted to erect 'the grandest building in the Southern Hemisphere', clearly reflecting the status of both the company and the city. Edward E Raht designed the building, and the contractor was David Mitchell (refer 2.11.5). The foundation stone was laid on 6 March 1893. Raht chose an 'Americanised Renaissance' style for the building, in keeping with the owners of the site. Innovative construction techniques were required for the seven storey building which rose to the height of 138 feet (42 metres). Once completed, the building dominated the streetscape.

Grey granite, quarried at Harcourt, near Mt Alexander (later Castlemaine) was used for most of the construction. However, pink granite from Cape Woolamai on Phillip Island was incorporated into the grand archway forming the entrance to Collins Street. Above the entrance was mounted bronze statuary, now outside the Baillieu Library at the University of Melbourne. A giant order of Corinthian columns was located between the third and fourth floors of the building. The Equitable Life Assurance Company occupied the site until 1923 when it was sold to the Colonial Mutual Life Assurance Society.

By the 1950s the maintenance of the building became a financial burden and, it was demolished in 1959. At the time, the building was not considered to be worthy of preservation; this occurred in an era of Melbourne's history when many of the finest buildings were demolished within a context of the Melbourne City Council's view of progress. Many of the original granite blocks of the Colonial Building were purchased privately, and some survived until 2000 when Museum Victoria acquired 25 of them and subsequently installed them (as 'Colonial Square') on the east side of the new museum.

The blocks are intended to give an indication of the scale of the construction and the superb workmanship that went into the stonemasonry. Most of the blocks on display are sourced to a particular feature: six pieces forming the northern cluster are from the upper floors of the building, the central cluster is made up of random pieces; and pieces of pink Cape Woolamai granite, from the portico, form the southern cluster. Named Colonial Square, the installation was largely sponsored by the Commonwealth Bank who took over Colonial Mutual when it

was de-mutualised in 1996.[123] An interpretative panel indicates their former location on the building.

4.5.7 *Ornamental Lakes*

North Garden

An ornamental lake was established in the north-west section of the Carlton Gardens under the direction of Clement Hodgkinson in the 1870s. The lake featured a small island at its centre. This was one of a number of adaptations made by Hodgkinson to La Trobe Bateman's 1857 plan. The siting of the lake at a high point in the Garden is thought to suggest it may have been used for irrigation purposes, as well as ornament.[124] Although the 1888 Exhibition temporary buildings occupied almost the entire North Garden, and the size and boundary changed of the lake was changed at various times, the lake survived essentially intact until 1923 when it was paved with asphalt and converted to a children's wading pool. The pool was then filled during the 1960s to accommodate the children's traffic school (also since removed, see Section 4.5.14 'Playgrounds' below).

South Garden

Two other lakes were established within Carlton Gardens for the 1880 International Exhibition. They were located in the South Garden as feature elements within the grounds. The most northerly of these was established on the eastern side of the South Garden, just below the main promenade in front of the Royal Exhibition Building. The lake was created as a useful treatment for a quarry that would otherwise have had to be filled in. Sangster's plantings around the lake relied heavily on foliage texture, where extensive use of bold foliaged taxa was made, such as cabbage trees (*Cordyline australis*), New Zealand flax (*Phormium tenax*) and other species. The lake, like most areas of the South Garden, was encircled by an internal iron picket fence. It is not known exactly when the eastern lake in the South Garden was truncated significantly; it appears on plans as early as 1941 in its present, smaller form (Figure 73). It is likely that the basalt pitcher edge was introduced at this time. The view from the lake created an additional and enticing vista to the Exhibition Building.

The second lake was created on the west side of the South Garden, and was of a similar, informal style to the lake to its east. The layout of the western lake appears to be faithful to the original design, although it is perhaps slightly smaller in size. It is assumed Sangster was responsible for the design of this lake, which, unlike the other lake in the South Garden, was purpose built. The layout of both was an expression of Sangster's love for the picturesque, which, contrasted with the formal path system designed by Reed and Barnes. The western lake has a closer relationship with surrounding trees, and for that reason is a more intimate and shady space (Figure 74). Much of the textural planting established by Sangster around the lakes has been removed and the presentation of the lakes is more formal. Both lakes are edged with basalt pitchers, and feature small islands. The western lake features an overflow chute on its southern side, which appears to be a later addition. The truncation of the eastern lake has altered its relationship with the surrounding vegetation. For example, two large Moreton Bay figs that would have once spread over the eastern side of the lake now provide shade to a lawn area. The island in the eastern lake is overgrown by (what appear to be) self-sown oaks and Danubian reeds (*Arundo donax*), which provide a softening element to the scheme.

Figure 73 The east ornamental lake in the South Garden.

Figure 74 The west lake in the South Garden.

4.5.8 *The Curator's Lodge*

The lodge was designed in 1890 by the Public Works Department and was completed in 1891. Initially known as the Caretaker's Lodge, it replaced an earlier lodge building which was demolished during the 1888 Exhibition. John Guilfoyle was appointed the Curator of Parks and Gardens in 1891 and resided there until 1909 (Figure 75).

The Curator's Lodge is located in the north-west corner of the North Garden. It is sited in picturesque gardens and dwarfed by a large willow tree. Of particular note are the remnant wrought iron perimeter fence along the Carlton Street boundary and the low iron palisade fence and gates separating the lodge from the gardens.

The house is a single-storey, double-fronted Victorian red brick residence with asymmetrical façade and early Edwardian/Arts and Crafts stylistic features. The original building consisted of five rooms on an L-shaped plan, with a three-roomed outbuilding. The high-pitched gabled roof is clad in square slates and features toothed, terracotta ridge capping and numerous gabled roof vents. The roof is penetrated by two heavy, corbelled red brick chimneys and the brick gable ends have timber fretwork screens. A similarly detailed gable sits above a projecting porch entry and the main roof has a broken back form over an arcaded loggia with segmental arches.

The façades feature heavily moulded, rendered dressings at plinth, sill and head level which have been painted and the brickwork is tuck-pointed in black. The front projection has an oriel bay with tripartite window and three-light highlights. Highlights have rose-coloured cathedral glass. Windows are timber-framed, double-hung sashes and some are paired. Most have full height timber-framed insect screens that appear to be a later addition or have been altered. The front door is four paneled timber and is half-glazed with later obscure glass. A fanlight has clear glass and original hardware. There is a later steel security screen door. The front verandah is edged with dressed bluestone and floored with later concrete. An original beaded timber ceiling is extant and has been painted.

The original rear verandah has been enclosed with weatherboard and a later pergola structure added. An addition to the east of the lodge is clad in weatherboard and has a low pitched skillion roof clad with corrugated galvanized steel.

A single-storey, red brick outbuilding of three rooms was built at the same time as the original lodge. The main room appears to have been used as a wash house and two smaller rooms contained the privy and possibly a firewood store. It is of a rectangular plan with a gabled roof and was detailed to match the house in every way. The entry to the building is through an arch in the style of the lodge loggia. The floor is paved with red brick however the raised privy floor is concrete. The windows are timber-framed casement sashes and one of a pair of timber gates divides the space. To the south of the outbuilding is a weatherboard clad single garage with mono-pitched roof clad with corrugated galvanized steel.

Internally the lodge is in good condition and substantially intact. Carpet covers timber floors, the walls are set plaster and the square set ceilings are mostly set plaster with building paper over. Timber joinery to most rooms is Edwardian in style and one original timber fire surround and mantel exists. New fixtures and services have been installed throughout. The lodge was renovated in 1995 for office use and then repainted in 1998 when it reverted to a residence. In this time the slate roof has been repaired and relaid, using the original and replacement slates.

4.5.9 *Cast Iron Palisade Fence & Bluestone Plinth*

Originally, the Carlton Gardens were surrounded by a timber picket fence, though this had become dilapidated by the time of the announcement of the 1880 International Exhibition. A cast iron palisade fence was constructed to enclose the Carlton Gardens prior to the opening of the Exhibition in 1880. Only one length of the original fence remains in place (Figure 76).

Located in the north-west corner of the gardens, this length of fence may have survived because it formed the boundary to the Curator's Lodge in that part of the garden. What remains includes a pedestrian gateway and a single post to major gates to the gardens. End posts to the fence were square, in between were angled palisades both with a three-pointed finial at their top and a pattern of circles within a double iron tie bar. Set upon a tooled basalt base plinth, the fence was broken at entry points where cast iron posts and ornamental gates were erected. They were presumably to the design of the Public Works Department Architect John James Clark, as these gate posts were later registered in Clark's name in 1882. They were reproduced and used to provide the entrance to the Prince's Park, Maryborough in 1885.

The fence was manufactured by Johnson and Co. of Melbourne. The presence of the enclosing fence was a great boon to the security and revenue achieved by the Exhibition, however, the fence was expensive to maintain and repair. By the 1920s, garden traditions changed, and it became fashionable to open up public gardens, a notable reversal of the earlier fashion of enclosure. The fence around the greater part of the Carlton gardens was removed in 1927, much of it to be re-erected around the perimeter of the Genazzano College, Cotham Road, Kew. Other portions of the Exhibition fence were relocated to the Alexandra Parade boundary of Melbourne High School, South Yarra, to 'F' Gate next to the National Herbarium at the Botanical Gardens,[125] and to other unknown destinations.

Figure 75 The Curator's Lodge.

Figure 76 The remnant section of the 1880 iron palisade fence.

Figure 77 Internal garden bed fencing in the North Garden.

4.5.10 *Internal Garden Bed Fencing*

Internal garden bed fencing has been used within the Carlton Gardens since the 1870s, and is shown on photographs from this period. Fencing of garden beds was a common practice in Victorian parks and gardens, when carefully tended shrubberies were viewed like museum exhibits. Fences were used to prevent trampling and stealing of shrub and flower displays and were moved around the gardens as required. Obsolete and old fencing was also reused as tree guards. The fencing appears to have been extended for the 1880 Exhibition, with two types apparently in use; a curved top, overlapping style, and a simpler, modular iron picket style. Internal fencing was retained within the site after the removal of most of the perimeter fence, at least until the 1940s. Internal fencing within the North Garden remains today. Two small sections of internal garden bed fencing are extant in the North Garden. The fencing is of the modular, iron picket variety. The fencing is located around the internal perimeter of the Curator's Cottage and was most likely erected in this area following its construction in the 1890's. A second section of iron fencing is located around a garden bed to the south near the Rathdowne Street frontage. Both sections appear to be in good condition, with only a few missing or bent pickets. The fences are painted green.

4.5.11 *Melbourne Peace Garden*

Of recent origin, the Melbourne Peace Garden was planted by the 14th Dalai Lama of Tibet on 5 May 1992, during his visit to Melbourne and assisted by Victorian school children. It is located in an open area of lawn in the south-west of the South Garden, below the western lake. The design was by Paul Bangay and the garden has subsequently been reduced in size. The Peace Garden consists of a central Bodhi tree (*Ficus religiosa*) set within a lawn surrounded by individual shrubs including lion's ear (*Leonotus leonurus*), buddleia (*Buddleia davidii*), sleepy mallow (*Malvaviscus arboreus*) and Japanese snowball tree (*Viburnum plicatum* 'Mariesii') all enclosed within five linear beds of Camellias (*Camellia japonica*). These beds form an enclosing circle.

4.5.12 *Works Depot*

It is not known exactly when the service facilities for both the North and South Gardens were consolidated on the site of the old fire yard in the North Garden, although it is believed to have been during the 1960s. A works depot for the South Garden had occupied the corner of Rathdowne Street and Victoria Parade until the 1960s. The move involved the construction of a cream brick depot building (Figure 78) and associated structures together with an enclosing wire mesh fence. The MCC's Architecture Office probably designed the building. Access to the site is at the mid-point of the western boundary fence.

An enclosing wire mesh fence separates the depot from the gardens and is augmented by a clipped hedge of privet (*Ligustrum ovalifolium*). Inside the hedge is internal garden fencing, marking the boundary of the original fire yard.

4.5.13 *Tennis Courts & Pavilion*

Four tennis courts and a timber pavilion were constructed on the east side of the North Garden in 1924. The original scheme consisted of two courts and a small changing pavilion. The pavilion was extended in 1927 with the construction of a small buffet/kiosk and verandah on the building's south side. By 1941, another two tennis courts had been added on the south side of the area. Four courts are surfaced with synthetic material.

Figure 78 The works depot in the North Garden.

Figure 79 The tennis court pavilion, north and east elevations.

Figure 80 Former west playground (has been removed).

The pavilion is of weatherboard and cement sheet construction, with a low-pitched, gabled corrugated iron roof. The verandah on the northern side of the building has been enclosed by cement sheeting, with windows on the north face overlooking the courts. The building is very similar to a tennis pavilion located in the Flagstaff Gardens, and is probably a standard City of Melbourne design for the period.

4.5.14 *Playgrounds*

Playgrounds have been located in the North Garden since at least 1922 when a playground was erected adjacent to the former ornamental lake designed as part of Clement Hodgkinson's alterations to the Carlton Gardens. Until recently, a playground (known as the 'West Playground', see Figure 80) was located in the vicinity of the lake, which as noted above was paved with asphalt in 1922, served as a wading pool until the 1960s, and was then converted into a children's traffic school (i.e. a series of paths and small-scale structures on a layout designed to be used by children on bikes, etc).

The traffic school consisted of a perimeter asphalt path that roughly followed the shape of Hodgkinson's early lake, and a number of internal paths. The sunken nature of the area also reflected the lower contours of the former lake and wading pool. The site was later redeveloped with the playground, which included climbing equipment, slides, etc, but has now been removed.

Figure 81 The East (Junior) playground.

Figure 82 The half basketball court.

The East Playground remains and is located in the south-west corner of the North Garden, immediately adjacent to the new museum complex. The site is defined by a timber edge and a wood chip mulched surface (Figure 81). The play equipment consists of painted steel tube swings and slides, which appears to be refurbished equipment of a 1950s or 1960s origin. A small playhouse of more recent origin is also located in the area.

An earlier playground near the site of the East Playground was removed for the construction of the Children's Welfare Centre in the 1950s. However, the demolition of the Centre has allowed for the playground to be relocated on the site.

4.5.15 *The Half Basketball Court*

The half basketball court is located on the west side of the North Garden, immediately adjacent to the new Museum complex. The court is paved in bituminous concrete. A single ring and backboard are sited at the northern and southern end. The basketball court is a late twentieth century introduction to the North Garden (Figure 82). It was probably associated with the Children's Welfare Centre that was sited in this area until recent times.

4.5.16 *Toilet Blocks*

Toilet blocks have been located within Carlton Gardens since the 1940s. Early plans of these and subsequent structures show large, brick complexes of a fairly utilitarian design. These have been replaced in recent years by smaller decorated cast metal facilities. A toilet block has been erected on the Rathdowne Street frontage of the North and South Garden respectively (Figure 83). The structures are constructed of cast metal panels with a decorative motif and lattice upper openings, and enclosed by a galvanised iron roof. They provide male, female and disabled facilities. The design is based on cast iron urinals found within Carlton and Melbourne, which were constructed at the turn of the century and can still be discovered in some areas. The new toilets are a standard City of Melbourne design.

4.6 Other Gardens Furniture

Drinking fountains appear in a 1930s photograph of the main avenue. They appear to have a cast iron base and enamelled basin, and were probably manufactured by Danks and Co. The current fountains, with the exception of one earlier fountain on a concrete base in the South Garden are of recent origin and are to City of Melbourne standard design.

The North Garden contains two drinking fountains, one along the main path from the north-west corner, the other along the north-east. It is contemporary in design and has a steel frame with unpainted timber battens forming the base and a stainless steel bubbler and bowl. Four drinking fountains are located in the South Garden, three of which have the same design as the North Garden fountain and one of which has a stainless steel bowl and bubbler on a textured concrete base.

4.6.1 *Seats*

A photograph of the Dolphin Fountain (prior to 1879, see Figure 3, Appendix F) appears to indicate a seat on the path adjacent[126] and other records indicate that many different types of seats were used throughout Melbourne's gardens prior to 1870, none of which remain today. Some seats installed after 1920 were probably manufactured by Monier and appear

to have a cast concrete frame with wide painted timber seat and back slats. Seats are located frequently along all paths throughout both the north and south sections of the gardens. Frames are made up of flat bar section, curved to form arm rests and seat support and the seat is of narrow, unpainted timber slats fixed with galvanized bolts. Seats are fixed to a concrete pad. They are a type seen in many of the City of Melbourne gardens. A second type of seat is located adjacent to the Nicholson Street entry to the promenade. These seats have an ornate cast iron end and narrow timber slats to a curved seat.

4.6.2 *Picnic Table & Benches*

One picnic table and bench set is situated in the North Garden beneath a rare Red Apple (*Acmena Ingens*). It is of wood construction and set on a concrete base.

4.6.3 *Lighting*

The first gas lamps were erected along the main east-west path in the early 1860s.[127] Ordinarily all the gardens were poorly lit, and only those people who wished to go undetected or en route elsewhere were to be found in them at night. For the visit in 1867 by Prince Alfred, the Duke of Edinburgh the gardens were specially lit and decorated.[128] Lamps with cast iron bases and finials and three spherical lamp shades are evident in photographs of the main avenue prior to the 1880 Exhibition. None of the earlier gas lamps or pillars is in existence today. Lights are located frequently along all paths throughout both the North and South Gardens. Contemporary conical patterned glass shades with steel cap and fin-shaped trim are fixed to tapered powder-coated steel posts on a concrete pad footing.

4.6.4 *Rubbish Bins*

Standard City Of Melbourne rubbish and recycling bins are located near the main path junctions and around the playground area.

Figure 83 The toilet block, Rathdowne Street.

Figure 84 Contemporary drinking fountain, South Garden.

Figure 85 Typical garden seat, South Garden.

Figure 86 Light, South Garden.

Figure 87 Contemporary signage on Victoria Street, South Garden.

4.6.5 *Signage*

A small amount of earlier signage throughout the gardens appears to be of the inter-war period. The current signage is predominantly to standard City of Melbourne specifications for public signage throughout Melbourne's public gardens and is of very recent installation. Most signage throughout both the North and South Garden is of recent origin (1990s). It is generally of powder-coated steel panel construction of various sizes with painted lettering and graphics. Some earlier signage is still extant and has painted galvanized steel pipe posts with painted timber signs, or in the case of a *Parks and Gardens Act* sign in the south-west corner of the South Garden, an engraved steel sign.

More recently, to promote the World Heritage Listing, grey steel interpretative signs have been erected in the Exhibition Reserve.

4.7 Melbourne Museum Building

The Melbourne Museum building is located to the north of the Royal Exhibition Building, with the Museum Plaza sited between the two structures (Figure 2). It is a three-storey above ground structure, with back-of-house facilities and substantial underground space including a two-level car park. It accommodates approximately 16,000 square metres of public space and 10,000 square metres of staff and collections storage areas. The building is cruciform in plan, with the entrance located directly opposite the northern portal of the Royal Exhibition Building. The setback between the Museum and the north façade of the Royal Exhibition Building is approximately 40 metres, allowing for an area of open urban space. The entry foyer to the Museum leads to a large outdoor sheltered exhibition space, with a blade-like roof that rises to the north, on axis with the dome of the Royal Exhibition Building. An east-west circulation spine runs through the building, linking the various galleries and public facilities.

Melbourne Museum is designed as a cluster of parts rather than to be comprehended as a singular, monumental building. Each volume has a different surface treatment, in most cases relating to the function or attraction housed within; a grid-structure also groups the different elements into a unified whole. On the northern boundary the forms reduce in size to soften the impact of the Museum where it meets the Carlton Gardens. The Museum building is also ringed by five courtyard spaces. These enhance the sense of the building's context and location in a parkland setting, and also enable visitors to pause in their engagement with Museum exhibits.

The materials used across the building include glass, metal and concrete. The southern façade opposite the Royal Exhibition Building is a glazed curtain wall, which reflects the Royal Exhibition Building and allows views to the historic building from a range of vantage points within the Museum. At night, specialised outdoor lighting highlights the major elements of the building and reinforces the main axes.

Figure 88 Eastern courtyard of Melbourne Museum.
Source: Reproduced from *Architecture Australia*.

Figure 89 View of Melbourne Museum from the western edge of the Carlton Gardens.
Source: Reproduced from *Architecture Australia.*

5.0 ASSESSMENT OF SIGNIFICANCE

5.1 Introduction

The following assessment of significance of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens has been compiled through the integration of four major studies of this site, together with a revised physical survey of the building and gardens, and additional comparative and architectural analysis and assessment.

5.2 Assessment Criteria & Methodology

5.2.1 *Introduction*

The significance of the Royal Exhibition Building, Forecourts and Carlton Gardens has been assessed against the criteria used by the World Heritage Convention, Australian Heritage Commission and that used by the Victorian Heritage Council. In assessing significance, the methodology used by Dr Jim Kerr has been referenced.[129]

5.2.2 *World Heritage Convention & World Heritage List*

The World Heritage Convention is the common name given to the international treaty called the *Convention concerning the Protection of the World Cultural and Natural Heritage*, which was adopted by The United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1972. The purpose of the Convention is to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity.[130]

The World Heritage Convention sets out criteria, which must be addressed when considering whether a place is worthy of inclusion on the World Heritage List. An assessment against the following World Heritage criterion was carried out as part of the nomination by the Commonwealth Government of the Royal Exhibition Building and the Carlton Gardens for inscription on the World Heritage List:

> *Criterion ii: exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.*

The Royal Exhibition Building and Carlton Gardens was inscribed in the list on 1 July 2004. The citation includes a statement of significance (refer Section 5.4.1), a brief description and justification for inscription:

> Brief Description
>
> The Royal Exhibition Building and its surrounding Carlton Gardens were designed for the great international exhibitions of 1880 and 1888 in Melbourne. The building and grounds were designed by Joseph Reed. The building is constructed of brick and timber, steel and slate. It combines elements from the Byzantine, Romanesque, Lombardic and Italian Renaissance styles. The property is typical of the international exhibition movement which saw over 50 exhibitions staged between 1851 and 1915 in venues including Paris, New York, Vienna, Calcutta, Kingston (Jamaica)

> and Santiago (Chile). All shared a common theme and aims: to chart material and moral progress through displays of industry from all nations.
>
> Justification for Inscription
>
> Criterion (ii): The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the 19th and early 20th centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas.

The site was inscribed on the World heritage List for Criterion (ii) alone.

Nomination

The nomination also included the following criteria:

> *Criterion iv. be an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.*

The nomination notes that the Royal Exhibition Building in its garden setting is an outstanding example of a type of building – international exhibition buildings – that illustrate the development of an international industrial economy and society in the late nineteenth and early twentieth century.

> *Criterion vi. be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance (the Committee considers that this criterion should justify inclusion in the List only in exceptional circumstances and in conjunction with other criteria cultural or natural).*

The nomination notes that the Royal Exhibition Building and Carlton Gardens is directly and tangibly associated with the international exhibition movement and its expression of nineteenth century ideals and beliefs about progress and industrialisation. These ideas and beliefs are of great historical – and contemporary – significance. They were integral to the development of an international economy and shared belief systems. The ideas encapsulated and promoted by the movement have had global impacts across societies and cultures, and therefore have outstanding universal significance.

5.2.3 *National Heritage*

The Australian Heritage Council sets out nine criteria for places of National Heritage significance. The Royal Exhibition Building and Carlton Gardens was included in the National Heritage List in July 2004, meeting five of these criteria (see Section 5.4.2 below).

5.2.4 *State Heritage Criteria*

The Royal Exhibition Building and Carlton Gardens is included on the Victorian Heritage Register, to the extent of all of the buildings and structures including the Royal Exhibition Building, Curator's Cottage, Hochgürtel Fountain, French Fountain, Westgarth Drinking

Fountain, Stawell Sandstone Sample, palisade fence and gate, remnants of bluestone base to palisade fence and the iron rod fence. All of the landscape features including the pathways in the North and South Gardens, and the lake and island in the South Garden. The Royal Exhibition Building, designated as building H1501, was gazetted on 28 May 1998. In 2002 the registration was extended to include the Carlton Gardens. Following inscription on the World Heritage List, the Royal Exhibition Building and Carlton Gardens were recorded as a World Heritage site on the Victorian Heritage Register in accordance with the Victorian *Heritage Act* 1995, Section 19. The Victorian Heritage Register citation (including the statement of significance and extent of registration) is reproduced at Appendix A. See also Section 5.4.3.

5.2.5 *Local Heritage Criteria*

At the local level, the Royal Exhibition Building and the Carlton Gardens have been assessed using the *Register of the National Estate* criteria. On this basis, a number of structures and other elements which are significant at the local level only have been identified and are described in the following sections. The site is also included in the City of Melbourne Schedule to the Heritage Overlay as HO69. See also section 5.4.4.

5.3 Influences, Antecedents & Comparisons

5.3.1 *Introduction*

The Royal Exhibition Building and Carlton Gardens may be compared with only very few extant similar exhibition sites in garden settings in Australia or the world. Aspects of particular significance to the site include the garden setting, appropriate for the mid-nineteenth century when gardens were considered an essential aid to the health and welfare of society. The gardens retain historical associations with the original designer, Edward La Trobe Bateman, as well as Clement Hodgkinson, William Sangster and John Guilfoyle. These notable Australian garden designers, and their particular philosophies, have also left their mark on the Carlton Gardens. The location of the already established gardens met the needs of the Commissioners of the Exhibition who wished to emulate certain aspects of the London Exhibition of 1851. Victoria's ongoing rise to wealth and prosperity, and its recognised status as an emerging and powerful modern metropolis, were pivotal to the decision to employ one of the foremost architects of the period to build the monument to prosperity and to the exhibition age that the Royal Exhibition Building has become famous for.

5.3.2 *Creation of Melbourne Parks & Gardens*

The Carlton Gardens form part of the ring of public reserves that surrounds the City of Melbourne. This parks system was devised from the early 1850s,[131] and follows a pattern popular elsewhere in developing cities of the world at this time (for example, such as in the USA). These parks are considered the greatest surviving public gardens in both Victoria and Australia.[132] The inner parks include the Flagstaff, Carlton, Treasury, Fitzroy, Alexandra and Queen Victoria Gardens, in addition to the Royal Botanic Gardens and Kings Domain. These gardens all cater primarily for passive recreation. An outer group of parks includes Royal Park, Yarra Park, Princes Park, Fawkner Park and Albert Park, all of which cater for both passive and active recreation.

In design and layout, the Carlton Gardens is one of the more formally executed of the parks around Melbourne, together with the Fitzroy and Treasury Gardens. The Gardens has the

most dominant built structure in terms of landscape design apart from the Shrine of Remembrance and its environs, which has an impact at a larger scale due to the length of its visual axis that extends along Swanston Street across the extent of the CBD and along St Kilda Road. Other parks and gardens are characterised in their visual framework and approach by picturesque models of landscape, such as at Government House in the Domain.

All of Melbourne's major parks are characterised by mature trees and avenues in a predominantly lawn setting. The Fitzroy, Treasury and Carlton Gardens in particular are considered the most visually impressive for their dominant avenues. In terms of notable tree plantings and species, the Carlton Gardens has the largest and probably oldest major avenue plantings of London Planes (*Platanus acerifolia*) in Victoria (c.1879); London Planes elsewhere (e.g. Alexandra Avenue and St Kilda Road avenues) tend to date from the late nineteenth or early twentieth century. Other public avenue plantings (both parks and streetscapes, and including the northern Gardens) are generally dominated by Melbourne's better known landscape plantings of Dutch Elms.

Bedding-out floral displays are also a component of many of Melbourne's parks, albeit at an increasingly limited scale. These are notable as significant remnants of an increasingly rare horticultural practice.[133] Historically, the gardens' large scale *parterre du broderie* at the southern façade of the Royal Exhibition Building are not replicated in any other Victorian (or Australian) designs. They can be read as the ultimate execution of floral display associated with nineteenth century bedding-out planting practices. A nineteenth century tongue-in-cheek report of the first Exhibition describes the gardens' planting as one which '… puts one in mind of so many jam tarts or loud-patterned hearthrugs fastened together. But they suit the fountain admirably, and the fountain suits them. Indeed, we think the laying out of the grounds and the fountain one of the chief 'exhibitions' of the Carlton show'.[134]

5.3.3 *Australian Gardens*

In Australia, the Carlton Gardens are comparable primarily by type, in the Australian Heritage Council category of 'Public Parks, Gardens, Domains and Public Reserves'. To a lesser extent, they are also comparable as 'Institutional Grounds/Campuses and Gardens of Civic/Administrative Buildings,'[135] although the second description relates much more directly at an international level as already discussed.

Parks and gardens are common to the central city areas of all the major cities in Australia, most being laid out by State and municipal authorities at the time of the city's early colonial settlement, then subsequently developed during the nineteenth century for public recreation, and as venues for public events. The establishment of such reserves was closely linked to regional wealth. Common features of nineteenth and early twentieth century parks included conservatories, bandstands, elaborate fences and gates, a curator's lodge, ornaments, fountains, flowerbeds and facilities. Public reserves were also venues for memorials. Many of these elements have existed at the Carlton Gardens at various times throughout its history.[136]

Predominantly, the nineteenth century garden design styles drew on landscape and *Gardenesque* design principles, especially in terms of layout and path systems. Apart from perimeter paths and plantings such as avenues, layout was often guided by serpentine paths, individual specimen tree plantings in lawn, and shrubbery beds.

Design-wise, throughout Australia, the Carlton Gardens is notable as the only major park designed explicitly along French classical lines, with a strict geometrical layout and strong

axial path system and planting pattern (that overlaid and incorporate an earlier layout) developed to maximise vistas and views to key built elements – the Hochgürtel Fountain and the Royal Exhibition Building. Its *patte d'oie* ('crows' foot' or 'goose-foot') path system and major avenues create allusions to the style so closely associated with European palaces and chateaux derived from the formal landscape of Versailles.[137] While other city parks across Australia may be geometrical (and symmetrical) in their layout, they do not function at the same scale nor have large focal buildings at their heart. For example, Hyde Park in Sydney is a symmetrical design dominated by an avenue of Port Jackson Figs (*Ficus rubiginosa*) and a central plaza, but its built structures of the central fountain and war memorial are of a much smaller scale and impact.

The Carlton Gardens remain one of few examples in Australia of the traditional nineteenth century design of a pleasure garden, designed as a *picturesque* setting for major international exhibitions.

5.3.4 *Garden Designers*[138]

Edward La Trobe Bateman prepared plans for the Carlton Gardens and Fitzroy Gardens, however, the Carlton Gardens plan was the only one of the two implemented to any great extent. The Carlton Gardens also have common links with the Flagstaff, Fitzroy and Treasury Gardens in that they were subject to major input by Clement Hodgkinson, who initially modified the Bateman plan prior to the 1880s, and then is credited with the layout of the North Garden following the 1888 Exhibition. While there were differences in site conditions and topography for each reserve, there were a number of design features that were common to all:

- Path layouts as implemented by Hodgkinson were utilitarian responses to surrounding street patterns or natural features and would have followed pedestrian desire lines.
- Path alignments often had subtle curves to provide a natural appearance, although the curves were nothing like the flowing lines of Bateman's original design for the Carlton Gardens.
- Hodgkinson's paths were lined with avenues of trees including conifers, oaks, elms and poplars. While Hodgkinson had a strong interest in the size and preservation of indigenous trees, he shared the Victorian passion for conifers and Australian rainforest trees with dark foliage.

The alignments of these elements can be discovered in the North Garden especially, with some original alignments (from the pre-Exhibition Building history of the site) also evident in the layout of paths in the South Garden (see site development plans at Appendix H).

Hodgkinson's input at the Carlton Gardens is most obvious in the North Garden, particularly in the layout of the path system, which is reminiscent of that in the Fitzroy Gardens. It is likely that John Guilfoyle selected many of the trees in this section, though it appears the two designers shared similar tastes. The extensive use of elms in the North Garden is common to all of Melbourne's inner ring of nineteenth century parks.

5.3.5 *Choosing the Site for the Exhibition*

From the time of the very first international trade and manufacturing exhibition, held at the Crystal Palace in Hyde Park, London in 1851, the pattern for exhibition sites was quickly

established. Major exhibition buildings were constructed in park settings, and in a prominent location, preferably close to the city centre.

The Royal Exhibition Building was actually preceded by two previous exhibition venues in Melbourne: the cast-iron and prefabricated exhibition hall in William Street (1854) on the present Royal Mint site; and Joseph Reed's own extension to his Public Library and Art Gallery, where three Intercolonial Exhibitions were held between 1866 and 1875, when it was decided to build a specialist exhibition building from scratch.[139]

The Carlton Gardens site was ideal because it satisfied all the selection criteria: it was close to the city, on high land, and the gardens could be remodelled to provide a parkland setting. Negotiations with the City of Melbourne for the use of this gazetted public park were somewhat protracted, however, and resulted in an agreement in which public access rights were traded for an upgrade to the park landscape. The Council forfeited use of the whole park for the year-long period of the International Exhibition, and the central portion was permanently excised for continuing exhibition purposes. In return, the Government undertook to substantially upgrade the park around the perimeter, in the south as part of the Exhibition and after its completion, would restore the parkland in the north.

5.3.6 *Reed's Design for the Melbourne Exhibition Building*

Examples of exhibition buildings constructed in Europe and the United States were plentiful by the time Joseph Reed came to design an exhibition building for Melbourne in 1879. Reed, who was known to be an eclectic architect, drew from a number of overseas precedents in his design for the building.

The ultimate prototype for exhibition buildings was, of course, Joseph Paxton's Crystal Palace, built for the London Great Exhibition of 1851, and widely recognised as an icon of early Modern architecture for its direct expression of internal space, its prefabrication and use of industrial materials. While the Royal Exhibition Building in Melbourne used its prefabrication less conspicuously in a timber structure, its use of cast iron and glass, and its dimensions, scale and park setting, corresponded to the Crystal Palace. The design also made a moderate expression of structural repetition and rational production. In the opening chapter to David Dunstan's compilation and survey of the Royal Exhibition Building in 1996, the Crystal Palace connection was reiterated.[140] The ecclesiastical cruciform organisation in the Crystal Palace was noted (later followed emphatically in the Melbourne building) as was the looming presence of a huge pipe organ, and the use of great fanlight windows – an element found not only in the Crystal Palace, but also in Paxton's contemporaneous design, an exercise annexe at the London Hospital of Diseases of the Chest. The Royal Exhibition Building additionally drew on the programmatic model established at the Crystal Palace, in which the exhibits were shown in a regionalised 'atlas'.

However, in terms of antecedents, in most other respects, there is little in common between the physical form of the Crystal Palace in London and the Exhibition Building in Melbourne. The template for a substantial masonry exhibition building with many architectural embellishments, as opposed to a demonstrably temporary structure of iron and glass, can be traced to the Palace of Industry erected in Paris in 1855 for the Exposition Universelle, which was the first exhibition building to be conceived as a permanent structure. The Palace of Industry was a huge rectangular building, constructed of steel with a limestone veneer, and a square pavilion at each corner; entry was by a porch in the form of a triumphal arch. Both of these details can be seen, in a less grand scale, in the Melbourne Exhibition Building.

The influence of the Palace of Industry had been seen in buildings for International Exhibitions well before the Melbourne International Exhibition of 1880. The use of masonry construction, and the composition of central porches and corner pavilions, was deftly adapted by Francis Fowke in his design for the venue for the 1862 London Exhibition. The building erected for the 1873 Vienna Exhibition also adopted a similar elevation composition to that of the Palace of Industry in Paris. Designed by the architects van der Nöll and Siccardsburg, the central porch was expressed in the form of a triumphal arch motif. In this iteration, however, there was only one pavilion, rather than a pair, at the extremities of the principal façade.

The most distinctive element of Melbourne's Exhibition Building is the vaulted dome, and this design is drawn from a number of specific precedents. While there was no dome on Paxton's Crystal Palace, domes began to appear on the exhibition buildings that were erected in imitation of it, including those at Dublin (1853) and New York (1855). A pair of vaulted domes also appeared atop Francis Fowke's buildings for the 1862 London exhibition. Reed's dome in Melbourne, however, bears little actual resemblance to Fowke's; its specific form is derived from the Duomo (the Cathedral of S. Maria del Fiore) in Florence, designed by Fillippo Brunelleschi in the early fifteenth century. It is significant that when Reed toured Europe in the early 1860s, during which time he saw Fowke's Exhibition Building in London, he also travelled through the Lombardy region of Northern Italy, where he would have encountered the Duomo first hand.

5.3.7 *Historic Design Influences*

Gothic Revival components

Victorian Gothic currents in the design of the Royal Exhibition Building are evident in the cruciform layout, dramatised central crossing, lapped barrel vault timber bracing in the main Exhibition Hall ceiling and in Reed's use of Brunelleschi's part-Gothic pointed arch profile in the dome structure.

The links between Reed and Gothic Revivalism date from his design of the Wesley Church in Lonsdale Street (1857). His enthusiasm was reinvigorated by his travels in Europe, including Italy, in the early 1860s, and his embrace of High Victorian Medievalist architecture, particularly variants of the round-arched Romanesque.[141] In the Royal Exhibition Building this inheritance is also seen in Reed's use of accentuated external pilasters. This contrasts with his contemporary, James Barnet's use of more consistently classicist and Italianate sources for his Garden Palace Exhibition Building in Hyde Park, Sydney, 1878 (burnt out in 1879). In discussing his Royal Exhibition Building design, Reed specifically cited several examples of later Gothic design from Normandy (Caen), Lake Constance and Paris (St Stephen's).[142]

Florentine Romanesque sources

Alan Willingham observes that the oldest pervasive Italian or Classicising references in the Royal Exhibition Building stem from the Florentine Romanesque of the twelfth and fourteenth centuries.[143] This was close, in chronology and formal territory, to the High Victorian values embraced by Reed in the 1860s, and later Medieval Florentine work such as San Miniato al Monte, Florence Baptistery and the early portions of Florence Cathedral.[144] These buildings are often referred to as the Florentine 'proto-Renaissance' because of their resemblance to fifteenth and sixteenth century buildings.[145] This Florentine work was also accepted in High

Victorian Gothic circles as being responsive to materials and colour. In Florence this architecture also alluded to Roman basilicas and aqueducts in its use of repeated semicircular arches, and this connection, both to icons of Roman engineering and the main type of large imperial public building, was appropriate enough in a World Exhibition building in 1879. The other advantage of this Florentine round-arched mode was that it could be painted on the surface in vivid colour, satisfying both the contemporary fondness for systematically layered colour[146] and the budgetary restrictions on a more intensely sculpted or physically articulated surface. Florentine Romanesque later enjoyed a concerted revival in Austria and Germany in the 1900s, by architects such as Josef Hoffmann and Peter Behrens.

Early Renaissance sources – Brunelleschi and Alberti

The Royal Exhibition Building also drew widely on forms now heavily associated with architecture of the early Italian Renaissance, particularly that of Filippo Brunelleschi and Leoni Battista Alberti. In the Renaissance, repeated rhythmic arcading appeared first with Brunelleschi's Ospedale degli Innocenti or Foundling Hospital in Florence(1421-45), which used an open (and potentially extendable) arcade. An even more conspicuous Brunelleschi form in the Royal Exhibition Building, however, was the central dome, eight-sided on a substantial drum, and shaped in the pointed arch profile, all elements seen in Brunelleschi's dome for Florence Cathedral, his most famous design (1421-45). There are differences in the lantern, base and collar details, and in the half-columns intended to flank the drum. The half-columns were left off in the end as an economy measure, so in this treatment a connection to Brunelleschi is more distinct than to Michelangelo (see below). The significance of the Florence dome as a wonder of the world, and as an architectural summit embodying 'Florentine Genius,' appears apposite for the Royal Exhibition Building's role as central building for two world exhibitions and Melbourne's face to the world in 1880 and 1888.

Alberti's presence can be seen particularly in the north and south entrances. The double-height entry arch, with heavy flanking towers forms the equivalent of a stretched triumphal arch, as in Alberti's San Andrea at Mantua (1470). The extensive blind arcading was again developed by Alberti in the Tempio Malatestiano at Rimini, again in 1446.

The Sansovinesque – Victorian architecture's recourse to Renaissance Venice

Reed was familiar with a range of classical and Renaissance imagery and had shown this in many secular and commercial buildings completed since his arrival in Australia in 1854. Much of this was fifteenth and sixteenth century in derivation; the Royal Exhibition Building is no exception. Reed's London work for Charles Barry and his circle informed his early classicist undertakings in Melbourne, such as the Public Library, but the sophistication and range of his Renaissance-classical designs shows quite early, as in his Collins Street Bank of New South Wales, rebuilt at the University of Melbourne. This was an impressive essay in Jacopo Sansovino's Venetian palace mode of the 1520s and 1530s, and predated better-known revivals such as George Gilbert Scott's Foreign Office at Whitehall, London (1863-5). Sansovinesque elements became widespread in Australia, where their use of developed arcade-based architecture was quickly seen as suited to Australian climate and urban circumstances.

By 1878 Sansovinesque upper level panelling and balustrading in superstructures and parapets, often topped with finials, was almost a Melbourne signature, appearing in J J Clark's Lands Office (1878), the superstructure of Kerr and Knight's Parliament of Victoria

(1856-91), the upper levels of Reed's own Melbourne Town Hall (1867-70, portico 1887), Smith and Johnson's General Post Office arcading and parapets (1859-1903) and Law Courts (1874-84), and Reed's own Trades Hall and Eastern Market (1878), these last two being designed at the same time as the Royal Exhibition Building.[147] The Sansovinesque in the Royal Exhibition Building was a logical usage by Reed although the Royal Exhibition Building arcading was blind and not used for promenading. The Royal Exhibition Building still carried a strong association with arcaded architecture around St Mark's Square in Venice with the Great Market arcading of the fifteenth century, Sansovino's *Loggetta* pavilion and St Mark's Library of the 1530s. In the Royal Exhibition Building it is seen in the repeated blind arches at third level of the north south elevations, which were then surmounted with recessed oblong panels the width of the arches themselves. These were then topped with balustrading. The panelled superstructure was repeated in the towers on each side of the building's north and south entrances, rather as in the Trades Hall, and the squat corner towers, with similar detailing, reprised Reed's use of them in both the recent Eastern Market and his earlier Menzies Hotel.[148]

Michelangelo

Originally, Reed intended a more rounded dome in plan and section, closer to the 16-sided dome by Michelangelo and Giacomo Della Porta's for St Peters' Basilica in Rome (1588-93). The break-fronted level below the drum also recalls Michelangelo's stepped east end of St Peter's, though the Royal Exhibition Building design is rectilinear not rounded in shape. Michelangelo was a well-established source in mid-nineteenth century design, but primarily for palazzo form in the wake of his completion of the Farnese Palace. Most commercial palazzo forms in Australia derived from his Palazzo Farnese modifications, as they did in Britain. Although he omits it at the Royal Exhibition Building, Reed consistently utilised the giant order, another device identified with Michelangelo through his use of it on the new St Peter's Basilica designs of the 1549-58 and taken up enthusiastically by the French.

St Peter's has another important role in relation to the Royal Exhibition Building. It was quite vertical in proportion, at least as Michelangelo intended it, and the Royal Exhibition Building dome, despite the length of the overall building, is proportionally higher and far more centralising and vertical in its emphasis than the roofscape architecture of any previous International Exhibition building. It is also much more vertical in emphasis than Barnet's dome was to the Garden Palace massing in Sydney. The next logical step after the Royal Exhibition Building was to go to a smaller and more specifically 'gateway' building that would denote entry through highly sculpted verticality. And this is precisely what happened in Paris in 1889 and Chicago in 1893.

Earlier nineteenth century modes - Rundbogenstil

Equally interesting was Reed's use of Rundbogenstil (German institutional round-arched style) elements in the Royal Exhibition Building.[149] The polychrome patterning and 'diaperwork' (a decorative masonry pattern formed by brick headers having a dark glazed finish exposed on one end) seen in Reed's houses and churches from 1865 on recalls not just North Italian polychrome but German usage of it, as at the Palais Durkheim in Munich (c.1830). Schinkel's 1830s folio shows other related designs. During Ludwig I's time Munich embarked on a huge program of large buildings in a plain, cuboid form with repeated round arches, seen in the Ludwigstrasse and Koenigsbau areas, and in central Munich. The architects were Leo von Klenze, Friedrich von Gaertner and Karl von Fischer. This mode owed much to Brunelleschi's Palazzo Pitti of 1445 (as in the Munich Residenz) and

Brunelleschi's Ospedale of 1415-26 (as in Fischer's Munich Post Office). These Munich buildings represent an early form of nineteenth century Renaissance Revivalism, rather in parallel to the contemporary Nazarene movement in German painting.

For the Royal Exhibition Building the most direct Munich parallels are the Residenz (1803-6), the Pinakothek (1822-30) and Staatsbibliothek (c.1825-40), all large rectangular cubes with long fronts, punctuated by numerous arched windows. Vienna University gained a palazzo building on the Ring in this mode in the 1860s. In the Royal Exhibition Building, this Rundbogenstil component may have been mixed with arcaded architecture from the 1855 Paris Exhibition buildings, in particular the Palace of Industry, eventually demolished in 1897, by Viel, Bridel and Barrault.[150] The latter was an important example as it included a central pavilion with a double-height entrance arch and a squared, Sansovinesque panelled superstructure above that, rather like the Royal Exhibition Building's main south and north entrances. What also made this primarily German source useful here was its role in being the only contemporary recasting of Venetian arcaded and Sansovinesque architecture other than in more direct revivalism. Open-arcade variants of the Rundbogenstil were used by K F Schinkel and Alexis de Chateauneuf in waterfront architecture in the 1820s-40s, as in Schinkel's Museum Island water gates in Berlin and de Chateauneuf's canal front buildings in the rebuilding of Hamburg after its 1846 fire.

5.3.8 *Buildings of the International Exhibition Movement*

London 1851

In its long cross-axial shape the Royal Exhibition Building 'core building' (as it stands now) has links to Paxton's Crystal Palace, which retained its original cruciform plan as rebuilt at Sydenham in southeast London, where Reed saw it in 1862.[151] The Royal Exhibition Building's use of aisles, long arcades and vaulted ceilings also related to Paxton's design, both in its 1851 version and its rebuilt (and altered) form at Sydenham, but the timber structure related more to the timber barrel vaulting then appearing in churches. The Crystal Palace system of iron and glass was not repeated in the Royal Exhibition Building, with Reed opting for an opaque roof on a more conventional framing of part timber, and using timber flor and structure and plaster walling inside.

Paris 1855

The Royal Exhibition Building displays direct connections to the Palace of Industry by Barrault and the Art Exhibition building by Hector Lefuel, architect of the New Louvre extensions. Both were dominated by repeated arches that broadly followed both Alberti's *Tempio* at Rimini and its Parisian recasting by Henri Labrouste in the Bibliotheque Ste Genevieve in 1840. As Reed would later, Lefuel made the decision to use timber in the Art Exhibition building,[152] coupling it to a Renaissance external expression that would normally have been in masonry. This material combination was directly repeated in the Royal Exhibition Building. The Palace of Industry was also cross-axial, but again had an iron and glass roof behind its Renaissance exterior. That element, though it recurs in later International Exhibitions in Europe and America, was not repeated in the Royal Exhibition Building.

London 1862

Allan Willingham notes the Royal Exhibition Building's immediate connection with the London Exhibition Building at Kensington Gardens of 1862, designed by Captain Francis Fowke, the

British Government Engineer. Fowke, who is principally remembered for the Albert Hall in Kensington, London, designed this exhibition building in timber, using Renaissance bays, repeated arch windows, and a long hall-axis framed with two domes, rounded in profile and in plan recalling the 16-faceted St Peter's Basilica in Rome, a building to which a series of major nineteenth-century buildings aspired.[153] Willingham notes that Reed saw Fowke's building on his trip to London and Europe in 1862-3.[154] As a result the Royal Exhibition Building reads in some ways as a fusion of the London 1851 and 1862 Exhibition Buildings. It had the nave, transepts, aisles and crossing of Paxton's Crystal Palace, with its ecclesiastical overtones, while its central dome was related to Fowke's evocation of St Peter's in the 1862 building, although Reed gravitated towards Brunelleschi's Florence dome of 1415-45 in the eight-sided and pointed arch section of his dome at the Royal Exhibition Building.[155]

Francis Fowke's main building used a masonry exterior and was intended as retaining a permanent core, as was the Royal Exhibition Building. It was dominated by two end domes instead of the one central dome seen at Melbourne. Fowke's domes were hemispherical in elevation and polygonal in plan. The renderings suggest the drums on Fowke's main building were ten-sided over square octagonal entry areas. A possible influence on Reed's design was the paired towers at each end of Fowke's long elevations, which recur as entry flankers in Melbourne. Each had a curved mansard roof, topped by a belvedere with flat pyramidal roof. An elongated version of this mansard was placed above the main entrance, similarly positioned to that on the Royal Exhibition Building. The basis for Fowke's design is certainly in the *Rundbogenstil*, but is dissipated by the squat domes and tentative pavilions. Reed dispensed with Fowke's belvederes on his corner towers, but the curved pyramidal roofs recur at eight points around the Royal Exhibition Building. What predominantly separates Reed's design from Fowke's, however, was the verticality of Reed's north and south elevations at their centre, in the combination of entry arch and soaring dome. Fowke's design, by comparison, is emphatically horizontal, and his domes were hemispherical and settled rather than pointed, as the main dome at the Royal Exhibition Building.

Paris 1867

The Exposition Universelle building of 1867 is not directly comparable to the Royal Exhibition Building as the design was dominated by a huge, low-level oval exhibition hall, surrounded by a series of exotic and picturesque 'theme' buildings and promenades recorded by contemporary painters such as Manet. The main hall had most to do with J N L Durand's ideal geometries in its abstract oval plan, and with Victor Baltard's Les Halles Markets in its repeated truss structure when viewed in section. The large bow-fronted *Trocadero* palace built opposite this complex across the Seine was part of the exhibition buildings. It related to new churches appearing in Paris such as Sacre Ceour Montmartre; but apart from two flanking mansards[156] it had little else in common with the Royal Exhibition Building. It was, however, set in a formally elaborate symmetrical garden approach on a substantial hill.

Vienna 1873

The Vienna Exhibition of 1873 was also housed in a huge central building, iron-framed with a masonry exterior and colonnading, combined with lunette windows and a zinc-sheeted roof. It was attached to several ancillary buildings and used a broad 'rotunda' as a centralising device. It had a central entry pavilion area and two large flanking pavilions at each end, but the plan was in simple rectangles rather than in the triumphal arch forms seen in the Royal

Exhibition Building. In some respects it was closer to the simpler block and hemisphere massing that James Barnet used on the Sydney Garden Palace in 1878-9.

Philadelphia 1876

This was the US centennial exhibition and interestingly, used the exhibits shown in Melbourne's 1875 Intercolonial Exhibition, which had been crated to the United States. Philadelphia's Exhibition Building, based in the gently rolling hills of Fairmount Park, relied on an open cruciform arrangement coupled with an added diagonal axis, and an irregular group of smaller halls each symmetrical in itself, behind a screen of two great halls, the Palace of Industry and the machinery hall. These were built up in alternating trussed naves and lower 'aisle' levels, a variant of the Les Halles system used in Paris' 1867 exhibition. This Exhibition relied on experiencing the major buildings as a series of 'surprise' encounters in Fairmount Park: a general plan and circulation system that was quite dissimilar to Melbourne's. The 1876 buildings were not highly regarded, for the most part, but the plan, with its park setting, railway network and free disposition of ancillary buildings through the park, had more in common with the later nineteenth century Exhibitions than did Melbourne (see below Paris 1889, 1900, and Chicago 1893). In contrast the Royal Exhibition Building comes at the very end of an overlapping period when the ancillary or temporary buildings were linked simply and axially to a large central building or hall, as with Fowke's 1862 design and, in a different way, Paris in 1878.

Paris 1878

The premises of the 1878 Exposition Universelle formed an axial front to the Trocadero Palace site used in the 1867 exhibition. The composition spanned the Seine on axis, linking the Trocadero Palace with curved flanking wings to a great square layout of repeated gables on the Champ de Mars site opposite, largely enclosed by a perimeter building with corner pavilions capped by mansard domes. This was the Palace of Industry, a basically trabeated structure with the largest amount of open glass walling seen since the Crystal Palace.[157] Its proportions, central entry and twin domes at each end recalled Fowke's 1862 London Building. This exhibition was the immediate predecessor to the Sydney and Melbourne exhibition buildings and its more extensive use of baroque – in the mansarded pavilions and the symmetrically patterned gardens – was significant given the pronounced usage of such elements in Melbourne.

Sydney 1879-80

The immediate predecessor to Melbourne's first major International Exhibition was a Sydney counterpart, of which the centrepiece was the massive Garden Palace Exhibition Building constructed in Sydney's Domain to a design by James Barnet, the Government architect. Barnet's design differed from Reed's Royal Exhibition Building in being more distinctly classical in appearance rather than laced with contemporary inflexions and revivals such as Sansovinesque or French Renaissance. Rather, Barnet's design was strikingly simple in massing and in the sense that the Palace was a set of blocks with detail carved out around their edges. This is clearly seen in the four colonnaded belvederes at each axial point, which appear drained of all massing. In some ways it was atypical of Barnet, who was no stranger to either the Sansovinesque or to French Renaissance, but he submerged both for his Sydney Exhibition design. The Sydney Exhibition Palace is perhaps best remembered for burning to the ground soon after the Exhibition ended.

5.3.9 *Generally Contemporary Exhibition Buildings – Successors*

Adelaide 1881 & 1887

These buildings did not have the International Exhibition status accorded Melbourne and Sydney, but they were a substantial incursion into the great exhibition genre.[158] Little of the buildings remain; they were in a precinct of buildings now used for the public library and museum. Designed variously by Robert Thomas, William McMinn and finally William Woods, the initial permanent structures were of polychrome stone and built between 1877 and 1884, to be used as the Public Library and Museum. In 1883 C T Owen-Smyth, the incoming Colonial Architect, proposed to take the buildings a step further with a remarkable 'great dome' design, for the second Intercolonial Exhibition. If it had been built it would have been one of Colonial Australia's wonders. Adelaide's affinity for the Romanesque and High Victorian polychrome were both characteristics shared with Reed, but manifested here in a quite different way. Adelaide also has more formal links, arguably, with the Free Style seen in Addison's Brisbane Exhibition of 1891 (see below). At a more general level, Adelaide is interesting for the gate it opened onto more recent forms of Free Romanesque, and for its links with the wave of American-influenced free Romanesque that soon followed in Australia.

Paris 1889

This followed the Melbourne Centennial Exhibition by a year. Its plan, however, was a direct change to the Melbourne Royal Exhibition Building layout. The largest building mass was Dutert and Contamin's new Gallerie des Machines at the far end, a clear span structure resting on pin joints, and the main entrance was through a *court d'honneur* linked to a central entry with tower. This entry mass was far smaller in general bulk than the Gallerie des Machines and reads on the plan more as a gate-pavilion. It was also much more vertical in proportions than previous Paris Exhibition buildings had been, and in many ways appears as an extension of the verticality seen in the central dome and pavilion of the Royal Exhibition Building. The centrepiece building was Eiffel's Entrance Hall, newly compressed in dimensions to form a roughly equilateral triangle, compositionally including a massive central dome, gabled breakfront and two gabled flanking pavilions butted up next to the dome and set back marginally. It was a startling explosion of festive Baroque composition and surfacing, published and admired in America and reflected fairly directly in the central buildings of the Chicago and St Louis Exhibitions of 1893 and 1904. These Paris buildings were built substantially in cast and wrought iron and steel, possibly as a demonstration of French industrial capacity. Structurally, the main 1889 buildings were far in advance of their Australian counterparts, which read essentially as large mid-nineteenth-century timber structures.

Brisbane 1888

As with Adelaide, G H M Addison's Brisbane Exhibition buildings were Intercolonial rather than international, but they survive and are arguably the most notable Australian buildings of this type outside of Melbourne. The displays were concentrated in a main building that later became the Brisbane Museum. In general planning the complex appears close to Melbourne, but the similarities end there. Addison, well aware of changes in the wind in British Free Style and Arts and Crafts modes, opted for a bold and freely Byzantine-Gothic polychrome design that predated William Lethaby, Beresford Pite and J F Bentley's much better known designs in London. Rather than the amalgam of middle Victorian elements seen in the Royal

Exhibition Building in Melbourne, Addison's Brisbane buildings read as a major new direction in free style, much more turn of the century in spirit, coming at the outset of a wider Free Style tendency that would translate in Australia as Federation architecture.

Chicago 1893

Celebrating the 400th anniversary of Columbus' arrival in the Carribean, the World's Columbian Exposition of 1893 was coupled with an extensive scheme of urban improvement including a 'white city' within Chicago's increasingly ghetto-like south side. Chicago had the opportunity to build on a large scale – the Exhibition grounds were almost ten times the area of Melbourne's 1880 Exhibition. Richard Morris Hunt's central building was related in verticality and contained proportions to Eiffel's Entrance Hall at the 1889 Paris Exhibition, and the Industrial Building was again the largest in ground area, and spread lower as at Paris in 1889. As at Melbourne, the architects – who included Daniel Burnham, Charles Attwood and McKim, Mead and White – emphasised triumphal arches, but their largest buildings all eschewed the central dome that had marked Melbourne's Royal Exhibition Building. The pilastered and lunette-windowed elements of the Electrical Building recalled Melbourne, as did the flanking towers around the triumphal arched entries, topped by curved pyramidal roofing. The grain of the American buildings was also far more sumptuous, consisting of stone cladding and conspicuously 'scholarly' application of classicised massing and detail. The High Victorian elements that still floated through Reed's design had been well and truly banished, not least in the way the central complex at Chicago was configured in a homogeneous white. Interestingly the exception to this rule was Louis Sullivan's richly coloured Transport Building, the only large hall at this exhibition to include a central dome and set-back clerestory, as at the Royal Exhibition Building.

The vast scale of Chicago's exhibition allowed a massive lake around which a series of monumental buildings were gathered. The area also allowed a fairly free and varied scattering of theme buildings outside the main precinct. To a degree this juxtaposition reworked the Philadelphia 1876 planning, in contrast to the simple and linear arrangement of the 'additional' buildings at Melbourne. As at Philadelphia the whole complex was fed by an extensive network of converging rail and tramlines, more extensive than the two cable tram routes that passed Melbourne's Royal Exhibition Building.

Paris 1900

The vastness of Chicago was reworked in the 1900 Paris Exhibition, which, though using the 1878 and 1889 Trocadero-Eiffel Tower site, compressed into it buildings which in sheer energy, presence and exuberance compensated for what they gave away to Chicago in general area. The fantasy imagery in the 1900 Paris Exhibition, already indicated in the 1889 buildings, was quite different from the imposing accumulation stressed in the Melbourne Royal Exhibition Building. That was still much closer to the Crystal Palace and the two 'Prince Albert' London Exhibitions of 1851 and 1862 in its orderly and progressively layered patterning. As at Chicago, very few of the 1900 buildings are left: in this case the Grand and Petit Palais along with the Nicholas II bridge. By this time the iron and glass architecture of the two art 'Palais', though in part clad in stone, was matched by a new use of reinforced concrete, treated as a fluid material in the now-vanished Hygiene Castle and the Water Chateau. The similarly exuberant Festival Salon was a baroque precinct in iron that 'colonised' the earlier Gallerie des Machines, left over from 1889 and later completely demolished. The Salon's vast theatre-hall function – it accommodated 25,000 – was echoed

in the huge assembly for Australian Federation in the Royal Exhibition Building the following year. But by that time the scale, transport, circulation, formal themes, general planning, materials usage and engineering of International Exhibition buildings had largely moved away from the dominant central building and trailing annexes embodied in the Royal Exhibition Building.

In this context the Royal Exhibition Building stands right at the turn from a great central, 'encyclopaedic' building to the vertically dramatised entrance building, a prelude to separate structures that house the exhibits proper.

5.3.10 *A Major Public Building: Federation & the First Australian Parliament*

In addition to its use for international exhibitions, the Royal Exhibition Building in Melbourne was the location in which the Duke of York presided over the opening of the nation's first Federal Parliament on 9 May 1901. The opening was able to be accommodated in the grand structure, one of Australia's largest nineteenth century buildings, and specifically within the Great Hall, Australia's then largest indoor venue. The interior decoration of the Great Hall was also updated to accommodate the event; the decorative painting scheme, the third since the building's construction, utilised themes and allegories to represent the building as a seat of government and legislative power.

This was one of the defining events of the first year of Federation, and accordingly had great symbolic significance. The other earlier defining moment, and similarly of symbolic significance, was the proclamation of the Commonwealth of Australia at Centennial Park, Sydney, on 1 January 1901. Lord Hopetoun was sworn in as the first Governor-General of Australia and Edmund Barton as the nation's first Prime Minister. The ceremony also included the swearing in of the first Federal cabinet. The site is now marked by the Commonwealth Stone, and a new and permanent Federation Pavilion was built over the spot in 1988, the Bicentennial Year of European Settlement.[159]

Other Federation-related buildings and structures throughout Australia are predominantly associated with the lead up to 1901, and were the venue for many conferences, meetings and gatherings of Federation proponents, politicians and Colonial officials. These meetings took place in numerous town halls, public halls, court houses and in some cases, hotels. The buildings include a very significant collection known as the 'Corowa Federation Places Group' comprising the Court House, Oddfellows Hall, Hotel Australia, Globe Hotel, Royal Hotel, Lethbridge and McGowan Solicitors' Building, and the School of Arts, all in Corowa and all associated with the town's key role in the successful public agitation for Federation during the 1880s and 1890s.[160] Other Australian places, at which significant decisions were made and agreements reached, include the Town Hall, Melbourne; Chief Secretary's Building, Sydney; and former Australasian Federation League Headquarters (Youngs Chambers), Pitt Street, Sydney.

From 1901 to 1927 the Western Annexe was also used as a temporary State Parliament for Victoria, while the new Federal Parliament occupied the Victorian Houses of Parliament in Spring Street.

5.3.11 *The Carlton Gardens – Exhibition-related Landscape Designs*

At an international level, the Carlton Gardens are comparable with other buildings and landscapes as intact exhibition-related places. Landscape design associated with the great exhibitions is known to have been both elaborate and expansive.[161] Of the approximately

seventy exhibitions held between 1851-1915 the events and their supporting infrastructure varied in size and scale, as well as in the breadth of representation of countries.[162] Of these, however, very few exhibition-related places remain where the site is comparatively intact, including the key built structure (which displayed 'the new manufactured goods and exhibits of technological progress of the era' [163] – that is, the 'Great Hall' such as that of Melbourne) within the original landscape/garden setting.

Only the Philadelphia Memorial Hall, located in its original parkland setting of Fairmount Park, is comparable in its authenticity and setting to the Royal Exhibition Building in the Carlton Gardens. Both the buildings are in their original, if somewhat altered, setting of pleasure gardens.[164]

One of the better known landscapes associated with World Exhibitions was the amusement gardens at Sydenham (London) developed around Joseph Paxton's Crystal Palace design from the London Exhibition of 1851. The landscape scheme incorporated convoluted path systems, formal waterways, as well as life-size dinosaur models throughout the site,[165] however the Palace itself no longer survives. Furthermore, the site was not associated with the Exhibition, which had been held at London's Hyde Park.

The Carlton Gardens also reflect major design input by the architects of the Exhibition Building, Reed and Barnes, who overlaid the *patte d'oie* over the southern remnant of Bateman's original scheme. This is the only known landscape design attributed to a firm more commonly associated with a number of landmark nineteenth century public buildings. This input differentiates the Carlton Gardens from other Melbourne Parks as a setting for a building, rather than solely as a public open space. Indeed, the closure of the site to general public access effectively created a private domain only for paying visitors for lengthy periods during the 1880s.

The work of William Sangster at the Carlton Gardens is also a significant differentiating character from the other inner ring parks. Sangster's work was primarily focussed on private gardens; his only other major input into public parks in Melbourne was at a much smaller scale, for example Victoria Gardens, Prahran; and also the Daylesford Botanic Gardens in central Victoria. Here he was given a freer reign, responsible for the picturesque layout of the site as well as the planting selections. This is contrasted with his work at Carlton Gardens, which ran against his picturesque principles, particularly the formality of the path system laid out by Reed and Barnes, and the highly contrived bedding displays in front of the Baroque inspired Exhibition Building. The large numbers of conifers in the South Garden are testament to his planting style, which draws comparisons to his extensive use of conifers at the South Yarra residence, Como.

The redesign and landscaping of the Carlton Gardens by the firm Taylor and Sangster for the 1880 International Exhibition is considered to be one of their best known works.[166]

5.4 Statement of Cultural Significance

5.4.1 *World significance*

The Australian Heritage Database includes the following citation/statement of significance in relation to the World Heritage Values of the Royal Exhibition Building and Carlton Gardens:[167]

Statement of Significance

The Royal Exhibition Building and Carlton Gardens have outstanding universal value as a rare surviving manifestation of the international exhibition phenomenon of the late nineteenth and early twentieth centuries - a phenomenon that embodied ideas and processes that have profoundly affected modern societies. The Building and Gardens, used for the international exhibitions of 1880 and 1888, are unique in having maintained authenticity of form and function through to the present day.

The international exhibition phenomenon reflected a dynamic and transitional phase in modern history, which saw the growth and spread of the benefits of industrialisation in the form of technological advancements and social progress, the transmission of ideas and cultural values around the world, and the rapid development of an extensive international economy. The exhibitions themselves brought people and ideas together on a grand scale, in diverse locations around the world, and greatly enhanced international social and economic links. They provided a mechanism for the world-wide exchange of goods, technology, ideas, culture and values, and heralded a new era of trading networks and the modern international economy. The exhibitions were a spectacular shopfront for the industrial revolution, which shaped some of the greatest global social and economic transformations.

Despite the great impact of the international exhibition phenomenon, relatively few physical manifestations of it remain. These include the buildings and grounds that housed the exhibitions, and the exhibits themselves. They are tangible parts of the world's heritage that connect us to a significant stage in human history.

Of the many impressive buildings designed and built to hold these exhibitions, such as England's Crystal Palace, few survive, and of those surviving, even fewer retain authenticity in terms of original location and condition. The Royal Exhibition Building, in its original setting of the Carlton Gardens, is one of these rare survivors. It has added rarity, however. The Royal Exhibition Building was purpose-designed to be the Great Hall of the 'Palace of Industry', the focal point of international exhibitions. It is the only surviving example in the world of a Great Hall from a major international exhibition. Furthermore, it has retained authenticity of function, continuing to be used for its original purpose of exhibitions and displays even today. This is a building to be treasured – a representative of the spectrum of international exhibition buildings that are now lost to the world.

The Royal Exhibition Building and Carlton Gardens has further value in being broadly representative of the themes and architectural characteristics shared by structures and sites used for international exhibitions. These include many of the important features that made the exhibitions so dramatic and effective, including axial planning, a dome, a great hall, giant entry portals, versatile display spaces, and complementary gardens and viewing areas. The scale and grandeur of the building reflects the values and aspirations attached to industrialisation

and its international face. The Royal Exhibition Building and Carlton Gardens have outstanding universal value as a tangible symbol of the international exhibition phenomenon for all these reasons.

Inscribed value: C (II) 'Important interchange of human values'

The Royal Exhibition Building, in its original setting of the Carlton Gardens, is an outstanding surviving manifestation of the international exhibition movement of the nineteenth century and early twentieth century. This movement both reflected and promoted the developments in technology and the associated great international growth in trade and industrialisation that occurred in the later part of the nineteenth century, and laid the foundations of modernism and the economic structures of the twentieth century. International exhibitions were also nodes for the international interchange of the human values associated with these economic and social changes, such as those of progress, learning, and emerging nationalism. They had a moral as well as an industrial purpose.

The Royal Exhibition Building, a rare and outstanding example of a Great Hall that exhibited manufactured goods and technologies from a significant international exhibition, stands as an exceptional testimony to this interchange of human values and developments in technology and industrialisation that were fundamental to the international exhibition movement.

The international exhibition phenomenon spread through Europe and much of the world from the middle of the nineteenth century. In addition to the practical role of promoting trade and exchange of developments in technology, the international exhibitions were designed to showcase the achievements of the nineteenth century industrial age and the benefits of being part of the new international economy. In effect, the international exhibitions were the 'shopfront' of the Industrial Revolution.

Set typically within complementary landscaped gardens, the Royal Exhibition Building was a venue for that important interchange of human values, a characteristic of the international exhibition phenomenon at the apex of the Industrial Revolution. The international exhibitions provided an early opportunity for the mass international exchange of technological developments and ideas that would have a dramatic effect on economic, social and cultural life. Many exhibitions were held in the United States and Europe; others, reflecting the international reach of the movement and the values it represented, were held in colonies and emerging nations in Asia, Australasia, Central America, South America, the Caribbean and Africa. Progress, industrialisation and a sense of 'brotherhood' were all linked.

The international exhibition movement, typified by the Royal Exhibition Building, also exhibited the interchange of values relating to nationalism and progress. While international exhibitions were an opportunity for colonies or nations to demonstrate to the world their achievements in the science and arts, and their economic power, they were also venues for the presentation of social and cultural values, such as personal and national

industry, which were seen to be part of a universal progress that technology could provide. The Royal Exhibition Building represents these concepts of nationalistic pride and competition on the one hand, and the perceptions of utopian ideals and internationalism on the other.

Education and its connection to scientific, cultural and technological development was another value being promoted. The international exhibitions were both market-places and centres of learning: many had explicit educational purposes. Each exhibition event celebrated humanity's innate curiosity about the world, ingenuity and belief in the family of nations reaping the benefits of scientific and cultural progress. The exhibition movement reflected the nineteenth century's passionate interest in the acquisition of knowledge and using it for the betterment of mankind. 'Industry is a means and not an end' (Huxley 1881 in Johnson 1964: 357). These beliefs and aspirations were implicit in the selection of material culture on display. Huge numbers of exhibition visitors embraced these messages and shared them upon their return home.

Ideas and values were disseminated through the display and promotion of developments in industrial technology, manufactured goods, the arts and cultural tableaux. A key value was the utopian concept of civilising progress through technological advancement (Pearson and Marshall 2002: 34). The industrial revolution was perceived in the nineteenth century, as stated by Samuel Smiles, to enable 'the betterment of the species' (Briggs 1983: 190).

The significance of the Royal Exhibition Building against this criterion relates to it being a symbolic representation of the central and catalytic role of the international exhibition movement in fostering the development and adoption of industrialisation and new technologies throughout the world, and the associated social and cultural values and ideas that were transmitted to societies in a process of internationalisation.

5.4.2 *National significance*

The following is taken from the Australian Heritage Places database citation for the 'Royal Exhibition Building National Historic Place, Victoria Street, Carlton, Victoria, Australia', National Heritage List, Listed Place id 105708.

Summary Statement of Significance

The Royal Exhibition Building and Carlton Gardens, the venue for the grand opening of the first Australian Parliament in 1901, has outstanding national historic value for its role in the defining event of Federation. It is the place where the nation's first Parliament was commissioned and sworn in, on 9 May 1901 (Criterion a).

The Royal Exhibition Building and Carlton Gardens is a tangible symbol of the country's pride in its technological and cultural achievements in the latter part of the nineteenth century. The Royal Exhibition Building and its garden setting has outstanding historic value as the most significant extant nineteenth century exhibition building in Australia (Criterion a).

The Royal Exhibition Building in its purpose-designed gardens with associated ornamental features has outstanding historic value as the major extant nineteenth century international exhibition building and gardens complex in Australia (Criterion b).

The Royal Exhibition Building in its garden setting is a rare surviving example of an Australian response to the international exhibition movement (Criterion b).

The Royal Exhibition Building is one of the few major nineteenth century exhibition Great Halls to survive substantially intact worldwide, and the only one where the original purpose of the building, as an exhibition hall, is maintained. It represents a rare example of the nineteenth century international exhibition movement's belief in the benefits of industrialisation, the transmission of ideas and social progress, and the development of an extensive international economy (Criterion b).

The Royal Exhibition Building and its garden setting forms one of the major surviving nineteenth century exhibition precincts in the world (Criterion b).

The Carlton Gardens is a significant example of nineteenth century classicism in an Australian public garden, featuring earlier nineteenth century 'Gardenesque' style elements and later more classical features. These more classical features are seen in the south garden. These classical elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). The ponds, the diagonal tree-lined pathways in the north garden and the mature nineteenth century specimen trees, some of which are rare, also contribute to the garden's values (Criterion b).

The Royal Exhibition Building together with its garden setting, the Carlton Gardens, demonstrates an outstanding achievement in design. They are representative of the international exhibition movement style, based on a Beaux-Arts axial scheme with the building as a palace, primarily in the German Rundbogenstil and Italian Renaissance style for which its designer Joseph Reed, won the competition for the building design. The soaring dome, based on the Florence Cathedral dome designed by Brunelleschi, is a landmark on the Melbourne skyline. The gardens to the south of the building were also designed to create a palatial garden setting (Criterion f).

Gardenesque and formal classical garden elements have been used in the design of the Carlton Gardens to create a setting for the Royal Exhibition Building. The main garden elements creating the setting for the Royal Exhibition Building during the 1880 and 1888 exhibitions are in the south garden. These elements include the main north-south tree-lined avenue

(Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas, the planting of trees in groups or clumps (bosquets), the ornamental ponds and the mature specimen trees surviving from Bateman's plan and the later trees planted by Sangster in c 1879-1880. These Gardenesque and classical elements are integral to the original 1880 design for the setting of the building and are a major feature of the place's outstanding national values (Criterion f).

The Carlton Gardens, both north and south gardens together, are a notable creative achievement demonstrating a classically modified Gardenesque design and a landscape character with plantings of pines, cedar, araucaria, cypress, gums, figs, pepper trees, elms, planes, oaks, poplars, Canary Island date palms and Washington palms that display contrasting colours and forms which enhances the Carlton Gardens, the Royal Exhibition Building and the adjacent urban area (Criterion f).

The Exhibition Building is an outstanding example demonstrating the principal characteristics of the Victorian Free Classical architectural style to express the form and ideas of the international exhibition movement. As one of the largest and finest nineteenth century buildings in Australia at the time, it represented a temple to industry rather than a palace (Criterion d).

The original Carlton Gardens were developed to create a public park for passive recreation. Later, more classical garden modifications were made forming the setting for the Royal Exhibition Building. The main garden elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). The ornamental ponds, the diagonal tree-lined paths of the north garden and the mature specimen trees surviving from Bateman's plan, the later trees planted by Sangster c1879-1880 and those planted c1890 as part of the north garden restoration are also important garden design features. All of these features are integral design elements of this unique nineteenth century style of public garden (Criterion d).

The Royal Exhibition Building and its garden setting retain continuity of public use and its original purpose of exhibitions and displays has been maintained (Criterion d).

The Carlton Gardens are of outstanding aesthetic significance for their nineteenth century classically modified 'Gardenesque' style (Criterion e).

> The Royal Exhibition Building as an architectural/landscape ensemble continues to inspire Melbourne and Victorian communities (Criterion e).

The full citation, including an assessment against the National Heritage List criteria, is included at Appendix A. The place met the following criteria:

> A the place has outstanding heritage value to the nation because of the place's importance in the course, or pattern, of Australia's natural or cultural history
>
> B the place has outstanding heritage value to the nation because of the places' possession of uncommon, rare or endangered aspects of Australia's natural or cultural history
>
> D the place has outstanding heritage value to the nation because of the place's importance in demonstrating the particular characteristics of:
>
> i. a class of Australia's natural or cultural places
>
> ii a class of Australia's natural or cultural environments
>
> E the place has outstanding value to the nation because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group
>
> F the place has outstanding heritage value to the nation because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period.

5.4.3 *State significance*

The Royal Exhibition Buildings and Carlton Gardens are of historical, architectural, aesthetic, social and scientific (botanical) significance to the State of Victoria. The full statement of significance for the inclusion of the place in the Victorian Heritage Register is included at Appendix A.

Statement of Significance

> What is significant?
>
> The Royal Exhibition Building was constructed in 1879-1880 to house the International Exhibition of 1880. It is the only major extant nineteenth century exhibition building in Australia and one of only a handful remaining world wide. It is set within the Carlton Gardens one of Melbourne's finest public parks. The design by noted architect Joseph Reed was awarded first prize of £300 in an architectural competition. The successful tenderer was David Mitchell at a price of £70,257. Governor Sir George Bowen laid the foundation stone on 19 February 1879 and the main building was ready for the opening of the International Exhibition on 1 October 1880. Temporary annexes to house some of the exhibition were demolished after the exhibition closed on 30 April 1881. The subsequent 1888 Centennial International Exhibition was one of the largest events

staged in Victoria's history. By the turn of the twentieth century the buildings and environs had become a combination of concert hall, museum, art gallery, aquarium and sports ground. The Royal Exhibition Building played an important role in Federation. On the 9 May 1901 the Duke of York presided over the opening of the first Federal Parliament, and from 1901 to 1927 the Western Annexe was used as a temporary State Parliament while the new Federal Parliament occupied the Victorian Houses of Parliament. In 1919 the buildings became an emergency hospital for influenza epidemic victims and during the Second World War were used mainly by the RAAF. From 1948 to 1961 part of the complex was used as a migrant reception centre. The Royal Exhibition Building was still widely used in the post-war era for popular exhibitions such as the Home Show. The building is cruciform in plan with the nave known as the Great Hall on the main east-west axis. The main dome is 60 metres high and sits over the crossing of the nave and transepts. The southern transept, which contains a 13 metre wide semi-circular fanlight and is flanked by two towers, forms the main entrance. The decorative scheme by John Anderson for the opening of Federal Parliament saw the dome was decorated in imitation of the sky and the pendentives adorned with murals. An unusual and interesting aspect was the decorated exposed roof trusses throughout the building. The decorative scheme, hidden under layers of paint, was recovered and restored in a major renovation in the 1990s. In 2001 the Royal Exhibition Building hosted centenary celebrations of the opening of the first Federal Parliament. On 1 July 2004 the Royal Exhibition Building was inscribed on the World Heritage List.

Superintendent Charles La Trobe first planned the 26 hectare site of the Carlton Gardens in 1839 as part of the green belt encircling Melbourne which included Batman Hill, Flagstaff Gardens, Fitzroy Gardens, Treasury Gardens and the Domain. The original layout of the gardens was by Edward La Trobe Bateman and dates to 1856. Further redesign and planting took place under the direction of the State's leading landscape designers and horticulturists, including Clement Hodgkinson, William Sangster, Nicholas Bickford, John Guilfoyle and architect Joseph Reed. Reed and Sangster, who was also a nurseryman, worked in conjunction to ensure a suitable setting for the building, planning gardens, paths, entrances and other features. As well as the Royal Exhibition Building and the 1891 Curator’s Lodge, first lived in by John Guilfoyle, the gardens contain three important fountains: the Hochgurtel Fountain, designed for the 1880 Exhibition by Joseph Hochgurtel; the French Fountain; and the Westgarth Drinking Fountain. The original perimeter fence was removed in about 1928 leaving only a small remnant and all of the bluestone plinth. The Melbourne Museum, designed by architects Denton Corker Marshall and constructed in the gardens immediately to the north of the Royal Exhibition Building, opened in 2000.

How is it significant?

The Royal Exhibition Buildings and Carlton Gardens are of historical, architectural, aesthetic, social and scientific (botanical) significance to the State of Victoria.

Why is it significant?

The Royal Exhibition Building is historically significant as the only major extant nineteenth century exhibition building in Australia. It is one of the few major nineteenth century exhibition buildings to survive worldwide. Together with the associated landscaped gardens the building forms one of the major surviving nineteenth century exhibition precincts in the world. The building demonstrates the wealth and confidence of the colony of Victoria in the late 1870s. It has been the stage for highly significant and historic national events, including the Melbourne Exhibition of 1880, the Centennial Exhibition of 1888, the opening of the Federal Parliament in 1901 and as the venue for the Victorian State Parliament from 1901 until 1927. The decorative scheme by John Anderson for the opening of Parliament in 1901 is of historical and aesthetic significance and is among finest public art works in Victoria.

The Royal Exhibition Building is architecturally significant as one of the finest and largest nineteenth century buildings in Australia. The stylistic choice of Renaissance motifs and the modelling of the dome on that of Brunelleschi’s Florence Cathedral is emblematic of the sense of confidence of the young colony of Victoria in 1880. The Royal Exhibition Building is architecturally significant as the largest design carried out by renowned Melbourne architectural firm Reed and Barnes, who were responsible for many of Melbourne’s most prestigious public buildings, including the Melbourne Town Hall and the State Library.

The Carlton Gardens, the setting for the Royal Exhibition Building, are aesthetically significant for their nineteenth century 'Gardenesque' style featuring specimen trees, parterre garden beds, in a symmetrical design with the use of axial views and foci. The landscape features outstanding tree avenues, rows and specimen trees on the lawns, a curator’s lodge, two lakes with islands, shrubberies and elaborate annual bedding displays along the southern promenade. The nineteenth century path layout is enhanced by magnificent avenues of trees, including the grand avenue of 26 Plane trees which frames the Exhibition Building dome, Elms, Cedar, White Poplar, English Oak and an uncommon avenue of 35 Turkey Oaks. Carlton Gardens is notable for the creative achievement demonstrating skilful garden design, and a landscape character which features plantings of Pines, Cedar, Araucaria, Cypress, Gums, Figs, Pepper trees, Elms, Planes, Oaks, Poplars, Canary Island Date palms and Washington palms, that display contrasting colours and forms which enhances the Gardens, Royal Exhibition Building and the local urban area. Josef Hochgurtel's Exhibition Fountain of 1880 is the only known work of the artist in Australia and is historically significant as an expression of civic pride in Victoria's emerging international importance. Hochgurtel's fountain is the largest and most elaborate fountain in Australia, incorporating frolicking putti, fish-tailed Atlantes, goannas, platypus and ferns. The fountain and the 'Grand Allee' lined with Plane trees is integral to the setting of the Royal Exhibition Building.

The Carlton Gardens are of scientific (botanical) significance for their outstanding collection of plants, including conifers, palms, evergreen and

deciduous trees, many of which have grown to an outstanding size and form. The elm avenues of *Ulmus procera* and *U. x hollandica* are significant as few examples remain world wide due to Dutch elm disease. The Garden contains a rare specimen of *Acmena ingens*, only five other specimens are known, an uncommon *Harpephyllum caffrum* and the largest recorded in Victoria, *Taxodium distichum*, and outstanding specimens of *Chamaecyparis funebris* and *Ficus macrophylla*, south-west of the Royal Exhibition Building.

The Royal Exhibition Building and the Carlton Gardens are of social significance for their continuing involvement in the lives of Victorians. The buildings have hosted countless major exhibitions as well as other community uses such as an influenza hospital, wartime military use, migrant reception centre and a venue for several events during the 1956 Olympic Games. The gardens have been enjoyed by visitors for passive recreation, entertainment and social interaction and have been the venue for the successful International Flower and Garden Show.

5.4.4 *Local Significance*

The Statements of Significance at the World, National and State levels provide a description of many values that are also important at the local level. In addition, the following elements of local significance have been identified:

The internal garden bed fencing is of historic and aesthetic significance, demonstrating nineteenth century management practices, rarely seen today and therefore has important interpretive value. The fencing contributes to the historic nineteenth century character of the North Garden.

The Tennis Court Dressing Pavilion is of social and historical significance as a recreational facility introduced into the Northern Gardens in the early twentieth century. It is a well-used facility that is valued by the local community. The Pavilion, which is similar to another in the Flagstaff Gardens, is a representative example of Melbourne City Council public building architecture in the inter-War period.

5.5 Levels of Significance for Individual Elements

5.5.1 *Introduction*

As we have seen in the preceding Section, the Royal Exhibition Building and Carlton Gardens as a whole are significant at a local, State, National and World level. The individual elements within the place, however, as identified and described in Chapters 3 and 4 of this report, have also been assessed in terms of their relative (individual) levels of significance. The conservation policies included at Chapters 6, 7 and 8 also reflect the levels of significance.

The following sections provide a summary of the significance of each element; reference is additionally made to the matrix at Appendix G which provides an assessment of:

- Whether the element is of primary, contributory or no significance, or is considered intrusive.
- If the element is significant, whether the values are important at a local, State, National or World level, recognising that many elements will be

significant at more than one level, while some may be significant at only one level.

5.5.2 *Primary Significance*

Places or elements of primary significance are those which contribute in a fundamental way to an understanding of the cultural significance of the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens, as it exists. They include:

- Structures, or hard (e.g. paths) or soft (e.g. plantings) landscaping that are predominantly intact in overall form and fabric, and/or are particularly demonstrative of the original design or functional concept with regard to form or fabric.
- Structures, or hard or soft landscaping, which are related to the key development period that spans from the decision to host the 1880 Exhibition in 1879 to the Federation of Australia in 1901.

Elements of primary significance are listed in the Table in Appendix G and may be summarised as follows:

World, National, State & Local

Buildings & Structures

- Royal Exhibition Building
- Curator's Lodge and associated brick outbuilding

Exterior

- The whole of the exterior of the principal Royal Exhibition Building including the porches and steps, roof, domes, cupola and flagpole.
- Clerestory glazing to the Great Hall which retains remnants of original stencilled decoration (located variously but particularly in the western nave)

Interior

- The whole of the interior to the extent of the main hall including the nave and north and south transepts
- The timber floor of the Great Hall (Note the existing is a replacement)
- The turnstiles and ticket booths at the Nicholson Street (east) entrance and the foyer
- Surviving partitioning from the original art galleries (1st floor, north-east corner now enclosing the theatrette)
- Remnants of original decoration including that near the partitioning mentioned above, behind the hinges to the inner doors at the Nicholson Street (east) entrance and adjacent (east of) to the southern entrance and now partially enclosed in a cupboard and in the stair wells

- It should be noted that evidence of the earlier decorative schemes remains on most of the internal fabric beneath subsequent layers of paint and/or plaster.)
- The figure paintings around the piers of the dome and on the arches and spandrels
- The restored 1901 internal decorative scheme
- Original structural elements of the basement
- Original elements within the dome structure e.g. the timber stair case, original timberwork, internal access panels and the like
- Timber stair from the gallery to the roof and the remnant gas light pipe.
- Original timber stairs to the basement and the galleries (Some covered over by recent boarding)

Collections

- Archival collection of documents, illustrations, catalogues and other publications, memorabilia, building remnants and other artefacts and the engraving of the Opening of the First Federal Parliament by Charles Nuttall.

Plantings & Hard & Soft Landscape Elements

- Principal path structure to the extent of the nineteenth century path layout but excluding the materials;
- Principal avenue plantings along the nineteenth century path structure;
- Specimen trees located throughout and listed in the Table in Appendix G;
- Surviving layout of the East Forecourt, but excluding the materials;
- Surviving form of nineteenth century shrub and planting beds;
- The two lakes;
- The *Ficus macrophylla* (Moreton Bay fig); the *Araucaria cunninghamii* (Hoop pine), *Araucaria bidwillii* (Bunya Bunya pine), and *Ulmus procera* (English elm) near the Rathdowne Street entrance.
- Remnant internal garden fencing;
- Remnant basalt perimeter fence plinth and surviving sections of cast iron palisade fence;
- The Westgarth and French Fountains, on the east side of the Royal Exhibition Building;
- The Hon. John Woods Monument, adjacent to the south-east corner of the Royal Exhibition Building;
- The Hochgürtel Fountain, on the south of the Royal Exhibition Building;
- The layout of the garden and driveway at the Nicholson Street entrance including the central fountain.

- Sundry statues and busts in the Nicholson Street (east) garden and entrance area.

5.5.3 *Contributory Significance*

Places or elements of contributory significance are those which were of a secondary or supportive nature in the understanding of the cultural significance of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens, as it exists. While they contribute to the overall significance of the complex, they are not of individual distinction with regard to original plan form, fabric or function.

Elements of contributory significance are listed in the Table in Appendix G and may be summarised as follows:

World and National Level

- No additional elements.

State Level

Buildings & Structures

- Royal Exhibition Building:
    - Interior fabric of pavilions but excluding non-original fitouts (such as office spaces, toilets, etc)
    - Any remnant pounce marks and chalk lines which were used in the restoration and which were left for interpretation
    - The gates reconstructed in accordance with the original at the ground floor entrances to the stairs
    - The various areas of stripped internal painted decoration which reveal the original beneath (interpretative value)
    - The reproduction sunlights (luminaires) in the Great Hall
    - The location and alignment of the computerised external fibre optic and incandescent lighting but not the actual fittings and infrastructure itself.
    - The various plaques attached to the building principally at the south and Nicholson Street (east entrances) (interpretative value)
    - Nineteenth century cast iron lamp standards at the Rathdowne and Nicholson Street ends of the building

Plantings & Landscape Elements

The North Garden paths are of contributory aesthetic and historical significance as an indication of the 1882 and 1890 redevelopment of the North Garden following the formal use of the site for the 1880 and 1888 Exhibitions, and for their social significance in linking the surrounding streets so that pedestrians may cross them.

Local Level

Buildings & Structures

- Tennis Court Pavilion.

Plantings & Landscape Elements

- Other specimen trees as listed in the Table in Appendix G.
- Boundary planting.
- Formal plantings and lawn at the Nicholson Street (east) entrance which provide an appropriate setting for the building.

5.5.4 *No Significance*

Places or elements of no significance include those which were originally minor in nature, contributing little to the cultural significance of the place, areas which have been so altered that they have lost any significance they might have otherwise had, and later additions. Elements determined to be of no significance do not warrant individual inclusion on heritage registers at a national, state or local level, although they may be included as part of a wider complex. Generally, they have little or no impact upon the significance of the gardens.

Elements of no significance generally include plantings, buildings and structures of recent origins. While it is accepted that some of these elements have value for local people, they hold no heritage significance.

Elements of no significance are listed in the Table in the Appendix G and may be summarised as follows:

Buildings & Structures

- Royal Exhibition Building:
  - Metal walkways, stairs and ladders on the roof and around the dome.
  - The sprinkler enclosure and equipment on the south elevation behind the south-east pavilion
  - Fire hose reel and sundry cupboards located variously within the Great Hall
  - Internal luminaires, other than the sunlights, and the fittings, computer and cables of the external fibre optic lighting installation and other external lighting variously affixed to the building
  - The first aid post, toilet, venue manager's office and security post adjacent to the Nicholson Street entrance
  - The stair and remnants of the former administration area in the north-east pavilion adjacent to the Nicholson Street entrance

    - New lift and associated recent timber stair installed adjacent to the Rathdowne Street (west) entrance
    - The kiosk in the north transept
    - The board room and ante-room fit-out in the north-west pavilion adjacent to the Rathdowne Street (west) entrance
    - Toilets in the Great Hall (south-west corner), toilets in the south-west pavilion at gallery level, basement toilets.
    - Interior fitout of the south-west pavilion at gallery level
    - Sundry tea rooms and offices and new museum fitout and infrastructure in the basement
    - Concrete service tunnel and electrical infrastructure located in the basement
    - External access ramps and balustrading to the basement
- The Grollo Fountain
- External asphalt and concrete roadways, car park and kerbing, likewise bluestone kerbing/retaining walls
- Perimeter toilet blocks;

Plantings & Landscape Elements

- The Melbourne Peace Garden;
- Mid-late twentieth century plantings that are not in accordance with the nineteenth century design intent and philosophy; and
- All of the landscaping within the Exhibition Reserve, with the exception of identified specimen trees.

Elements with visual impacts

These elements are also of no heritage significance and are considered to have a visual impact upon the gardens (they are also identified as 'intrusive' in the Table in Appendix G). It is also recognised that some of the elements listed below provide a supporting function to gardens management, or are recreational facilities or recent plantings which may be popular with garden users:

Buildings & Structures

- Works depot;
- Playground;
- Basketball court; and

- Tennis Courts.

Plantings & Landscape Elements

- The Catenary Garden;
- Plantings within area of former parterre beds and diagonal beds on site of scroll garden (other than specifically identified significant trees and plants); and
- Landscaping within the Exhibition Reserve adjacent to Rathdowne and Nicholson Streets.

5.5.5 *Comment on Melbourne Museum*

The Melbourne Museum, constructed 2000-2002, is located on that part of the site which originally contained annexes associated with the 1880 International and 1888 Centennial International Exhibitions. After the removal of those annexes, the area was used for a variety of other purposes including as a hard stand carpark at the time it was selected for the new museum site.

It is considered that the Museum has not yet attained heritage significance, notwithstanding the outstanding significance of the collection within it. It is also recognized that the building won awards for its design, including the RAIA Victorian medal and the Sir Zelman Cowan award for Public Buildings, and that it may therefore come to have aesthetic significance, within the meaning of the Burra Charter, at some time in the future.

Presently, it has no adverse impact on the heritage significance of the Royal Exhibition Building and Carlton Gardens, as it is sited on the footprint of previous structures and elements and was designed specifically to respond to the Royal Exhibition Building. In terms of use, the Museum is not dissimilar or contrary to the original use of the site which was to display exhibits of natural and manufactured products and objects. Some of these objects are contained within the Museum collection and are variously on display.

The green edges to the gardens have been severed by the landscaping and associated structures in the Exhibition Reserve, and it is proposed to re-establish the green edges in accord with the original design, as far as is feasible, in order to reunite the north and south ends of the Carlton Gardens. New elements located within the green edges are the Grollo Fountain, the Colonial Mutual Life building fragments which form a display, Museum signage, car park entrances and vents and various landscape elements. These are relatively contained within the Exhibition Reserve and are clearly associated with the Museum. They could variously be removed and/or relocated in the future as required or camouflaged with vegetation as might be appropriate.

It is not considered that the existence of any of the elements within the Exhibition Reserve has an adverse impact on the heritage significance of the Carlton Gardens for the following reasons:

- the Exhibition Building was never intended to sit in isolation in the Carlton Gardens;
- the land on which the Museum stands has always been built on, importantly during the period of significance;

- the original annexes, since removed, were originally intended to be temporary, having been constructed to accommodate the overwhelming response of exhibitors to the two principal exhibitions; and,
- no significant landscape elements have been lost as a consequence of the construction of the Museum.

6.0 CONSERVATION POLICY – GENERAL

6.1 Introduction

The following conservation policy has been developed on the basis of the assessment of the cultural significance of the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens as set out in Section 5.0 of this report. The guidelines for the preparation of conservation policy in the Australia ICOMOS *Burra Charter 1999* have been used in the preparation of this policy and reference has also been made to the *Environment Protection and Biodiversity Conservation Act* 1999 (*EPBC Act*) with regard to management of places with World Heritage and National Heritage values.

The intention of the conservation policy is to provide clear direction and guidelines for the future use and management of the place. The conservation policy includes both general and specific policies, which have been prepared having regard for the need to:

- retain or reveal significance;
- identify feasibility and other requirements; and
- work within procurable resources.

The specific policies identify conservation actions and also justify the policy in terms of conservation values.

Guidelines set out preferred conservation actions which are regarded as essential to the retention or enhancement of the cultural significance of the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens.

6.2 Conservation Objectives

Based on the assessment of the cultural heritage significance, the primary objective of the conservation policy is to maintain and conserve the historical, aesthetic, scientific and social significance of the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens.

The policy has been developed to achieve a series of identifiable conservation-related objectives, as follows:

- To support the conservation of the Royal Exhibition Building within its Carlton Gardens context.
- To support the conservation of the Royal Exhibition Building and the Carlton Gardens as a place of World, National, State and local significance.
- To encourage an integrated approach to the management of the Royal Exhibition Building, the Exhibition Reserve and the Carlton Gardens that considers them collectively rather than as individual parts.

The following underlie the conservation policy and are intended to provide an overall framework within which the specific policies for individual elements have been formulated.

Objective

To consider the elements and factors which have been identified as contributing to significance when planning or proposing to undertake works.

Rationale

When planning maintenance, conservation works or adaptation works, consideration should be given to the assessed significance of the place; including individual elements, and the impact of any works on that significance.

Objective

To carry out all future conservation and adaptation works which affect elements of significance having regard for the principles of the Australia ICOMOS Burra Charter 1999 *and the requirements of the Environment Protection and Biodiversity Conservation Act* 1999 *(EPBC Act) and Victorian Heritage Act* 1995*.*

Rationale

The guidelines contained in the *Burra Charter* and the requirements of the *EPBC Act* as outlined at Sections 6.3 and 6.3.2 should be used in determining the acceptability of any proposed works or adaptive uses. These principles are directed to the identification, protection, conservation, presentation, transmission and rehabilitation of World Heritage and National Heritage values. In addition the policy is directed to the retention of identity and its contribution to a sense of place.

Objective

To conserve the elements identified as being of significance in accordance with the specific conservation policies identified in this Conservation Management Plan.

Rationale

Specific conservation policies have been provided for elements of individual significance and these policies should be observed when works are undertaken (see also Chapters 7 and 8). These policies allow for appropriate adaptive re-use and alteration of individual elements and spaces.

6.3 Statutory Protection, Approvals & Management Framework

As noted in Chapter 1, the whole of the place is subject to the provisions of the *EPBC Act* 1999 in addition to the *Victorian Heritage Act* 1995, the *Victorian Planning and Environment Act* 1987 and the Melbourne Planning Scheme, specifically Clause 22.05 and 43.01.

6.3.1 *Approvals*

National[168]

The *EPBC Act* is administered by the Commonwealth Department of Environment, Water, Heritage and the Arts (DEWHA). Under the *EPBC Act* approval is required from the Commonwealth Environment Minister for actions that are likely to have a significant impact on 'a matter of national environmental significance'. An approval is sought via a 'referral' to DEWHA (see below). World Heritage properties are recognised as a matter of national environmental significance under the *EPBC Act*'s assessment and approval provisions.

A person must not take an action that has, will have, or is likely to have, a significant impact on the World Heritage Values of a declared World Heritage property, without approval from

the Commonwealth Environment Minister. To obtain approval, the action must undergo a rigorous environmental assessment and approval process.

Action

The *EPBC Act Policy Statement 1.1 - Significant Impact Guidelines on Matters of National Environmental Significance* (Department of Environment and Heritage, May 2006), provides guidance on these matters. An 'action' is defined broadly in the *EPBC Act* and includes, but is not limited to: construction, expansion, alteration or demolition of buildings, structures, infrastructure or facilities; industrial processes; mineral and petroleum resource exploration and extraction; storage or transport of hazardous materials; waste disposal; earthworks; impoundment, extraction and diversion of water; agricultural activities; aquaculture; research activities; vegetation clearance; culling of animals; and dealings with land. Actions encompass site preparation and construction, operation and maintenance, and closure and completion stages of a project, as well as alterations or modifications to existing infrastructure. An action may have both beneficial and adverse impacts on the environment, however only adverse impacts on matters of national environmental significance are relevant when determining whether approval is required under the *EPBC Act*.

Referral process

'Referral' of an action involves filling out a referral form and forwarding it to DEWHA. This can be undertaken by the proponent of the action or a person acting on their behalf, such as their heritage advisor. A referral identifies the person proposing to take the action and includes a brief description of the proposal, the project location, the nature and extent of any potential impacts, and any proposed mitigation measures.

After receiving a referral, the Minister will decide whether the action is likely to have a significant impact on a matter of national environmental significance:

- if the Minister decides that the action is likely to have a significant impact on a matter of national environmental significance, then the action requires approval under the *EPBC Act* (it is a controlled action);
- if the Minister decides that the action is not likely to have a significant impact on a matter of national environmental significance, then the action does not require approval under the *EPBC Act* (it is a not controlled action).

The Minister is generally required to make a binding decision on whether an action requires approval within 20 business days of receiving a referral. If the Minister's decision is that an action does not require approval, a person will not contravene the Act if the action is taken in accordance with that decision.

Assessment & approval process

If the Minister decides that an action requires approval, then an environmental assessment of the action must be carried out. If a bilateral agreement is in place (see Section 6.3.5 below) the action may be assessed by the State in which the action is to be undertaken, using the processes accredited under the bilateral agreement. If a Ministerial declaration is in place accrediting another Australian Government assessment process, the action may also be assessed by the process accredited under that declaration. Otherwise, the assessment will be undertaken by one of a range of assessment approaches outlined under the *EPBC Act*.

An assessment report will then be prepared. After considering the environmental assessment report, the Minister decides whether to approve the action, and what conditions (if any) to impose.

The *EPBC Regulations* (at Schedule 5, Australian World Heritage Management Principles) also specify the following:

> *Environmental impact assessment and approval*
>
> *3.01 This principle applies to the assessment of an action that is likely to have a significant impact on the World Heritage values of a property (whether the action is to occur inside the property or not).*
>
> *3.02 Before the action is taken, the likely impact of the action on the World Heritage values of the property should be assessed under a statutory environmental impact assessment and approval process.*
>
> *3.03 The assessment process should:*
>
> *(a) identify the World Heritage values of the property that are likely to be affected by the action; and*
>
> *(b) examine how the World Heritage values of the property might be affected; and*
>
> *(c) provide for adequate opportunity for public consultation.*
>
> *3.04 An action should not be approved if it would be inconsistent with the protection, conservation, presentation or transmission to future generations of the World Heritage values of the property.*
>
> *3.05 Approval of the action should be subject to conditions that are necessary to ensure protection, conservation, presentation or transmission to future generations of the World Heritage values of the property.*
>
> *3.06 The action should be monitored by the authority responsible for giving the approval (or another appropriate authority) and, if necessary, enforcement action should be taken to ensure compliance with the conditions of the approval.*

See also 'Managing Heritage Impacts' below at Section 6.3.3.

State

The subject property is included in the Victorian Heritage Register; places included in the VHR are subject to the *Heritage Act 1995* which provides a legislative framework for heritage protection in Victoria. The Heritage Council of Victoria is an independent statutory authority, and the State's main decision-making body on historic (non-Indigenous) cultural heritage issues. Council operates in accordance with the *Victorian Heritage Act* and receives professional advice and administrative support from Heritage Victoria. Applications for works (permits) to registered places are lodged with Heritage Victoria, with the decision-making in regard to issuing permits resting with the Executive Director.

The *Heritage Act* provides protection for a wide range of cultural heritage places and objects, including:

- historic archaeological sites and artefacts
- historic buildings, structures and precincts

- gardens, trees and cemeteries
- cultural landscapes
- shipwrecks and relics
- significant objects

Changes to registered places or objects require permit approval by the Executive Director unless permit exemptions have been granted.[169] Works or activities for which a permit is required include anything which alters the place or object including:

- building extensions, constructions, interior works, demolition or relocation of buildings and structures, changes of colour schemes and signage, subdivision and construction of new buildings and garden structures such as fences or decks, pathways and driveways, and changes of materials
- works to registered trees and gardens which are not regular maintenance works
- excavations at registered sites or damage or alteration to an archaeological artefact
- temporary works to facilitate events, such as banners, signage, temporary structures, etc.

All permit applications are referred to the local government authority for comments and consultation. Permits are processed within 60 days unless an extension is granted by the Heritage Council. Major alterations and contentious matters require advertising for 14 days to enable interested parties to make submissions. When considering a permit application, the Executive Director must consider:

- How the proposal would affect the significance of the place
- Whether rejection of the proposal would affect the reasonable and economic use of the registered place, or cause undue financial hardship to the owner
- The extent to which the proposal would affect the cultural heritage significance of any adjacent or neighbouring property that is protected under a Heritage Overlay in a planning scheme, or is in the Victorian Heritage Register
- Any submissions received as a result of advertising
- Any matter relevant to the preservation of the registered place

Applicants or owners which are dissatisfied with a permit refusal or the conditions applied to a permit, may appeal to the Heritage Council within 60 days following the determination.

Local

At the local level under, the *Victorian Planning and Environment Act* 1987 applies, specifically Clause 22.05 and 43.01 of the City of Melbourne Planning Scheme. For all land affected by Heritage Overlay control, a permit is required for a range of activities and works, including demolition, alterations and additions, new buildings and works, tree removal (in some cases), subdivision, consolidation and others. Most applications where change is proposed to the external presentation of a place are advertised. Any person can make a submission in relation to an application. In the normal course of events (notwithstanding the possibility of Ministerial intervention) third party appeal rights exist and are made to the Victorian Civil and Administrative Tribunal.

It is also the case that where the subject site is included in the Victorian Heritage Register, the statutory process of the *Victorian Heritage Act* 1995 applies, and approvals are processed and determined by Heritage Victoria, with decisions made by the Heritage Council. The City of Melbourne is a referral authority.

6.3.2 *EPBC Act Management Requirements*

The 'Australian World Heritage Management Principles' (*EPBC Regulations* Schedule 5) include 'General Principles' and 'Management Planning' in relation to the management of World Heritage properties in Australia. These provisions also relate to the content and approach of management plans, as well as their implementation and review.

The principles are listed in the left column of the table, with comments in the right column indicating their relevance to the conservation policies, guidelines and recommendations included in this report.

This is then followed by a list of the criteria for the accreditation of management plans, and an overview of the recommended content of management plans for World Heritage properties and National Heritage places.

General Principles

General Principles	**CMP Policies and Guidelines**
1.01 The primary purpose of management of natural heritage and cultural heritage of a declared World Heritage property must be, in accordance with Australia's obligations under the World Heritage Convention, to identify, protect, conserve, present, transmit to future generations and, if appropriate, rehabilitate the World Heritage values of the property.	The identification of the World Heritage values is addressed at length in this plan. This chapter, and subsequent Chapters 7 and 8, also address the protection, conservation, presentation and where appropriate rehabilitation of the World Heritage Values. The transmission of the values to future generations is addressed in the policy relating to interpretation (Section 6.5.1).
1.02 The management should provide for public consultation on decisions and actions that may have a significant impact on the property.	Public consultation, continuing community and technical input into managing the property, and the involvement of interested individuals and organisations who may be affected by management actions, are all addressed at Section 6.9.
1.03 The management should make special provision, if appropriate, for the involvement in managing the property of people who: *(a) have a particular interest in the property; and* *(b) may be affected by the management of the property*	See above.
1.04 The management should provide for continuing community and technical input in	See above.

managing the property.	

Management Planning

Management Planning	**CMP Policies and Guidelines**
2.01 At least one management plan should be prepared for each declared World Heritage property.	
A management plan for a declared World Heritage property should:	
(a) state the World Heritage values of the property for which it is prepared; and	This plan 'states' the World Heritage Values of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens, at Chapter 5.
(b) include adequate processes for public consultation on proposed elements of the plan; and	This plan makes provision for public consultation at Section 6.9.
(c) state what must be done to ensure that the World Heritage values of the property are identified, conserved, protected, presented, transmitted to future generations and, if appropriate, rehabilitated; and	This plan includes policies to direct and guide the protection, conservation, presentation and where appropriate rehabilitation of the World Heritage values.
(d)state mechanisms to deal with the impacts of actions that individually or cumulatively degrade, or threaten to degrade, the World Heritage values of the property; and	Actions that can potentially or directly 'degrade, or threaten to degrade' the World Heritage values of the place are identified in this report, with guidance provided on how to avoid or ameliorate such actions.
(e) provide that management actions for values, that are not World Heritage values, are consistent with the management of the World Heritage values of the property; and	The management of heritage values other than World Heritage values, in the context of protecting the World Heritage Values, is addressed at Section 6.3.4.
(f) promote the integration of Commonwealth, State or Territory and local government responsibilities for the property; and	Integrated Commonwealth, State and local government responsibilities for the property are canvassed in a number of areas of the plan, and also outside the scope of the plan through related documents and agreements such as the Memorandum of Understanding between Museum Victoria and City of Melbourne (June 2004); Royal Exhibition Building and Exhibition Reserve Master Plan (Museum Victoria, endorsed by Museums Board of Victoria, February 2007); Carlton Gardens Master Plan (City of Melbourne, March 2005); and the yet-to-be–completed World Heritage Environs Area (WHEA) Strategy Plan (Heritage Victoria, City of

	Melbourne, City of Yarra, and Museum Victoria) and World Heritage Management Plan (the over-arching management document).
(g) provide for continuing monitoring and reporting on the state of the World Heritage values of the property; and	Monitoring and reporting on the state of the World Heritage values of the property is covered at Section 6.10.
(h) be reviewed at intervals of not more than 7 years.	The recommendation relating to review of the CMP is at Section 6.10.

Criteria for Accreditation of Management Plans for World Heritage Properties and National Heritage Places (EPBC Amendment Regulations 2005, No 1)

Schedule 1, Section 2B.01 sets out the criteria for accreditation of Management Plans:

Management Plan Criteria	**CMP Policies and Guidelines**
Development of the management plan must have included consultation with:	
(a) the Australian community generally; and	Public consultation is addressed at Section 6.9. The World Heritage Management Plan for the site (to be prepared, as noted in Section 1.4 of Chapter 1) will also be subject to a period of public consultation and a submission process. This CMP has also been reviewed by relevant State and local organisations, through the medium of the Steering Committee with representatives from Heritage Victoria, cities of Melbourne and Yarra, and Museum Victoria.
(b) any particular groups having a special interest in the property or place, or likely to be especially affected by a management plan for the property or place.	See above.
(c) The public consultation…must have included the release of a draft management plan for public comment and the allowing of at least 20 business days for the receipt of comment by the State or Territory organisation that is responsible for developing the plan.	See above.

Content of Management Plans for World Heritage Properties and National Heritage Places (EPBC Amendment Regulations 2005, No 1)

Schedule 1, Section 2B.01 identifies the 'content' of Management Plans:

Management Plan Content	**CMP Policies and Guidelines**
A management plan:	The content requirements are generally addressed above at Section 6.3.2.
(a) must outline the process of public consultation that was undertaken in the development of the plan; and	This plan will be subject to a period of public consultation, and has been reviewed by relevant State and local organisations, through the medium of the Steering Committee with representatives from Heritage Victoria, cities of Melbourne and Yarra, and Museum Victoria.
(b) must state the law under which the plan is in force; and	See Section 6.3.
(c) must include a description of the property or place, including its boundary and the relevant World Heritage or National Heritage values; and	See Chapters 3 and 4.
(d) must state what must be done to ensure that the relevant World Heritage or National Heritage values are identified, conserved, protected, presented and transmitted to future generations and, if appropriate, rehabilitated; and	Chapter 6.
(e) must set out the means by which risk management of the property or place will be addressed, including: (i) identifying the risks to the relevant World Heritage or National Heritage values; and (ii) providing an analysis of the potential effect of each identified risk on the relevant World Heritage or National Heritage values, including an estimation of the nature, extent and likelihood of the risk; and (iii) setting out risk management strategies to protect and conserve the relevant World Heritage or National Heritage values; and	Risk management and risk assessment are covered at Section 6.8.
(f) must provide that adequate assessment of the impacts, on the relevant World Heritage or National Heritage values, of any proposed actions provided for under the plan, or that may arise during the life of the plan, has been, or will be, undertaken by means specified in the plan; and	See Section 6.3.3 and other relevant conservation policies.
(g) must set out the means, any legislation	See Sections 6.3 and 6.3.3.

other than the plan, and the processes, that: (i) were used in assessing the impacts of actions that are provided for under the plan; and (ii) are to be used in assessing the impacts of actions that may arise during the life of the plan; and	
(h) must require that the impacts of any actions likely to have a significant impact on the relevant World Heritage or National Heritage values have been, or will be, assessed by means that provide environmental assessment processes that meet the recommendations of regulations 3.03 and 3.04 and Schedule 1; and	See Sections 6.3 and 6.3.3.
(i) must provide that actions in relation to the property or place may be approved only in accordance with the plan; and	A recommendation that actions in relation to the property or place may be approved only in accordance with the plan is included at Section 6.3.5.
(j) must require a decision-maker to take account of the precautionary principle in making a decision in relation to the property or place; and	'Precautionary principle' is referred to in the *EPBC Act Policy Statement 1.1 - Significant Impact Guidelines on Matters of National Environmental Significance* (Department of Environment and Heritage, May 2006), as follows (relevant text highlighted): When deciding whether or not a proposed action is likely to have a significant impact on a matter of national environmental significance, the precautionary principle is relevant. Accordingly, where there is a risk of serious or irreversible damage, a lack of scientific certainty about the potential impacts of an action will not itself justify a decision that the action is not likely to have a significant impact on a matter of national environmental significance.
(k) must set out the means, and any legislation other than the plan, that: (i) enable the setting of enforceable conditions to ensure that the relevant World Heritage or National Heritage values are conserved, protected, presented and transmitted to future generations and, if appropriate, rehabilitated; and	Enforcing conditions which ensure the conservation, presentation, etc of the World Heritage and National Heritage values, and the enforcement of permits and approvals, are generally covered through the relevant statutory protection regime as outlined above at Section 6.3.

(ii) provide for any subsequent monitoring, auditing and enforcement of approvals and any conditions attached to an approval; and	
(l) must set out means by which the plan will seek to prevent, or minimise the impacts of, any actions likely to degrade the relevant World Heritage or National Heritage values, including actions leading to cumulative degradation; and	See Section 6.3.3 and other relevant conservation policies.
(m) must state that actions that will have unacceptable or unsustainable impacts (in particular, actions that will have a significant impact on the relevant World Heritage or National Heritage values) are inconsistent with the plan and cannot be approved; and	See Section 6.3.3.
(n) must set out means for the plan to be enforced, including, in appropriate circumstances, the imposition of penalties upon a person taking an action that is inconsistent with the plan; and	It is noted this plan does not 'set out means for the plan to be enforced, including…the imposition of penalties upon a person taking an action that is inconsistent with the plan'.
(o) must ensure that management actions for values that are not the relevant World Heritage or National Heritage values are consistent with the management of the relevant World Heritage or National Heritage values; and	See Section 6.3.4.
(p) must promote the integration of Commonwealth, State or Territory, and local government responsibilities for the property or place; and	See Section 6.3.4.
(q) must provide for continuing monitoring and reporting on the state of the relevant World Heritage or National Heritage values; and	See Section 6.10.
(r) must provide that the plan is to be reviewed at intervals of not more than 5 years.	See Section 6.10.

6.3.3 *Managing Heritage Impacts*

Objective

- To manage, minimise or avoid impacts on the World Heritage and National Heritage values of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

- To ensure that actions which will have unacceptable or unsustainable impacts on the heritage values (in particular actions that will have a significant impact on the relevant World Heritage or National Heritage values) are inconsistent with the objectives of this plan and cannot be approved.

Rationale

The *EPBC Act Policy Statement 1.1 - Significant Impact Guidelines on Matters of National Environmental Significance* (Department of Environment and Heritage, May 2006), provides guidance on managing, minimising and avoiding impacts on World Heritage and National Heritage values. According to the *Policy Statement*, a 'significant impact' is an impact which is important, notable, or of consequence, having regard to its context or intensity. Whether or not an action (such as works, development, etc) is likely to have a significant impact depends upon the sensitivity, value, and quality of the environment which is impacted, and upon the intensity, duration, magnitude and geographic extent of the impacts. All of these factors are to be considered when determining whether an action is likely to have a significant impact on the identified World Heritage and National Heritage values of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

It is important to consider the impacts of the proposed action early in the planning of the proposal as careful planning of the action can avoid, or reduce, the likelihood of a significant impact. Where possible and practicable it is best to avoid impacts. If impacts cannot be avoided then they should be minimised or mitigated as much as possible. Guidance on this is provided throughout the policy chapters of this report (chapters 6, 7 and 8).

Again, according to the *Policy Statement*, an action is likely to have a significant impact on the World Heritage values of a declared World Heritage property if there is a real chance or possibility that it will cause:

- one or more of the World Heritage values to be lost;
- one or more of the World Heritage values to be degraded or damaged; or
- one or more of the World Heritage values to be notably altered, modified, obscured or diminished.

Guidelines

The following is taken from the full citation.

For World Heritage properties with cultural heritage values, actions should be avoided if there is a real chance or possibility that the action will:

- permanently remove, destroy, damage or substantially alter the fabric of a World Heritage property;
- extend, renovate, refurbish or substantially alter a World Heritage property in a manner which is inconsistent with relevant values;
- permanently remove, destroy, damage or substantially disturb archaeological deposits or artefacts in a World Heritage property;
- involve activities in a World Heritage property with substantial and/or long-term impacts on its values;

- involve construction of buildings or other structures within, adjacent to, or within important sight lines of, a World Heritage property which are inconsistent with relevant values; or
- make notable changes to the layout, spaces, form or species composition in a garden, landscape or setting of a World Heritage property which are inconsistent with relevant values.

6.3.4 *Integrated Management*

Objectives

- To encourage an integrated and co-operative approach to the management of the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens.

Rationale

The Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens would benefit from a more co-ordinated approach to the conservation and management of the heritage values of the whole of the site which are all inter-connected. Too often the building and gardens have been treated separately when in fact they were historically planned and built together and should be considered as parts of an indivisible whole. A co-operative management agreement would enable the impacts of new works to be considered in the context of the whole of the site, rather than just within the area controlled by the relevant manager. In accordance with this philosophy, the Museums Board of Victoria and the City of Melbourne signed a Memorandum of Understanding in 2004, in relation to the future cooperation in the management of the Carlton Gardens and the Exhibition Reserve.

The integration of Commonwealth, State and local government responsibilities for World Heritage and National Heritage listed properties is also encouraged by the *EPBC Act*. As outlined above, the *EPBC Regulations* included under 'General Principles' and 'Management Planning' relate to the management of World Heritage properties in Australia. Also as noted in Chapter 1, this CMP forms one of a suite of current and proposed documents which will support and encourage the integrated management of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens, and the site context and setting:

- World Heritage Management Plan (to be prepared, the over-arching document)
- Memorandum of Understanding between Museum Victoria and City of Melbourne (June 2004)
- Royal Exhibition Building and Exhibition Reserve Master Plan (Museum Victoria, endorsed by Museums Board of Victoria, February 2007)
- Carlton Gardens Master Plan (City of Melbourne, March 2005)
- World Heritage Environs Area (WHEA) Strategy Plan (Heritage Victoria, to be completed late 2007-early 2008)

Guidelines

- Maintain co-ordinated management of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens by the Museums Board of Victoria

and the City of Melbourne. Management should have regard to conservation policy in all related actions.

- This conservation management plan should inform future management and future actions should not be inconsistent with it or result in a threat to the World or National Heritage values of the site overall, noting that these may be also external to the site (for example, future development on the Exhibition Reserve or in surrounding residential areas.)
- Promote the conservation of local and State values in a manner that is consistent with that of National or World Heritage values.
- All relevant staff responsible for the care and management of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens should become familiar with the legislative requirements (at Commonwealth, state and local level) and conservation policy, and identify and implement the aspects that relate to their areas of responsibility.
- Relevant staff should be briefed on the legislative requirements and conservation policy as part of their induction.

6.3.5 *Bilateral Agreement & Plan Accreditation*

Objective

- To enter a Bilateral Agreement with the Commonwealth that accredits the World Heritage Management Plan.

Rationale

It is understood that an agreement can be reached between the Australian Government and the State of Victoria under section 45 of the *EPBC Act*, relating to actions approved and taken in accordance with the bilaterally accredited CMP for the Royal Exhibition Building and Carlton Gardens. If a bilateral agreement is in place, a proposed action can be assessed by the State using the processes accredited under the bilateral agreement.

Such an agreement would aim to:

- protect the World Heritage and National Heritage values from unacceptable and unsustainable impacts;
- ensure an efficient, timely, and effective process for environmental assessment and approval of actions; and
- minimise duplication of environmental assessment and approval processes relating to the protection of the World Heritage and National Heritage values.

The bilateral agreement may also declare that certain actions approved by the State in accordance with an accredited management plan under the Act do not require approval by the Minister for the purposes of Part 3 of the Act. Part 3 provides protection for matters of national environmental significance, including World Heritage properties and National Heritage places.

6.4 Use, Adaptation, New Works & Development

The following policies apply to the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens as an integrated site; other specific policies relating to built form and landscape elements are included at Chapters 7 and 8. Permits may be required to undertake some of these works.

6.4.1 *Use*

Objectives

- To encourage the ongoing use of the Royal Exhibition Building and Carlton Gardens for exhibitions, trade fairs and the like, public performances and gatherings, in accord with the original *raison d'être* of the site and the conservation of the values for which it was inscribed on the World Heritage List.
- To continue the historic uses of the Carlton Gardens as a place of primarily passive recreation and as a venue for outdoor exhibitions associated with the use of the Royal Exhibition Building.
- To ensure that future use, including frequency of use, does not compromise the identified cultural significance and values of the place.

Rationale

The use of the Royal Exhibition Building and Carlton Gardens for exhibition purposes is fundamental to their significance and should be continued. Suitable use includes major exhibitions, trade fairs, outdoor shows and the like, public performances and events, subject also to their frequency and intensity not resulting in undue or ongoing physical impacts.

Given that worldwide, the Royal Exhibition Building is the oldest and last remaining exhibition hall from the great nineteenth century exhibition structures, it is fundamental to its cultural significance that it be used for this and related purposes. However, given its overall level of significance and the comparatively fragile nature of its interior in relation to damage (such as by fire or water) it is essential that any risks associated with these activities be recognised and adequately managed. Similarly, the fabric of the gardens is fragile and overuse, or inappropriate use of too regular frequency, and activities that have potential to irretrievably damage the significant fabric (hard and soft landscape elements) of the gardens, should not be permitted. Events and major exhibitions in the gardens should also be programmed and closely monitored to ensure that the fabric of the gardens is not irretrievably damaged, nor the significant values affected. Condition reporting on levels of damage should be carried out before, during and after events to determine appropriate levels, frequency and types of use.

More generally, throughout its history the Carlton Gardens has been used by both local and wider communities for predominantly passive (informal) recreation and social interaction. While the specific nature of the activities and experience of the gardens has changed over time and could continue to evolve, the principle of maintaining general public access and use is fundamental to the significance of the place.

The use of the North Garden for more active forms of recreation is, comparatively speaking a more recent phenomenon, which is unrelated to the most significant period of development during the late nineteenth century. Nevertheless, it is recognised that the tennis courts, half

basketball court and playground are important local facilities, some used for almost 80 years, and consequently are valued by the community. Uses and activities permitted and encouraged within the gardens should also fit broadly into the tradition of passive recreation (such as walking and informal games) and social interaction, and should not have the potential to put unacceptable pressure on the physical fabric of the place.

Any temporary events associated with the Museum should also have regard for limiting or avoiding adverse impacts on the Royal Exhibition Building and Carlton Gardens in terms of the 'experience' and 'dignity' of the place, given the World Heritage significance. This is not to say that temporary events or performances should be avoided, but rather that such activities are conducted in a manner which ensures the World Heritage values are not trivialised.

Guidelines

[Note: all works involving change to the building and landscape normally require statutory approval unless specifically exempted.]

Royal Exhibition Building

- Ensure that all temporary exhibition infrastructure, e.g. stands, booths, marquees, etc are installed and removed in a manner which does not cause damage to significant fabric (these elements).
- Ensure that floor loadings are not exceeded by excessive loads or large vehicles.
- Provide and locate all permanent infrastructure e.g. power, lighting, catenary wires, etc. in the building in a manner which is unobtrusive when it is not in use.
- Ensure that users do not affix anything to the built fabric in a manner which causes damage.
- Ensure that fork lifts and other vehicles are not driven in a manner which causes impact on the fabric.

Exhibition Reserve & Carlton Gardens

- Ensure that tree roots are not impacted upon by any structures, vehicles and the like.
- Ensure that the habitat of fauna, including birds and possums, is not compromised by activities in the gardens.
- Ensure that any installations associated with exhibitions and the like are temporary and expeditiously removed at the end of each event, and any resulting impacts addressed and made good.
- Existing recreation areas within the gardens may be retained in accordance with any specific conservation policy, however, new active recreational uses should not be permitted, particularly where they would require the construction of new facilities.
- Other recreational uses could be allowed where they do not require permanent facilities and they do not interfere with other activities.

6.4.2 *Adaptation, New Works & Structures*

Objectives

- To discourage new development that would have an adverse impact upon the cultural significance and identified heritage values of the place.
- To ensure that adaptation, new works and structures in significant spaces or elements do not detract from the overall cultural significance of the place.
- To ensure that new development generally (including buildings, structures, sculpture, garden features, signage and other elements) does not detract from the cultural significance of the place.
- To ensure that new development, where permitted, is carefully sited and appropriately designed so that it will not be visually dominant or intrusive.

Rationale

Generally, the site should be kept free of new additional structures as far as practicable, although temporary structures including those of a modest scale can be contemplated where such structures support an appropriate use of the site. The re-design of the South Garden for the 1880 Exhibition was a comprehensive design aimed at providing an appropriate formal setting to the Royal Exhibition Building and did not envisage any permanent buildings within this area of the gardens. It is essential that this approach be maintained for the South Garden. With regard to the North Garden, when they were restored after the 1888 Exhibition, there were no permanent buildings apart from the Curator's Lodge, which was discreetly located within the north-west corner. It is also recognised, however that the North Garden accommodated most of the built form, albeit temporary exhibition buildings, associated with the two International Exhibitions.

During the twentieth century an increasing number of buildings and structures have been added in an ad-hoc fashion to both the North and South Gardens. Today, most within the South Garden have been removed, while some still remain in the North. These buildings generally detract from the original nineteenth century design intent and philosophy in relation to the Carlton Gardens, including in relation to the setting for the Royal Exhibition Building.

Notwithstanding the above, it is recognized that there may be a future need to introduce limited new works, adaptations or development which supports the use of the site. This may include garden maintenance or works related structures in the North Garden. Any new development in this area of the site should be carefully and discretely sited and appropriately designed so that it will not be visually dominant or intrusive. There may also be a requirement to introduce a control post to monitor vehicles engaged in events, although remote electronic control may obviate this need. While it would be preferable to locate such a structure at the end of the south road from Nicholson Street, it is recognised that this may cause a traffic hazard in relation to the trams and the Gertrude Street intersection. If it is essential to locate it further north, then the siting, scale, form and materials of the structure should have regard for avoiding visual impacts on the view and presentation of the building and Westgarth Fountain from Nicholson Street. Any similar structure proposed for the Rathdowne Street car park should also have regard for avoiding these impacts.

Elsewhere, it is essential that no further permanent buildings or structures be added to the North or South Gardens where they would interfere with or obscure the nineteenth century layout and garden design, including the path layout, axial views within the site, and placement of key landscape elements such as the fountains, water bodies, etc.

Within the Royal Exhibition Building, new elements have been introduced in the main hall, principally the toilets and kiosk. While the kiosk is in need of an upgrade, it and the toilets are generally low-key and relatively unobtrusive inside the building, although the kiosk does detract from the internal presentation particularly in the context of entering the building from the north. The flue to the kiosk is however intrusive outside the building. In the basement, fabric and works associated with Museum-related storage have visually obscured the spatial qualities of the spaces, although the fitouts are reversible which is desirable from a heritage perspective.

Other potential adaptive works, such as modifying external doors to accommodate added security, should be undertaken in a manner which maintains the existing appearance of the doors.

Changes which might be required in the future should be made so as to avoid permanent intervention into areas and elements of primary significance and all changes and installations in these areas should be fully reversible when no longer required. Works in areas of contributory and no significance (see Appendix G) could be more extensive without substantial loss to the overall significance of the building. However, in areas of contributory significance there is a preference for retaining original external fenestration and door openings as far as possible.

While the conservation policies allow for adaptation of areas of primary significance, the fundamental conservation aim is the retention of their significance. As a consequence, any adaptive re-use should involve minimal physical alteration to significant fabric; should not substantially affect the exterior of the building or the interior spatial quality or decoration; should be sympathetic to the building, its setting, surrounds; and should not detract from the ability of the visitor to experience the site.

Note: A permit is required from Heritage Victoria for any adaptation, new works and structures proposed to be carried out at the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens. An approval from DEWHA may also be required for works, where these are considered to be, or potentially are, a controlled action.

Guidelines

Royal Exhibition Building

- Accepting that within the overall life of the building, new works will typically be temporary and ultimately replaced, any interventions to original building fabric to facilitate the execution of such works should still be kept to a minimum so as to avoid longer term physical impacts and degradation.
- All new works should respect the aesthetics and appearance of their immediate surroundings and the building overall, and should not be intrusive or damaging.
- Subject to the discussion above regarding new development within the North or South Gardens or part of the Exhibition Reserve adjacent to either the East or West Forecourts, limited new development may be permitted

where it can be demonstrated that it will not have an adverse impact upon the significance of the place and:

- Physical conservation of the site and its individual elements is essential.
- It is in accordance with a specific conservation policy to relocate existing structures and facilities to reduce their impact upon the significance of the place.
- It is essential for operational requirements (such as fire fighting, garden irrigation, waste management, ticketing or gate control etc) or public safety or amenity (such as toilets) and can be removed if required.
- It is part of a temporary exhibition or event.

Exhibition Reserve & Carlton Gardens

- Development that has the potential to dominate or visually impact on the landscape of the gardens should not be contemplated. This would include service areas, new roads and other potentially visually intrusive works.

6.4.3 *Archaeological Evidence*

Objective

- To ensure that future works do not affect any significant sub-surface archaeological fabric, material and remains (i.e. do not impact on the archaeological potential of the site).

Rationale

The significant fabric of the Carlton Gardens includes potential archaeological sites (fabric, material and remains) and evidence relating to the original garden layout and potentially also buildings which have been removed such as the temporary exhibition buildings and annexes. Ground works associated with services trenches, paving, excavation, etc have the potential to impact on sub-surface remains and damage or remove archaeological material. All future physical interventions to the site and landscape should therefore be assessed for their potential to impact on such remains, and should have regard for these potential impacts and factor this into the planning for works. A permit may also be required from Heritage Victoria for any sub-surface works proposed to be carried out at the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

Guidelines

- The need for archaeological investigation in association with any works within the Carlton Gardens or Exhibition Reserve, should be assessed, unless it is considered that the works are minor or that the archaeological potential within the area of the works is low. For example, investigation will be required as part of the reconstruction of the Forecourts in order to precisely locate their layout and extent as laid out on the ground, however, investigation would not be required as part of regular maintenance of garden beds. Investigation would also be required prior to reconstruction of paths, ponds, fence lines, etc.

- In relation to the first guideline, the advice of Heritage Victoria should be sought to determine the need for investigation.
- Non interventionist methods of analysis should be used to ensure evidence is not inadvertently destroyed and also to reduce potential impacts upon trees and vegetation.
- The discovery of any sub-surface artefacts or material must be immediately reported to Heritage Victoria.

6.5 Interpretation & Signage

6.5.1 *Interpretation*

Objective

- To convey the World Heritage and National Heritage values and significance of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens to all of its visitors through a co-ordinated, high quality visitor interpretation programme.
- To ensure that interpretative signage and other interpretation devices are discreet elements that do not detract from the setting of the Royal Exhibition Building and the Carlton Gardens.

Rationale

On-site interpretation should communicate the cultural significance of the Royal Exhibition Building and Carlton Gardens to visitors. It can address the heritage values and relative levels of significance, by means of interpretive mechanisms appropriate to the needs of the wide range of audience types and age groups. Introducing effective interpretation is also consistent with the 'Operational Guidelines for the Implementation of the World Heritage Convention' (2005), to which Australia is a State Party.

At present the level of interpretation varies across the gardens and is limited to location signs at major pathway entrances and an information sign adjacent to the Curator's Cottage. Within the building there are some interpretative panels and a small display of artefacts and graphics on the north balcony.

While the building is a powerful icon which, to a degree, can tell its own story, this can be enhanced by interpretation which documents the history and historical themes including the significance of the building within the context of the great exhibitions; Australian Federation; the building's construction; and Melbourne as a great Victorian city. The substantial archival collection of documents and artefacts directly associated with the building would also make appropriate display items, to support the interpretation. These could be placed in permanent locations with a high level of accessibility to visitors.

In setting up an interpretative display, a number of different techniques may be used. While it would be comparatively easy to use multi-media, static display boards and similar techniques, the provision of a close controlled environment for artefacts, if required, would potentially be problematic. While there is a precedent of the art galleries enclosing the balcony, the galleries work well as open flexible spaces. Enclosure could be contemplated, such as through glazing, but it would be preferable to explore the feasibility of installing an appropriate control system within showcases rather than within a space overall.

Interpretation is also enhanced by guided tours through the building, which are presently being conducted by guides who are knowledgeable about the history, details and values of the building and their expression in the fabric, and that consistent information is delivered to the public.

In the gardens, some interpretative signage near key features, such as the fountains, *Grand allée*, lakes and the like would be appropriate if not overdone. Specimen labels which also show the age and significance of the trees should also be considered.

Reference is also made to the detailed interpretation strategy and recommendations included in the *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007). This strategy addresses:

- tours of the Royal Exhibition Building (including group tours, specialist tours, VIP tours, and future dome promenade tours);
- interpretation within the building (signage, display, use of the Theatrette, educational activities and resources, 'Discovery Program' and use of multimedia);
- external and precinct interpretation (signage, plaques, use of external lighting, flags, the 'Golden Mile' heritage trail, and future West Forecourt development);
- events (open days, conferences and symposia, public lectures); and
- publications, merchandise and website (souvenir book, future publications, merchandise, etc).

Guidelines

- Interpret the World, National and State cultural heritage significance of the Royal Exhibition Building and Carlton Gardens as a single entity to all of its visitors. This should be undertaken by Museum Victoria and the City of Melbourne with other key stakeholders as considered appropriate.
- Interpretation should be implemented in conjunction with, or as a part of, the *World Heritage Management Plan* and should be co-ordinated with other on-site interpretation i.e. in the Royal Exhibition Building and via the Melbourne Museum and its website, in addition to the surrounding Carlton/Fitzroy area and Melbourne.
- Interpretive 'design' can be incorporated into new works, where this is appropriate and not inconsistent with other conservation objectives, and alternatives to static signage should be sought where possible.
- Give consideration, where appropriate, to using provenanced objects and documents relating to the buildings, gardens, exhibitions and Parliament can, in future displays.

6.5.2 *World Heritage Logo*

Objective

- Appropriate use of the 'World Heritage' logo.

Rationale

Interpretation would also be assisted through appropriate use of the 'World Heritage' logo, consistent with the UNESCO approach. It should be used on significant signage, including permanent identification and interpretative signs, and would assist in distinguishing the Royal Exhibition Building and Carlton Gardens from the Museum and within the local context. The logo would emphasise the individual identity of the building and draw attention to the World Heritage status of the site. The logo should also be the priority logo and should appear alone, not in conjunction with Museum Victoria or City of Melbourne logos. This is consistent with the recommendations of the *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007). The logo could also be applied to other uses such as paper products, documents, and pamphlets.

Guidelines

- Implement appropriate use of the 'World Heritage' logo for signage at the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

6.5.3 *Plaques*

Objective

- To retain the plaques where appropriate, and ensure future plaques are limited in number and size.

Rationale

There are a number of bronze commemorative plaques, and the marble foundation stone located, at the Nicholson Street and south entrances respectively. Some of these were originally located inside the building, affixed to the dome piers. Given that the interior has been restored, it is not recommended that the plaques be relocated inside, or that future plaques be similarly placed, where they have the potential to impact on significant fabric. The existing plaques located externally to the building, however, are useful as interpretative devices for visitors. Generally, if future plaques are introduced, they should be limited in number and size, should not be affixed to significant fabric, and should have direct relevance to the site (i.e. they should not commemorate individuals or events not associated with the site). Guidelines should also be developed in conjunction with Heritage Victoria in order to assess the appropriateness of future proposals or requests for introducing new plaques or memorials.

Guidelines

- Undertake a periodic review of relevance of plaques.
- Prepare guidelines for assessing the appropriateness of proposed plaques or memorials.

6.5.4 *Signage*

Objectives

- To ensure that signage does not detract from the significance of the place.

- To ensure that permanent external advertising signs are not located within the immediate curtilage of the Royal Exhibition Building and within Carlton Gardens more broadly.
- To ensure that permanent external advertising signs are not affixed to the building.

Rationale

The City of Melbourne signage system for the Carlton Gardens has been extended to include the Royal Exhibition Building. It is essential that the permanent signage for the Royal Exhibition Building is clearly and identifiably different from that of the Museum so as to reinforce the separate World Heritage identity of the Royal Exhibition Building. The current signage system in the gardens is a standard City of Melbourne design, which is directional, contemporary in style and relatively unobtrusive. It has been installed as part of the Council's management responsibilities in the gardens. However, a system which also accommodates event-specific signage and which creates an individual identity for the whole of the site which is different from the Museum is preferred. Such a system should also indicate the World Heritage status of the site.

Banners affixed to the building should generally be discouraged, although it is envisaged that appropriately designed decorative banners (in part including corporate and/or sponsors' logos), bunting and the like would be acceptable on special occasions or for strictly limited periods, in line with the continued use of the site for exhibition purposes.

National, state or event flags should be flown from all of the flagpoles in accord with accepted protocols to enliven the external appearance of the building. The necessary mechanisms should be installed sensitively where required.

Reference is also made to the 'Signage Strategy' and recommendations included in the *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007). This strategy addresses:

- New signage system
- Event promotion
- Nicholson and Rathdowne Street frontages

Guidelines

[Note: the introduction of new signage, or changes to existing signage, will require statutory approval.]

- Commission a custom-designed standardised signage plan (locations, size, style etc.) and system package which gives the Royal Exhibition Building and the Carlton Gardens their own and distinct identity.
- Provide permanent fixing points for banners which can accommodate different sizes and which do not require ad hoc fixings on the building.
- Permanent banners located around the gardens should generally be discouraged, although it is envisaged that appropriately designed decorative banners, in part including corporate and/or sponsors' logos, bunting and the like, would be acceptable on special occasions and events for strictly limited periods.

- As a general rule, future permanent signage should be minimised and limited to directional signage, or interpretive signage in the gardens. Temporary, free-standing signage can be contemplated, but should still have regard for minimising visual impacts on significant elements.
- Have regard for the 'Signage Strategy' and recommendations in *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007).
- Provide for regular inspection and maintenance of signage, as required.

6.6 Archives & Records

6.6.1 *Archives*

Objective

- To maintain and consolidate the historical archives collections of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens, and ensure they receive proper care and conservation.

Rationale

Museum Victoria maintains and develops an extensive collection of historical material relating to the Royal Exhibition Building. It includes documents, catalogues, publications, memorabilia, building remnants, objects from the two international exhibitions, photographs, and the monumental oil painting *The Opening of the First Federal Parliament*, 9 May 1901, by Charles Nuttall. Much of this collection was gathered and consolidated by the former Trustees of the Royal Exhibition Building, and the Museum has catalogued, conserved, researched and developed the collection since it was transferred to its care in 1996. Accepting this, it is also important that the heritage significance of the collection be thoroughly assessed and documented, to ensure that its significance is understood in relation to the World Heritage values.

The collection provides a significant record of the early history of the building and also recent events. For example, a section of the rotted out timber ring beam supporting the dome and the spiked finial which fell from the roof signalling that the dome required attention, are tangible evidence not only of an aspect of its original construction but are also demonstrative of significant events in its recent history. Additional items included part of an organ pipe and workmen's boots, worn during the restoration of the building.

The Charles Nuttall painting is on display in the northern mezzanine of the Exhibition Building, with the remainder of the collection largely stored at Melbourne Museum in a secure and air conditioned area. The archival files are in a designated research and reading area, and the collection is all catalogued; much of it has also been digitally copied. Other, larger items are in an off-site store, again in an air conditioned environment. The collection is available to researchers, and is extensively used.

Guideline

- The consolidated records (buildings and gardens) should continue to be maintained in a repository (such as that provided by the Melbourne Museum) where they are properly catalogued and conserved, and where appropriate made available for future research purposes.

6.7 Access

6.7.1 *Provision for people with disabilities*

Objective

- To maintain and wherever possible improve access to the site for people with disabilities.

Rationale

The Building Code of Australia (BCA) and the *Disability Discrimination Act* 1992 both require provision for people with disabilities. Access to and within the building and the provision of facilities in accordance with BCA D3 (Access for People with Disabilities) and lifts (BCA E3.5 Facilities for People with Disabilities) is recommended.

Presently, people with disabilities can access the building via the Nicholson Street (east) and northern entrances, which have no steps, and the Carlton Gardens via all of the entries to the site. In the underground car park there is provision for disabled parking and egress to the Museum. Inside the building at the west and north ends are lifts which provide access to the gallery level.

While the provision of disabled access to all parts of the building may be laudable, it is considered that it is impractical and unrealistic to facilitate access onto the roof, other than possibly to pavilion level at the south entrance, because of the considerable intervention on significant fabric which would occur as a result of the necessary installation of a lift.

Similarly, while the provision of disabled access to all parts of the gardens is supported in principle, it may not be possible to make the site completely accessible without having an adverse affect upon significant fabric. For example, alterations to any existing pathways which may be too steep might have considerable impacts upon adjoining trees as a result of the necessary levelling.

Guidelines

- It is considered that the building is presently sufficiently compliant from a heritage perspective and that no additional access provisions are required.
- Should tactile indicators be required, care must be taken with the selection and installation.
- When undertaking any new works in the gardens, the opportunity to improve existing access arrangements should be considered.
- Given the high level of access which presently exists, modification to significant fabric to enable further access should only be considered where all other options, including modifications and dispensations, have been considered and eliminated, and where it will not have an adverse impact upon the significance of the place or the individual elements.

6.8 Risk Preparedness

Objectives

- To ensure that the Royal Exhibition Building is kept safe.

- To identify and address potential risks to the Exhibition Reserve and the Carlton Gardens.

Rationale

Risks to the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens can be categorised into two principal areas: risks from natural events and man-made risks. The most likely risks caused by natural events include storm damage, particularly wind and rain, possibly also hail and lightning; and trees shedding limbs. The most likely man-made disasters are flooding, due to blocked, burst or leaking rainwater goods, pipes and sanitary fittings; and fire caused by electrical faults, equipment (hot work, welding and grinders, cooking equipment), naked flames and smoking. Fire can also be caused by flammable materials being in contact with hot objects such as lights.

There is also the possibility of vandalism causing damage to the building, which occurred in the past although is now less likely due to improved security, including the employment of security devices and alarms, and the building's proximity to the Museum. There is also potential for vandalism in the gardens.

With regard to natural events, such as storms, risk preparedness should also involve anticipating severe weather events which are outside the normal (historical) range, accepting changing climatic conditions (e.g. the severe wind event of early 2008 which resulted in damage to trees within the gardens and loss of the flagpole on the Royal Exhibition Building).

Museum Victoria has an existing risk reduction strategy.

A risk preparedness analysis indicates that the greatest threats to the Royal Exhibition Building would appear to be:

Guidelines

Threat	Probability	Preparation / Response*
Fire	Always present	Maintain appropriate fire services as existing. Ensure that combustible materials do not come into contact with hot lights. Comply with all current guidelines and evacuation procedures. Ensure that extinguishers, fire blankets etc. are located within reach of potential sources of fire.
Flood	Always present	Establish up to date hydraulics drawings for the site so that flooding, other than localised internal flooding from roof plumbing, sanitary fixtures, pipe work, and stormwater is minimised.
Water ingress	Moderate	Maintain and keep clear all rainwater goods (gutters, downpipes, sumps, etc). Regularly inspect and maintain rooves and windows. Future consideration should be given to computerized monitoring of all drains, sumps, roof plumbing and other points where flooding might occur in the building if not detected early.

Storm damage	Always present	There is always a risk from storm damage and from wind, rain, hail and lightning strike. While damage from cyclonic winds or tornadoes is typically a low probability, it cannot be ruled out completely and, as with other severe weather events which are outside the normal (historical) range, should be factored into risk preparedness, given the changing climatic conditions. Maintain roofs and dome, including finials, urns, ventilators etc. and flagpoles in good order, inspect fixings; inspect windows and doors and maintain in good order. This should occur on a five yearly basis at minimum. Regularly undertake arboricultural inspections and maintenance.
Accident and civil damage, terrorism, theft and vandalism	Moderate	No particular threats have been identified other than for potential vehicle impact from the circular driveways/carparks or loading docks. Theft and vandalism are always possible and a normal level of awareness should be maintained. Terrorism is also currently possible. If not already covered, the whole of the building could be alarmed and fitted with motion sensors. Given that the basement is now used for the geological collection and in relation to the building's World Heritage status, it is recommended that security cameras be installed externally and internally to improve monitoring from a central security post in the museum when the building is unattended or otherwise, and preferably instigate a regular foot patrol and surveillance.
Falling objects	Possible	There are no mitigation strategies for objects falling from the sky.
Repairs, maintenance, cleaning and housekeeping	Low- Moderate	All works should be undertaken with conservation aims, objectives and practices in mind to ensure that the fabric does not deteriorate through neglect, poor or inappropriate work or handling.

*Permits may be required to undertake some of these works.

6.9 Community

6.9.1 *Consultation*

Objective

- To undertake stakeholder and public consultation, where appropriate, in regard to future management of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

Rationale

The *Regulations* to the *EPBC Act* prescribe that the development of a management plan for a World Heritage property or a National Heritage place must include consultation with stakeholders and the public. Where appropriate, public consultation, community and technical input into managing the property and the involvement of interested individuals and organisations which may be affected by management actions, are also important aspects of community consultation and involvement.

The 'community of interest' in the site should also continue to be encouraged to participate in public and community oriented programmes. A formal and structured program for consultation is recommended to be implemented, to address this requirement. This will involve identifying management responsibility for coordinating community consultation and response to targeted issues.

The World Heritage Management Plan for the site (to be prepared, as indicated in Section 1.4 of Chapter 1) will be subject to a public consultation process.

Guidelines

- Introduce a structured program for ongoing consultation.
- Ensure the 'community of interest' in the site continues to be consulted on aspects of site management, where appropriate.

6.10 Monitoring, Adoption & Review

Objectives

- To ensure regular and consistent monitoring and review of the conservation of World Heritage and National Heritage values, of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.
- For Heritage Victoria, the Museums Board of Victoria and the City of Melbourne to jointly adopt this Conservation Management Plan as the guiding document for the site overall.

Rationale

The *EPBC Act* provides for regular monitoring, review and reporting on the conservation of World Heritage and National Heritage values of places. With regard to the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens, this CMP establishes a framework for the conservation of the values, which in turn is supported and encouraged by the statutory protection and management regime.

In terms of adoption and review, it is recommended that this Conservation Management Plan be jointly adopted by Heritage Victoria, the City of Melbourne and the Museums Board of Victoria as a policy document which should then be used as the basis for the conservation of the values. The policy should also form the basis for preparation of any relevant management, maintenance or development plans for the Royal Exhibition Building, Carlton Gardens and the Exhibition Reserve. The conservation policy should also be subject to review, normally at between five and seven, and not more than seven, yearly intervals. Should the circumstances affecting the site alter in any significant way, then the policy should be reviewed at that time.

7.0 CONSERVATION POLICY – ROYAL EXHIBITION BUILDING

7.1 Introduction

The following conservation policy has been developed on the basis of the assessment of the cultural significance of the Royal Exhibition Building and should be read in conjunction with the General Policies contained in Chapter 6.

7.2 Specific Conservation Policies

The following sections list individual external and internal areas or elements of the building and the site with specific conservation policies. They identify conservation actions and in general terms identify the extent to which adaptation for new uses could occur in each area. The identified conservation actions are prioritised into those that are regarded as essential to the retention or enhancement of the cultural significance of the building, and recommended actions which would further enhance its significance. Generally, the essential conservation actions should be carried out as soon as possible while the recommended actions could be carried out as part of a future works programme.

Some background information is also included to assist with a clear understanding of the rationale behind the specific policies. This includes information on previous works and aspects of the history of building maintenance and upkeep over time.

7.3 Building Envelope

Background

It is important to appreciate that the building essentially has four facades and that while the principal effective interface may now be on the north side facing the Museum, the principal façade is in fact the south, with the main entrance facing the Hochgürtel Fountain and the Carlton Gardens. Similarly the Nicholson Street (east) façade is a primary focus, being the entrance which is used in relation to exhibitions and events because it facilitates easy vehicle entry. Hitherto, the Rathdowne Street (west) façade has been somewhat lost in an unattractive car park however a landscape upgrade in this area will elevate its profile.

Adjacent to the south-east pavilion is an enclosure for the fire services pumps, alarms etc. In its present configuration it is intrusive in front of the principal elevation. It would be preferable to relocate these services to a less prominent location. However, it is recognised that the cost and feasibility of doing so is a major consideration and therefore it is recommended that a new enclosure be designed to be more sympathetic.

A considerable amount of work has been undertaken to conserve the building. The roofs have been overhauled and new corrugated steel, rainwater goods and the like installed at various times in the 1990s. In addition, the clerestory windows have been repaired. The north façade was reconstructed and restored in 2001 after the attached annexes were demolished. The existing external decorative scheme was researched in the late 1990s. External refurbishment continues, including repainting and maintenance of external joinery. Areas of external render also require repair; this will be subject to future investigation and recommendations.

Guidelines

- It is essential that the facades are not cluttered with structures, enclosures, permanent car parking, bicycle racks and other items.
- It is essential that no further alterations by way of new openings be made to the exterior of the building where they are visible from any vantage point.
- Either relocate the fire services to a less intrusive location or redesign the existing enclosure in a more sympathetic manner.

7.4 The Dome

Background

Historically, the condition of the dome was not regularly monitored and hence deterioration as a result of water ingress was not detected. A major restoration programme which addressed the dome structure, cladding, missing elements, lighting, etc, commenced in the 1990s. This included some reinstatement of external walkways and ladders (and retention of some existing) over the roof and up the exterior of the dome drum to provide access to the double-shell interior and cupola. Once inside the shell, access is difficult and poses some degree of risk with regard to dislodgement of the internal lining boards. Access via the enclosed external ladder (and harness) is more straightforward as it provides entry to the internal timber stair within the dome structure.

In June 2003 a compliance assessment of the stairs leading to the dome was undertaken. The main staircases of the south-east and south-east pavilions are generally in compliance, although extensive wear on the steps and other damage requires corrective carpentry. Stairs, walkways and walkways to the promenade deck require some redesign and reconstruction to become compliant.

Guidelines

- Annual inspection of the dome as part of a maintenance regime is essential.

7.5 Interior

7.5.1 *Main Hall, Nave & Transepts*

Background

The whole of the interior to the extent of the main hall including the nave and north and south transepts and Nicholson Street foyer is of primary significance, as are the internal timber stairs and stair wells and remnants of original fabric, fixtures and fittings. The interior has also been enhanced as a result of the restoration of the 1901 decorative scheme. These internal elements are fundamental to interpreting the building and aspects of its function and use. For example, the partitioning in the north-east corner of the gallery around the theatrette demonstrates the presence of the original art galleries which ran along all of the side galleries. Likewise remnants of previous decorative schemes provide some evidence of the earlier appearances of the interior. In c. 1984 the floor was replaced in Cypress pine. However this timber proved to be unsuitable to the heavy use of the building over the long term. As a result of damage, the floor has been sanded on at least three

occasions and the thickness of the boards has been reduced from the original 31mm. This reduction in thickness eventually caused the boards to splinter and it is now in the (staged) process of being replaced with more durable Spotted gum. The appearance of the timber floor is part of the aesthetic of the building and should not be replaced with concrete or other material.

Electronic security has been sympathetically installed and without the need to replace the timber external doors. Access to services under the floor has also been provided by unobtrusive traps. Inside the north doors, a glazed screen with automatic doors has been installed.

Guidelines

- Retain all elements of primary significance, including remnant original fabric and decoration, as they presently are.
- Retain and maintain a timber floor of appropriate species.
- Ensure that any new work is sympathetic to original fabric and design and is unobtrusive.

7.5.2 *Pavilions*

Background

The pavilion interiors are intact in terms of original structure although they have variously been altered. The north-west pavilion contains a workshop in the basement, the former Trustees board room and ante-room on the ground floor (dating from the 1930s). Buildings administration offices have been introduced to the north-east pavilion. The south-east pavilion has public toilets on the ground floor; the ground floor of the south-west pavilion has a store room. The gallery level of this pavilion has been fitted out with a small meeting/seminar room and toilets. Providing that the essential structure is retained, these interior spaces could be adapted and re-used as required. In the case of the north-west pavilion, given that it is used as a workshop there is some risk of fire, and it is recommended that a 2-hour fire rated lining system be installed in the basement ceiling to prevent fire spreading.

Guidelines

- Adapt these spaces as required in a sympathetic non-interventionist manner.
- Install a 2-hour fire rated lining system (two sheets of plasterboard) in the basement ceiling to prevent fire spreading.
- Install a smoke alarm if not already installed.

7.6 Decoration

7.6.1 *Restoration*

Background

As part of the interior restoration, all elements of decoration were reconstructed strictly in accordance with John Ross Anderson's Scheme of 1901, installed for the opening of the First

Federal Parliament. Having said that, the stencils to the clerestory glazing were not reinstated due to a lack of funds and this should be done in the future to complete the scheme. With regard to the art gallery, the colours at the back of the galleries were derived from the south-east gallery and run around the interior. The white walls were a result of a requirement of exhibitors to have a neutral background against which to display their items, however this requirement is mostly now redundant. To bring the decoration to completion, it is recommended that the white walls be painted in the appropriate colour derived from the gallery scheme. The scheme would also appear to be plain as photographic evidence does not indicate any dado, however on site investigation would be required to confirm this.

As part of the restoration, all decoration where the original did not survive on the surface was stripped to determine its nature, and documentary sources and photographs were also consulted for further information. Where decoration was stencilled, principally on the timber elements and ground floor masonry walls, it was reinstated by the same method. Where it was hand painted, in the dome other than for the dado stencil, it was reinstated by hand using a pounce method to transfer the designs from the architect's drawings. All original paint samples were microscopically analysed and colours matched. The need for maintenance was foreseen and the paint used throughout was Dulux acrylic, and in the case of the timber, Dulux Weathershield was specified to facilitate touch-ups without leaving a mark.

The pounce marks and chalk lines used to reinstate the 1901 scheme were left on the south-west pier as an interpretative device as were the sections of exposed original decoration behind perspex. Unfortunately the pounce and chalk marks have been removed and consideration should be given to their reinstatement to assist in distinguishing between handpainted and stencilled decoration in accord with the original.

Guidelines

- Further investigate the decorative schemes in the art galleries and apply as appropriate to eliminate the white scheme.
- Complete the decorative scheme by reinstating the stencils on the clerestory windows.
- Ensure that all future touch-ups are carried out using the appropriate paint and exact colour matches.
- Retain any pounce or chalk marks which may have survived.

7.6.2 *Paintings & Murals*

Background

The figure paintings around the piers of the dome and on the arches and lunettes date variously from the Anderson 1901 scheme and from earlier schemes. In some instances their precise origins have not been identified. As part of the dome restoration project, the paintings underwent conservation and a condition report was prepared by the Victorian Centre for the Conservation of Cultural Materials.

Guidelines

- Annual inspection of the murals, appropriate monitoring and recording of their condition is essential.

7.7 The Basement

Background

The basement contains much interesting evidence of the construction of the building e.g. the monumental bases to the dome piers. This evidence is of interest to visitors and while it is presently obscured to a degree by the fitout to accommodate the Museum's geological collection, if possible it should be revealed to enable interpretation. At the very least it should be photographed. All of the structural elements of the basement are of primary significance and should be retained. The present museum fitout has been inserted around these elements.

The basement is at some risk of flooding, partly from runoff because of the slope of the land towards, instead of away from the building. It would clearly be preferable for the run-off to go towards the garden in addition to the stormwater system. The basement is also at some risk of flooding from the public toilets located above. As part of any upgrade, sufficient floor wastes should be installed in the toilets to ensure that any flooding does not inundate the basement.

Guidelines

- Photograph the construction details in the basement.
- Preferably change the slope of the land to the south to inhibit flooding, otherwise install an alarm.
- Investigation of the hydraulics system be undertaken to enable sections of the system to be isolated when necessary.

7.8 Lighting

Background

The external computerised fibre optic lighting system was installed on the high areas (dome and higher roof areas), and a long-life sealed incandescent system to the lower areas (parapets, entrances etc.), in the mid-1990s as part of the dome restoration. It was done in a manner which replicated the original incandescent fairy lights installed for the Commonwealth Celebrations in 1901.[170] It is essential that this layout be maintained. The lighting system was chosen to reduce maintenance and the need for bulb replacement and was selected within the confines of the budget at that time. The lighting to the dome also has a capacity to change to any colour. It would be desirable that the building be illuminated annually during the week of the anniversary, or at least on 9 May, regardless of what might be occurring in the building at the time.

In the grounds are nineteenth century style cast iron lamp posts at the Rathdowne Street (west) and Nicholson Street (east) ends. Photographic evidence indicates that a pair was situated on stone or rendered pedestals on either side and in front of the Nicholson Street entrance in 1881. They should be reinstated in a similar location but in a position which does not conflict with vehicle movements. An historic engraving also shows a similar pair located on the balustrade of the south entrance. Existing marks indicate their precise location however they do not feature in a photograph of the southern entrance taken at the time of the International Exhibition in 1880. Likewise there is evidence of a pair similarly located at the Rathdowne Street entrance although they do not appear in this photograph.

This suggests that they may have been installed after the photo was taken and further research may clarify this. Nevertheless there is clear physical evidence of their existence and the lamps should be reinstated. There are two outside the Rathdowne Street entrance but two may need to be reproduced for the southern entrance if existing lamps are not located elsewhere. Some original lamp posts are currently being stored by Museum Victoria. Given the significance of the building, it is important from a presentation and tourist perspective that the exterior is lit at night. Presently the Hochgürtel Fountain is lit and presents as a spectacular and dramatic piece in the Carlton Gardens. The dome and fountain are particularly spectacular from Queensberry and Gertrude Streets in addition to a number of small streets in the area. Presumably because of cost, the dome is only occasionally externally lit by spotlights on the promenade. There is scope to install additional spotlights at ground level and to introduce a soft light in the porches to enhance the presentation of the building at night.

The sunlights in the interior were designed from graphic evidence of the originals by Allan Willingham and were installed in the 1980s. Other lights have been installed at various times in a manner which is not intrusive.

Guidelines

- Investigate the computerized lighting system and operate it as intended.
- Repair any lamps or damaged light fittings.
- Regularly monitor the external lighting for malfunctions.
- Ensure that all internal lights are maintained and functioning.

7.9 Ticketing & Public Access

Objective

- To maximise visitor access to the Royal Exhibition Building.

Rationale

The World Heritage listed Royal Exhibition Building is a significant tourist drawcard. Public access, during periods when there are no exhibitions, is provided including a daily guided tour run by the Museum. The north doors also remain open each day (during non-exhibition times) to allow public viewing of the interior, albeit through the recently installed glazed screen. At designated times supervised access to the rooftop promenade could also be considered in the future.

7.10 Catering

Objective

- To ensure that while providing a kiosk and temporary catering associated with events within, or adjacent to, the Royal Exhibition Building, strict attention is paid to fire prevention and that associated infrastructure is made as unobtrusive as possible.

Rationale

The visitor expectation of being able to obtain refreshments in the Royal Exhibition Building is part and parcel of visiting the shows and exhibitions.

Presently there is a kiosk within the north transept on the east side and the continuation of such a facility is supported *per se*. However, the provision of such a facility does have several consequences in relation to the building fabric and the interface with the front of the Museum.

In relation to building fabric, there is a risk of fire from cooking equipment, particularly the deep fryer. It is instructive to note that several of the other nineteenth century exhibition halls were destroyed by fire and that there have been several fires in the Melbourne Exhibition Building, the result of one c.1950s being the loss of much documentary archival material. Fire is a very serious risk in the building and to minimise the risk, the preferable course of action would be to provide a form of catering which reduces the risk of fire, such as through the elimination of deep fried food from the Exhibition Building. Several shows offer sandwiches, cakes, hot pies and the like from portable equipment inside the building which appears to satisfy public expectations. However, if the elimination of the deep fryer is not feasible from a commercial perspective, and even though the building is sprinklered and alarmed, it is essential that a strict regime of local fire prevention/protection precautions be implemented at the site of any cooking equipment. This might be by way of a three-hour fire-rated cooking area within the building and behind the kiosk, installation of early warning localised alarms, provision of fire blankets, extinguishers and the like and good practice in relation to use of kitchen equipment. The option of a semi-detached kitchen is limited by the location of the vent from the underground car park and the interface with the new museum however, this option bears further exploration.

The installation of commercial kitchen equipment also has an impact on the exterior of the building in relation to plumbing and flues. The flues servicing the present kiosk are fixed to the exterior of the building and are unsightly. While it would be preferable to provide a kiosk which does not require flues it may prove to be a necessary adjunct to a commercial use. Therefore any new flues or similar mechanical ventilation should be designed to be as unobtrusive as possible and potentially could be run within the building, such as abutting the inside (back) of the dome piers and running to an area of the roof where their extension through the roof cladding would be comparatively inconspicuous. Some refrigerated storage could be accommodated within the kiosk counter.

The provision of a garbage collection point should be kept away from the north elevation which is the principal interface with the front of the Museum. An enclosed refrigerated garbage compound should be constructed adjacent to the north elevation and west of the north-west pavilion in an unobtrusive manner which blends in with the Exhibition Building. Garbage from the kiosk should be regularly removed from the building to the compound, such as by way of a mobile containerised system such as used by airlines. Wheelie bins are not acceptable if located in an area of public view.

Where large scale catering is required such as for banquets, food should be prepared off site and transported for reheating and plating in a temporary catering marquee/area.

Guidelines

- Consider the provision of a menu which eliminates deep fried and similar food which requires external flues and which poses a fire risk.

- Ensure that the strictest fire prevention/protection regime is maintained in any areas where there is cooking equipment.
- Prepare/require a fire prevention plan/protection for all occasions where cooking equipment is in use

8.0 CONSERVATION POLICY – CARLTON GARDENS & EXHIBITION RESERVE

8.1 Introduction

The following conservation policy has been developed on the basis of the assessment of the cultural significance of the Carlton Gardens and Exhibition Reserve set out in Section 5.0 of this report. The guidelines for the preparation of conservation policy in the Australia ICOMOS *Burra Charter* have been used in the preparation of this policy.

The intention of the conservation policy is to provide clear policy direction and guidelines for the future use, management and development of the significant structures, hard and soft landscaping and other elements within the gardens, which includes parts of the Exhibition Reserve. The conservation policy includes both general and specific policies, which have been prepared having regard for the need to:

- retain or reveal significance;
- identify feasibility and other requirements; and
- work within procurable resources.

The specific policies identify conservation actions and identify in general terms the extent to which adaptation for new uses could occur in each area. They also explain the rationale for the policy in terms of conservation values.

Guidelines set out identified conservation actions that are regarded as essential to the retention or enhancement of the cultural significance of the gardens or will further enhance the gardens' significance.

Carlton Gardens Tree Conservation Strategy 2006

Reference is made to the *Carlton Gardens Tree Conservation Strategy* (Meredith Gould Architects Pty Ltd in association with Contour Design Australia Pty Ltd, 2006). This recent report includes a conservation strategy for every tree within the Carlton Gardens, including an evaluation of likely planting date, contribution to the gardens as a whole, and assessment of significance. The report also includes recommendations for planting, including preparation of a list of suitable species for particular locations. With regard to recommendations on replacement trees, the 2006 *Tree Conservation Strategy* has taken factors such as landscape contribution, integrity and condition into consideration. In addition, the 2006 study uncovered information on previous plantings which had not been incorporated into previous reports and assessments.

It is also recognised that the *Tree Conservation Strategy* has had regard for, and responds to, actions recommended by the (previous) *Royal Exhibition Building and Carlton Gardens Conservation Management Plan* (Allom Lovell and Associates and Context Pty Ltd, draft, July 2004).

8.2 Conservation Objectives

Based on the assessment of the cultural heritage significance, the primary objective of the conservation policy is to maintain the historical, aesthetic, scientific and social significance of the Carlton Gardens and Exhibition Reserve, as it exists.

The policy has been developed to achieve a series of identifiable conservation-related objectives, as follows:

- To conserve the Carlton Gardens and Exhibition Reserve to the period of primary significance (Exhibitions Period 1880-c1892) and up to Federation (1901).
- To conserve the fabric of the Carlton Gardens, Exhibition Reserve and the Exhibition Building as an integrated landscape in accordance with the original nineteenth century design intent and fabric of the Exhibitions period (1879-c.1892) and up to Federation (1901).
- To continue the historic uses of the Carlton Gardens and the Exhibition Reserve as a place of primarily passive recreation and as a venue for outdoor exhibitions associated with the use of the Royal Exhibition Building.
- To encourage an integrated approach to the management of the Carlton Gardens and the Exhibition Reserve that considers them collectively rather than as individual parts.

In addition to these conservation-related policy objectives, the policy also has regard for requirements of the various users of the site and the requirements and available resources of the City of Melbourne, as manager of the Carlton Gardens, and the Museums Board of Victoria as custodian of the Exhibition Reserve. The different management requirements of the North and South Gardens are also recognised, with the former requiring management for its more intensive recreational use.

8.3 General Policy

Objectives

- To conserve the Carlton Gardens as a nineteenth century public garden and home of the Great Exhibitions of 1880 and 1888 and of official celebration of Australian Federation in 1901.
- To ensure that the Carlton Gardens complements the Royal Exhibition Building in accordance with the nineteenth century design intent and fabric by encouraging use, development and management that will enable:
    - The preservation or restoration of the layout of the South Garden to reflect the design associated with the development of the Exhibition period and, where known the 1879 design.
    - The preservation or restoration of the layout of the North Garden to reflect the design that was completed by c.1892 and thought to be based on the design created after the conclusion of the 1880 Exhibition.
- To facilitate conservation works to the East, West and South Forecourts within the Exhibition Reserve that will restore them as an integral part of the ‘palace-garden’ landscape setting for the Royal Exhibition Building in accordance with the nineteenth century design intent and fabric.
- To improve the visual and landscape connections between the North and South Gardens within the Exhibition Reserve along the eastern and western frontages.

- To conserve the current vegetation in its form, structure, landscape character and species as an integral part of the historic landscape character of the Carlton Gardens by preservation, restoration or replacement where necessary, in accordance with the nineteenth century design intent and fabric.
- To reconstruct individual landscape vegetation components and plantings in accordance with the original nineteenth century design intent and fabric, where this is feasible and practicable, and where it enhances an understanding of the original garden character.
- To base tree plantings, where possible, on reliable evidence including that provided by historic images.
- To progressively remove vegetation that detracts from the cultural significance of the Carlton Gardens.
- To conserve and manage the vegetation in an environmentally sustainable manner.

Rationale

The 1879 re-design of the Carlton Gardens as part of 1880 Exhibition included the overlay of a formal French classical *patte d'oie* in the Southern Gardens, and the development of formal Forecourts and *parterres* as part of the design for the palace of industry', the Royal Exhibition Building. While most of the North Garden was taken over by temporary annexes for both the 1880 and 1888 exhibitions, they were restored after c.1890 in a layout that was thought to be based on Hodgkinsons' post-1880 exhibition design. Thus, the layout of the North and South Gardens was in place by the time of the opening of Federal Parliament in 1901.

Much of the original layout remains substantially intact, however, incremental changes have been made that are not in accordance with the original design and have consequently diminished the setting of the Royal Exhibition Building. Surviving elements of the nineteenth century designs for the gardens associated with the Exhibitions period (1879-c.1892) should be preserved and other elements restored or reconstructed where these are able to be confirmed, and where this is feasible and practicable.

However, in some cases it is recognised that new development, such as that along the eastern and western frontages adjacent to the Royal Exhibition Building and the Melbourne Museum, mean that restoration or reconstruction of some original elements is no longer possible.

Guidelines

- Surviving structures or hard and soft landscape elements identified as being of primary or contributory significance should be retained and preserved in accordance with the specific conservation policies set out in this report.
- Missing, damaged, or altered structures, or hard or soft landscape elements that formed part of the design of the gardens between 1879-80 and 1901 should be restored or reconstructed in accordance with the specific conservation policies set out in this report. [*Parterres* in the South Garden are currently being reinstated by the City of Melbourne.]

- Structures or hard or soft landscape elements identified as being of no significance or as intrusive can be removed or demolished, modified or managed in accordance with any relevant specific conservation policy in this report.

8.4 Views & Vistas

Objective

- To ensure that existing significant views and vistas within the Carlton Gardens to the Royal Exhibition Building are maintained and enhanced.
- To, wherever possible, restore key views and vistas within the Carlton Gardens to the Royal Exhibition Building in accordance with the nineteenth century design intent and fabric.

Rationale

The internal views and vistas within the gardens contribute to the significance of the place and especially concentrate on views to the Royal Exhibition Building. Surviving views and vistas, as originally planned, should be conserved; it would also be desirable to recreate any lost or obscured planned views and vistas these where they can be confirmed.

While much of the original landscape layout remains substantially intact, incremental changes made not in accordance with the original design intent, such as inappropriate or poorly maintained planting, have obscured or impacted on some of the key views (examples include the 'Catenary' Garden and planting in areas formerly occupied by the *parterre* beds). These plantings have also diminished the setting of the Royal Exhibition Building.

The Museum building in the Exhibition Reserve also blocks views of the Royal Exhibition Building from the North Garden, as well as restricting views of the South Garden.

Guidelines

- In future management of the Carlton Gardens, consideration should be given to the maintenance of the key views and vistas created by the nineteenth century layout. No permanent development should occur which would disrupt these views.
- Where practical and feasible, remove structures or landscaping that interfere with views and vistas created by the nineteenth century layout, and in accordance with the specific conservation policies in this report.

8.5 Structures & Hard Landscape

8.5.1 *Exhibition Reserve Forecourts*

Objective

- To restore and reconstruct the East, West and South Forecourts within the Exhibition Reserve as an integral part of the 'palace-garden' landscape setting for the Royal Exhibition Building in accordance with the nineteenth century design intent and fabric.

Rationale

The East, West and South Forecourts were an integral part of the 1879 re-design of the Carlton Gardens for the 1880 Exhibition. To the south, the forecourts provided a clear interface by visually terminating the South Garden, while to the east and west, the forecourts played an important role in defining the entry and exit points to the Building and the pedestrian connection to the perimeter of the gardens.

Minor changes were made to the design of the forecourts at the time of Federation and historic evidence suggests that the early form, layout and planting in the forecourts survived well into the twentieth century. However, incremental changes have resulted in the loss of almost the whole of the original layout with the exception of the East Forecourt, which remains (albeit in an altered form). This has greatly diminished the setting of the Royal Exhibition Building.

It is therefore essential to conserve the surviving nineteenth century elements of the East Forecourt, and to reconstruct the missing elements of all the forecourts in accordance with their nineteenth century layout to provide a more historically accurate landscape and setting for the Royal Exhibition Building.

Guidelines

- Retain and conserve any surviving elements from the 1880 forecourt design.
- Reconstruct the East, South and West Forecourts as far as possible in accordance with the 1880 plan on the basis of historic evidence. This should include an examination of historic documentation of the forecourts as planned and laid out, as well as archaeological investigation.
- Where reconstruction occurs, this should match the 1880 form as closely as possible. Where new works are required, these should be clearly identifiable, and modern, but in harmony with the 1880 design.
- All later accretions that are not consistent with the 1880 design and layout should be removed, unless required for essential services (e.g. fire fighting) or similar reasons.
- Adaptations required to accommodate change should be made in a manner which does not compromise the re-creation of the 1880 design.
- The Araucaria species in the West Forecourt, believed to be part of the original planting scheme,[171] should be retained and incorporated into the design for the reconstruction of the forecourt.

8.5.2 *Statues & Busts in the Nicholson Street Forecourt*

Objective

- To reinstate the statues and busts in the Exhibition Reserve.

Rationale

To facilitate the Museum works, numerous statues and busts were removed and stored, some of which have been reinstated.

In association with exhibitions, the Nicholson Street forecourt in particular appears to have been a preferred location for various items of sculpture. Given the interface with the Museum along the north side, and the vehicle movements along the east side, it may be necessary to relocate sculptures generally in this area, possibly in the central garden, which historically contained several statues. While future additions could be made they should remain discrete and not overwhelm the forecourt.

Guidelines

- Relocate the busts and statues in the Nicholson Street forecourt, preferably in the garden, and taking account of the logistics of vehicle movements and the Museum interface.
- Consider installing additional relevant (associated with the Royal Exhibition Building if permanent or a sculpture exhibition if temporary) items in the future.

8.5.3 *Westgarth Fountain*

Objective

- To retain and maintain the Westgarth Fountain.

Rationale

As an item in its own right, the Westgarth Fountain is of outstanding significance.

At some time in the past the fountain had been removed from the site. The base had been buried in the Merri Creek under the overburden fill from the Eastern Freeway and the sculpture was in the possession of Giannarelli Monumental masons located in Nicholson St, North Carlton. All was retrieved by the Exhibition Trustees in c.1992. The restoration work on the fountain was undertaken by Gianarrelli's. The fountain was originally located closer to the Nicholson Street entrance, however it was decided to place it in its current location because the movement of vehicles, especially trucks, near the entrance posed a risk to its safety. It is important that the light is kept in good working order and that it is illuminated at night, both from an aesthetic consideration but also as a deterrent to vandalism. It is presently in need of further stone restoration.

Guidelines

- Conserve and maintain the fabric of the fountain.
- Ensure that the light is in working order.
- Ensure that the hydraulics are turned on when there are no water restrictions.
- If it proves possible and practical in the future, consider relocating the fountain to its original location.

8.5.4 *The Hon. John Woods Monument*

Objective

- To retain the Hon. John Woods Monument in its present location, refurbish it, and interpret it to the public.

Rationale

The Hon. John Woods monument is important as a document of Melbourne's building history, referring to the choice of building stone for Parliament House, which was quarried from the Mount Difficult quarries in Stawell, Wood's electorate. Woods (1822-92) was an engineer, inventor, MLA, 'writer of amorous doggerel[172], and as an Exhibition Trustee, he used his influence to have the block of stone, demonstrating its naturally durable properties, erected on this spot.[173]. Without some form of interpretation it is at risk of being unappreciated and misunderstood and potentially could be lost through removal. It is not considered that its relocation to Parliament House is appropriate given the length of time that it has stood on its current location. It is shown on the 1888 site plan prepared for the Intercolonial Exhibition. Its base is unaesthetic and some research should be undertaken to determine whether or not it is original. Depending on the outcome, some work should be undertaken to improve its presentation and, in any event, its immediate setting.

Guidelines

- Investigate the base of the monument.
- Improve its immediate setting.

8.5.5 *French Fountain*

Objectives

- To retain and maintain the French Fountain.

Rationale

The French Fountain dates from the 1880 Exhibition, when it was installed as the centrepiece in the fernery. At the end of the Exhibition the fountain was apparently purchased by the Trustees and relocated to its current position as the centrepiece for what is known as the 'French Circle'. The fountain is of significance due to its association with the 1880 Melbourne International Exhibition. It was restored in the 1990s.

Guidelines

- Conserve and maintain the fabric of the fountain.
- Ensure that the hydraulics are turned on when there are no water restrictions.

8.5.6 *Path System*

Objectives

- To preserve the surviving nineteenth century layout of the path system.
- To restore or reconstruct missing parts of the nineteenth century layout of the path system.

Rationale

The re-design of the South Garden for the 1880 Exhibition included a new path system which was superimposed over the existing layout that included elements from the previous design

schemes of 1854 and 1874. While most of the North Garden was taken over by temporary annexes for both the 1880 and 1888 exhibitions, the path system was restored by c.1892. The path systems are therefore an integral part of the significance of the place.

Much of the original layout in the North and South Gardens remains substantially intact, however, incremental changes have been made that are not in accordance with the original design intent and have consequently diminished the setting of the Royal Exhibition Building. The most significant change is the loss of the pathways within the Exhibition Reserve connecting the North and South Gardens, due to the works associated with the new Museum. In addition, some minor new paths have been added.

Surviving elements of the original nineteenth century path system associated with the 1880 and 1888 exhibitions should be preserved, and it would be desirable to restore or reconstruct other elements for historical accuracy. However, in some cases it is recognised that the development along the eastern and western frontages adjacent to the Royal Exhibition Building and the new Museum, mean that restoration or reconstruction of the original path layout is no longer possible and so a new solution must be found.

Guidelines

- Retain and preserve the nineteenth century path system.
- Retain and preserve the asphalt surfacing to pathways. Review path surfacing in the light of further research.
- A consistent edge treatment to the paths, based on historic evidence of materials and form, should be developed and introduced.
- There should be further investigation about the original alignment of the pathway parallel to Carlton Street at its western end adjacent to the Curator's Lodge, when this was changed and the reasons why. On this basis, an assessment should be made of the desirability of re-instating the original pathway layout or leaving the layout as it currently exists. It is noted that if the pathway was to be re-aligned it would result in a reduction in the size of the Lodge yard, which may not be desirable having regard to the policy to relocate the depot to this area.
- The informal desire-line path in the South Garden and the similar path in the North Garden may be removed or consideration given to changing the surface material to ensure that they can be interpreted as not being part of the original path layout.
- No new paths should be added to the Carlton Gardens, unless they are proposed as part of the reconstruction of the nineteenth century layout on the basis of historic evidence. Paths added to the Exhibition Reserve to connect the North and South Gardens should also preferably be based on historic evidence, although new paths may be provided within this area in accordance with the specific policy for Exhibition Reserve frontages.

8.5.7 *The Curator's Lodge*

Objective

- To conserve and maintain the Curator's Lodge and outbuilding to the extent of its original significant form and fabric.

- To provide an appropriate setting for the Curator's Lodge in the context of surrounding significant landscape elements.

Rationale

The Curator's Lodge is associated with the restoration of the North Garden after the 1888 Exhibition. Externally, the lodge and brick outbuilding appear to be considerably intact. The cottage garden planting and layout are not significant and can be retained or removed as required.

Guidelines

- Conserve the significant exterior and interior fabric of the cottage and outbuilding as described in this report. The non-significant interiors and the rear skillion and verandah infill may be altered and adapted as required.
- Assess condition and undertake repairs as necessary.
- The modern car garage is of no significance and could be retained or removed as required.
- The mature elms within the confines of the fenced garden which form part of the original avenue to the east-west path should be retained. The cottage-style planting and layout are not significant and can be retained or removed as required.

8.5.8 *The Ornamental Lakes*

Objective

- To conserve the ornamental lakes as an integral part of the garden design of the 1880 Exhibition.

Rationale

The ornamental lakes in the South Garden were constructed as part of the landscaping works for the 1880 Exhibition and had a practical as well as aesthetic purpose. In addition to contributing to the picturesque setting of the Exhibition Building, the lakes were a source of water both for garden irrigation and firefighting.

The lake in the North Garden existed from the earliest garden design in 1854. It was enclosed by the 1888 temporary buildings, and then converted to a wading pool in later years before finally being filled in during the 1950s. The former West Playground also occupied the site (playground has been removed).

Historic evidence, including photographs and plans produced for the 1880 Great Exhibition, indicate that the eastern and western lakes in the South Garden have been reduced in size. In addition, different edge treatments have been added to the lakes using bluestone pitchers or concrete, while the island vegetation has become overgrown.

The lakes are of primary significance. They should be retained and restored (South Garden) and reconstructed (North Garden) to their original appearance. This could include, if practical, conversion to water storage for recycling purposes. It would also be desirable to reconstruct or at least interpret the original location of the lake in the North Garden.

Guidelines

- Develop a reconstruction and replanting program for the lakes in the South Garden based on further investigation to determine how the shape or size of the lakes has changed. If the shape of the lakes has altered and the original outline can be clearly established then consideration should be given to re-establishing the original outline.
- Retain, restore or remove island and perimeter plantings based on 1879-80 records and a detailed audit determining the significance and condition of the plantings and a program for restoration. All inappropriate or weedy plants should be removed or appropriate management regimes introduced for their long term control and containment.
- Introduce a new and less visibly intrusive edge treatment to the lakes on the basis of historic evidence.
- Interpret the original location and extent of the lake in the North Garden. The reconstruction of this lake should also be considered as a long term measure.

8.5.9 *Exhibition Reserve Frontage*

Objective

- To improve and recover the visual and physical connection between the North and South Gardens through the Exhibition Reserve.
- To provide an appropriate setting which complements the Royal Exhibition Building in accordance with the original nineteenth century design intent and fabric.

Rationale

The area to the north of the Royal Exhibition Building within the Exhibition Reserve was covered with temporary buildings as part of the 1888 exhibition, which extended to the street frontages. The gardens along these frontages were partially restored after 1890, however by the interwar and post-war periods they were progressively converted to car parking. In 2000, these areas were re-landscaped as part of the Melbourne Museum development.

The design, form and layout of the landscaping now within the Exhibition Reserve along the frontages to Nicholson and Rathdowne Streets, is unrelated to the historic character of the North and South Gardens and disrupts the connection between the two places. Re-establishing the physical connection between the North and South Gardens is important, however it is also recognised that the physical nature of some of the new works (e.g. the car park entrances) as well as practical considerations (e.g. the need to provide access to the Museum) mean that full reconstruction of the nineteenth century layout is not achievable. Interpretive design has the potential to reconcile some of these issues (for example, the position of the perimeter fence could be shown as a line of bluestone set into the ground).

Accordingly, options should be investigated which mitigate the impacts of the development within the frontages of the Exhibition Reserve to Nicholson and Rathdowne Streets by re-establishing visual and physical connections between the Northern and Southern Gardens.

Guidelines

A landscape and planting plan should be developed for the eastern and western flanks of the Exhibition Reserve adjacent to Rathdowne and Nicholson streets. The aim of the plan should be to:

- Retain any surviving significant trees such as the Eucalypt near the west entrance.
- Ameliorate any visual impacts associated with non-original but required elements such as car park entrances, fencing, etc.
- Provide a landscape connection between the North and South Gardens. For example, exotic trees could be planted along both the Nicholson Street and Rathdowne Street frontages. These should be the same species as used in the Northern and Southern Gardens on the adjoining frontages.
- Ensure that the future landscape character of the Museum frontage will be compatible with the North and South Gardens. For example, specimen planting of appropriate species is preferred to the rows of native trees presently used.
- Provide a direct path connection between the north side of the East and West Forecourts and the relevant connecting path in the North Garden.
- Consider the suitability of location and possible relocation of the Grollo Fountain and the Colonial Monument.
- Interpret, wherever possible, missing elements such as fences, pathways, entrances etc.

The development of any plan should be carried out in association with the original landscape architects for the Melbourne Museum.

8.5.10 *Cast Iron Palisade Fence & Bluestone Plinth*

Objective

- To retain and preserve the remnant portion of palisade fence, gates and bluestone plinth.

Rationale

A cast iron fence on a bluestone plinth around the perimeter of the Carlton Gardens was installed as part of the works for the 1880 Exhibition. It survived essentially intact until 1928 when most of it was removed, with some sections being relocated to Genazzano, Cotham Road, Kew; Melbourne High School, Alexandra Ave, South Yarra; and to 'F' Gate next to the National Herbarium at the Botanical Gardens, leaving only the bluestone plinth, along with a small section of the fence adjacent to the Curator's Lodge.

Since then other changes to the gardens have resulted in removal of sections of the bluestone plinth, particularly along the east and west flanks of the Exhibition Reserve to facilitate access to the Museum. In some cases, the removed plinths have been left in an unsecured place on site. A permit has also recently been granted (and acted upon) to repair sections of damaged original fence on the north boundary.

It is therefore essential that the bluestone plinth and surviving fence remnants be retained *in situ* and steps be undertaken to ensure their preservation.

Guidelines

- Retain and conserve the extant palisade fence and gate adjacent to the Curator's Lodge. This fence should be repaired as required, including reconstructing any damaged or missing portions; treatment for rust and repainting.
- Retain and conserve the extant bluestone fence plinth to the perimeter of the gardens, and where achievable and practicable reconstruct missing sections of plinth.
- Salvage any removed plinth sections and store securely or reinstate.
- It would also be desirable to reconstruct, based on evidence, a section of the palisade fence and gates for interpretative purposes.

8.5.11 *Internal Garden Bed Iron Fencing*

Objective

- To retain and preserve the internal garden bed iron fencing as an integral element of the nineteenth century character of the Carlton Gardens.

Rationale

The surviving examples of iron hurdle fencing within the Carlton Gardens are significant because of the contribution they make to the understanding of how gardens were managed in the nineteenth century and as relatively rare surviving examples in Melbourne's public gardens. By their very nature the hurdles were designed to be moved around the garden as need dictated, therefore it is not imperative that they remain in their current location, however, it is important that if the fence is moved it is appropriately sited in accordance with historic practice. The fencing is presently located near the Curator's cottage in the Northern Gardens.

Guidelines

- Retain and conserve all portions of iron hurdle fence. Undertake regular maintenance as required.
- If the fence is moved it should be sited at the edge of garden beds in accordance with historic practice.
- Give consideration, if practical and feasible, to reconstructing the small portion of missing fence to complete the enclosure of the flower bed adjacent to the site of the former West Playground, based on further historical documentation.

8.5.12 *Hochgürtel Fountain & Fence*

Objective

- To restore the historic setting of the Hochgürtel Fountain.

Rationale

The Hochgürtel fountain is of primary significance as a key element within the South Garden. While the Fountain itself is intact and is good condition, the immediate setting within the circular bed where it is situated has been changed. Early photographs and artists sketches (c.1880) show a much smaller landscaped area around the fountain, which was enclosed by an iron overlapping hoop fence.

It would be desirable to reconstruct the fence and landscaping as shown in early photographs as a more historically accurate setting for the fountain.

Guidelines

Further investigation (including potentially an archaeological survey) should be undertaken to determine the actual nineteenth century design and layout of landscaping immediately around the Hochgürtel Fountain. Once this has been established, a planting plan should also be prepared, and consideration given to reconstruction of the original layout, perhaps as part of the reconstruction of the South Forecourt and the *parterre* beds.

8.5.13 *Works Depot*

Objective

- To encourage use, development and management that will enable the preservation or restoration of the North Garden to reflect the design created after the conclusion of the 1888 Exhibition (i.e. the c. 1892 design).

Rationale

The exact date of the establishment of the Works Depot in the North Garden is not known, however, it is probably not associated with the restoration of the North Garden during the late nineteenth century. It is understood that the area was historically used as a 'fire yard' area where green debris was burnt off. The privet hedge surrounding the depot covers what appears to be an early cast iron fence.

The depot is of some significance for its associations with the maintenance of the gardens over a long period, however, it is a visually intrusive element, situated within an originally open lawn and blocking views through the North Garden.

It would therefore be desirable to relocate the depot either to another less visually intrusive location within the gardens or offsite.

Guidelines

- Investigate options for relocating the depot. If the depot must be kept within the gardens, the only suitable option is within the enclosed yard of the Curator's Lodge. Otherwise, the depot should be relocated off-site.

8.5.14 *Tennis Courts & Pavilion*

Objectives

- To conserve the design intent and fabric of the Carlton Gardens to its period of primary significance of the Exhibitions Period (1879-c. 1892) and to Federation (1901).
- To encourage use, development and management that will enable the preservation or restoration of the North Garden to c. 1892 (end of the Exhibitions Period) and up to Federation (1901).
- To consider the long-term relocation of the tennis courts and pavilion off-site.

Rationale

The tennis courts and pavilion were not part of the layout of the North Garden when they were restored in c.1892, and were added in 1924. While they are not of primary significance, they do have significance as a long term recreational facility and are a well used resource that is valued by the surrounding community. In this context, and for the foreseeable future, their role in providing local recreation will be maintained and on this basis it is understood that they will remain for the immediate future. However, in the longer term consideration should be given to re-locating the tennis courts to a nearby location off-site to enable this part of the gardens to be restored.

Guidelines

- Retain and maintain as required.
- The need for the tennis courts should be reviewed at regular intervals, and options should be investigated for the longer term relocation of the facility to another location outside of the gardens.

8.5.15 *Half Basketball Court*

Objectives

- To conserve the design intent and fabric of the Carlton Gardens to its period of primary significance of the Exhibitions Period (1879-c. 1892) and to Federation (1901).
- To encourage use, development and management that will enable the preservation or restoration of the North Garden to reflect the design after the conclusion of the 1888 exhibition.

Rationale

The basketball court is of no heritage significance and is an intrusive element in the North Garden. While it does provide a local recreational facility it is not essential that it be located within the gardens

Guidelines

- The basketball court should be considered for removal and the area returned to lawn.

8.5.16 *Toilet Blocks*

Objective

- To provide appropriate public amenities in the gardens.

Rationale

The existing cast iron modular facilities have been provided in line with the City of Melbourne's policy statement on public toilets in parks and replace earlier brick structures previously located in the North and South Gardens.

Although the current toilet facilities are of no historical significance they provide necessary facilities that designed to be safe, hygienic and accessible and are relatively unobtrusive in terms of design and siting.

Guidelines

- Retain and maintain the two existing toilet blocks.

8.6 Vegetation & Soft Landscape

8.6.1 *General*

Objectives

- To conserve the vegetation in its form, structure, landscape character and species, by preservation, restoration or reconstruction where necessary, as an integral part of the historic landscape character of the Carlton Gardens, and to reflect the primary period of significance 1879-c.1892 and up to Federation (1901).
- To reconstruct individual landscape vegetation components and plantings where these will enhance the cultural significance of the gardens.
- To remove vegetation which detract from the cultural significance of the gardens.
- To conserve and manage the vegetation in an environmentally sustainable manner within the constraints of heritage principles and significance.

8.6.2 *Trees: Landscape Character & Management of Tree Stock*

Objectives

- To conserve the form, structure and landscape experience of the tree plantings as an integral part of the historic landscape character of the Carlton Gardens, and improve these factors in degraded areas and where there are declining trees.
- To preserve the distinct and individual landscape character differences produced by differing tree species and structure of plantings in the North and South Gardens.
- To manage the trees according to horticultural and environmental best practice within the constraints of heritage principles and obligations.

Rationale

The trees in the Carlton Gardens are the longest living and most dominant form of vegetation in terms of both visual and physical landscape experience. The visitor's landscape experience is characterised by walking on largely shaded paths and lawns, produced by a high percentage of tree canopy over the site, including the close planting along the perimeter, and the visual repetition of tree trunks set either in rows (produced by the avenues) or lawn. The latter features scattered as well as clump plantings. Green foliage in a range of hues is contrasted by seasonal colour and leaf drop produced by largely deciduous species.

The re-design of the North Garden after the 1888 Exhibition resulted in the relative uniformity of the avenues in this part of the garden as compared with the multi-layered design and of the South Garden, which provides a wider range of extant tree species (both avenue and specimen trees) today. These different patterns of planting produce a significant contrast in landscape character between the two areas. Maintaining historical species selection, by planting 'like-with-like' where possible (assuming 'like' is based on historical evidence) is an important means of maintaining the distinctive landscape characters of the North and South Gardens.

The tree population planted during the period of primary significance is now more than 110 years old and is estimated to need replacement over the next 10-20 years. Replacing individual trees needs to be undertaken within the context of a whole-of-landscape approach for the site.

The *Carlton Gardens Tree Conservation Strategy* (2006) also noted the following

> Hand in hand with best practice conservation techniques for existing mature trees, a prioritised and coordinated tree planting program is urgently required to address the decline, and to ensure that the world significance associated with the Melbourne International Exhibition and the significance at the National, State, regional and local level is retained for the city park.[174]

The 2006 *Tree Conservation Strategy* additionally noted that the absence of specimen trees in lawn areas of the South Garden has eroded a key component of the original design for the 1880 Exhibition.[175]

Guidelines

- Develop a replanting program to replace avenues and specimen trees in a co-ordinated manner across the site, staggered over time, to maintain tree canopy, address health issues, improve planting integrity (e.g. in avenues and other depauperate areas) and minimise visual impact of tree loss (e.g. avenue planting to be undertaken in sections over time, and to be supported by planting in adjacent lawn areas). The program should prioritise (a) significance, (b) landscape contribution, (c) integrity and (d) condition. This should also be consistent with the recommendations of the *Carlton Gardens Tree Conservation Strategy* (2006), including the recommendations for 'high priority' plantings at Tables 4.9 (avenues) and 4.10 (lawn planting) of the Strategy.[176]

- Identify trees of no significance, and for their capacity to minimise the visual impact of tree loss elsewhere, and plan for non-replacement as part of replanting program.
- Commence in-fill or 'gaps' planting to avenues and lawn areas where possible, particularly where this will support avenue replanting (e.g. English oak avenue in South Garden, and Melias along east-west parallel to promenade in front of the Exhibition Building).
- In the absence of detailed and/or reliable information to guide works, use archaeology to more accurately identify the location of original tree plantings; this particularly applies to the South Garden.

8.6.3 *Trees: Species Selection*

Objectives

- To manage the tree species palette in accordance with the nineteenth century design intent and fabric while having regard to best practice present day horticultural practice.
- To conserve specially identified trees which are botanically significant for their rarity or other species-related characteristics.
- To base tree plantings, where possible, on reliable evidence including that provided by historic images.

Note: guidance on tree species and their placement is also provided in the 2006 *Tree Conservation Strategy*.

Rationale

Carlton Gardens contain a wide collection of plants, including conifers, palms, evergreen and deciduous trees, dating from many periods throughout the gardens' history. The elm avenues of *Ulmus procera* and U. x *hollandica* (Dutch elm) are significant as few examples remain world wide due to Dutch elm disease. The Garden contains an uncommon *Harpephyllum caffrum* and the largest recorded in Victoria, *Taxodium distichum,* and what are considered to be outstanding specimens of *Chamaecyparis funebris* and Ficus *macrophylla.* Species of botanical significance do not necessarily date from the nineteenth century.

Guidelines

- Propagate and grow-on individual tree specimens which have been identified as botanically significant, to maintain genetic provenance. These have been identified as: Acmena ingens (rarity), and Harpephyllum caffrum (rarity and size).
- Propagation of Taxodium distichum, Chamaecyparis funebris, Ficus macrophylla, each of which is noted for their specimen quality in the site, should be considered where market availability of trees of high-quality form and specimen quality is limited or absent.

Ulmus procera and *U.* x *hollandica*, which are significant due to the loss of trees world-wide from Dutch elm disease, should be managed according to City of Melbourne policy.

The *Carlton Gardens Tree Conservation Strategy* (2006) largely addresses the requirement for a detailed schedule of the tree species, to be used in the future management of the Carlton Gardens. The tree replacement strategy has had regard both for the nineteenth century design intent and fabric as well as present day best practice horticultural practice. The following recommendations also remain valid:

- Original or 'like-with-like' species should be used wherever possible as replacement for significant trees and plantings (replacement of trees of low or no significance does not require the 'like-with-like' approach). Photographs of the 1880s should be used to guide selection and location where possible. Also refer to the analysis contained in the 2006 *Tree Conservation Strategy*.
- The 'like-with-like' approach may not be appropriate with regard to rogue, high risk, or excessive water use tree species. A schedule of appropriate species substitution based on location and role in the garden (e.g. major entrances, high visual impact etc) should be developed for these trees in consultation with key stakeholders such as Heritage Victoria.
- Propagate and grow-on individual tree specimens which have been identified as botanically significant, to maintain genetic provenance. These have been identified as: *Acmena ingens* (rarity), and *Harpephyllum caffrum* (rarity and size). Consultation with Heritage Victoria is advisable for this process.
- Propagation of *Taxodium distichum*, *Chamaecyparis funebris*, *Ficus macrophylla*, each of which is noted for their specimen quality in the site, should be considered where market availability of trees of high-quality form and specimen quality is limited or they are not available.
- *Ulmus procera* and U. x *hollandica*, which are significant due to the loss of trees world-wide from Dutch elm disease, should be managed according to the relevant City of Melbourne Tree Policy.
- Progressively remove or replace trees which are of low or no significance and are intrusive or inappropriately situated. These trees may be progressively replaced with more appropriate species in accordance with the nineteenth century design intent and fabric (based on historical evidence), or not replaced if the position of the tree is inappropriate in the context of the historical design.

8.6.4 *Trees: Management & Environmental Sustainability*

Specific objective

- To manage the vegetation in the Carlton Gardens according to best horticultural practice and in an environmentally sustainable manner.

Rationale

Managing parks and gardens, including their trees, in an environmentally sustainable manner is a priority for all public open space management in Australia. The primary environmental issue for gardens management in Melbourne relates to the long-term drought conditions and projected limitations to water supply for garden irrigation. Management methods to minimise the impact of drought include targeted irrigation (e.g. prioritising irrigation of trees over lawn and including allowing lawn areas to dry out) and mulching, as well as the selection of

drought-resistant species. The first two of these tasks can be undertaken without being detrimental to the longer-term significance of the site; and such methods can be amended in response to future changes in weather and drought levels. Visual impact of these methods should be prioritised to minimise the change to the overall landscape character.

The City of Melbourne has developed specific policies for the management of its parklands in an environmentally sustainable manner.

Guidelines

- Mulching of avenue plantings is acceptable as a drought-management measure. Where appropriate, the mulch could be laid in accordance with footprint of the historic bed layout associated with the avenues in the nineteenth century.
- Mulching of specimen trees should not be undertaken as a general rule in order to maintain the effect of specimen trees set in lawn.
- Targeted irrigation (including allowing some lawn areas to dry out) is acceptable as a drought-management measure. Irrigation should be prioritised for trees according to need, and lawn areas according to visual impact.
- High water-use trees should be reconsidered in the framework of species selection policies elsewhere in this document.
- Pruning should be based on AS 4373 'Pruning of amenity trees'.

8.6.5 *Parterre Beds*

Objectives

- To restore and reconstruct the 1879-80 parterre beds as an integral element of the 'palace-garden' design that enhances the setting of the Royal Exhibition Building.

Rationale

The re-design of the gardens as part of 1880 Exhibition included the development of the formal *parterre* beds that adjoined the South Forecourt. These provide an interface between the South Garden and the Exhibition Building and highlight the main entrance.

The form and layout of the *parterre* beds survived well into the twentieth century. However, incremental changes to the layout and planting scheme, together with reduced maintenance, greatly diminished their appearance and reduced their ability to provide the formal setting originally envisaged. In recognition of this, the c.1879 *parterres* in the South Garden are currently being reinstated by the City of Melbourne, based on historical evidence including archaeological investigation.

Guidelines

The reconstruction/restoration of the *parterre* beds in accordance with the nineteenth century layout is supported as part of the reconstruction of the South Forecourt. This has involved removal of the informally shaped shrub beds occupying three of the original sections. It is also recommended that the works include:

- Archaeological survey.
- Conducting a detailed plant survey of shrub beds prior to any plant removal to determine what should be retained or discarded.
- Developing a schedule of suitable plant material and recommended layout schemes. This should include analysis of records and images, and be based upon the plants historically used during the nineteenth century, but modified to consider present day best practice horticultural considerations such as weed potential, sustainability, seasonal planting and availability. The plant schedule should also recognise that it may not be possible to maintain beds to the standards originally intended because of the increased labour costs and other factors. The objective should therefore be upon recreating the overall form, layout and texture on the basis of historic evidence.

A management plan should be developed to ensure that the integrity of the *parterre* beds is maintained once they have been re-established.

8.6.6 *Planting Beds & Shrubberies*

Objectives

- To restore and reconstruct the historically significant planting beds and shrubs, including the c.1879 scroll garden.

Rationale

The re-design of the Carlton Gardens as part of the 1880 Exhibition included provision for formal planting beds and shrubberies. While most of the North Garden was taken over by temporary annexes for both the 1880 and 1888 exhibitions, they were restored after 1890 apparently in accordance with an 1882 plan, which included garden beds in the north-west area.

The planting beds and shrubberies throughout the gardens have been progressively modified with different management regimes and planting fashions. Many are now undistinguished and of poor quality, and provide only a remnant of more extensive ornamental displays which previously existed throughout the gardens. The layout of some beds has also changed. Most importantly, the attrition of planting beds and shrub has been a natural result of changing microclimate conditions, due to the now-mature tree canopy.

Some new beds have been introduced which are in locations that disrupt the original layout – the ‘Catenary’ garden in the South Garden is an example of this.

Surviving elements of the nineteenth century schemes for the North and South Gardens should be conserved, and it would be desirable to restore and reconstruct degraded or missing elements in order to improve the integrity of the layout. The removal of elements would also assist in enhancing the appearance of the gardens.

Complete recreation of the original planting scheme may not always be achievable or practical. For example, many of the original beds featured sun-loving plants that would no longer survive in the shade created by the now-mature trees.

Guidelines

- Develop a detailed replanting program to reconstruct planting beds and shrubs where appropriate or feasible, in accordance with the nineteenth century design intent and fabric.
- Develop a plant schedule on the basis of historic evidence and having regard to present day management considerations such as availability, weed potential and sustainability. If historic plants are not available or are considered unsuitable then the objective should be for substitute species to maintain the original form and structure of the shrubs and bedding planting.
- Once a suitable planting schedule is developed, the surviving shrub beds should be progressively renovated in accordance with it.
- Where the size or layout of surviving nineteenth century shrub beds have been changed they should be progressively restored to the nineteenth century layout on the basis of historic evidence unless there are practical reasons why this cannot be achieved. For example, the angled beds to the south-west of the Melia Walk should be re-configured to the original (scroll bed) layout parallel to the walk shown on the 1879 plans.
- Review this policy in light of further research.
- The following elements that are of no significance or intrusive should be removed:
    - The shrubberies between the Melia walk and the Exhibition Building. These should be replaced with a reconstruction of the form and layout of the original parterre beds as part of the reconstruction of the South Forecourt (See related policy).
    - The 'Catenary' bed in the South Garden.
    - The 'Peace' Garden in the South Garden.

8.6.7 *Lawns*

Objective

- To maintain the landscape character provided by the lawns and as a setting for specimen trees.

Rationale

Both the original 1854 and later re-design of the Carlton Gardens as part of 1880 Exhibition included lawn areas surrounded by bedding and dotted with specimen trees. The lawn areas are therefore a key element of the nineteenth landscape character of the Carlton Gardens and should be retained. Appropriate lawn species should be identified, taking site conditions and usage into consideration.

Guidelines

- Retain lawn areas, with species appropriate to the context and site, and undertake maintenance and appropriate replacement as required.
- Remove inappropriate beds as described elsewhere in this policy.

8.6.8 *West Forecourt Trees*

Objective

- To conserve the significant trees situated within the former West Forecourt.
- To determine their future replacement based on further historical research and the West Forecourt reconstruction program.

Rationale

There are several important trees at the Rathdowne Street (west) entrance, including a *Ficus macrophylla* (Moreton Bay Fig), an *Araucaria cunninghamii* (Hoop Pine) and an *Araucaria bidwillii* (Bunya Bunya Pine). These trees were most likely planted in the late nineteenth or early twentieth century and were originally situated at the edge of the West Forecourt. However, the destruction of the forecourt and its replacement with an asphalt car park has severely impacted upon the setting of the trees. Car park asphalt abuts the tree root zones and abuts their trunks. Otherwise, the trees appear to be in good-to-fair condition.

These trees make a significant contribution to the heritage and visual values of the site and they should be carefully managed to secure their long-term contribution to the site.

Guidelines

- Protection of trees during the reconstruction of the West Forecourt is discussed in another section of the report, and the trees would be conserved as part of this work. The trees should be inspected by an arborist and appropriate remedial works carried out as required.

8.7 Movement & Parking

Objective

- To manage exhibition-related parking in a way which does not diminish the historic setting of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

Rationale

Car parking began to be introduced to the Exhibition Reserve by the interwar period and this has resulted in the conversion of the South and West Forecourts to asphalt vehicle-parking and loading areas. With the construction of the underground car park for the Melbourne Museum it is understood that the primary purpose of these areas is to provide parking for users of the Royal Exhibition Building.

While it is recognised that some vehicle parking and loading areas are required to ensure the on-going viability of the Royal Exhibition Building, the car parking areas greatly diminish the setting of the Building and the appearance of the gardens.

It would therefore be desirable to remove car parking from around the perimeter of the Royal Exhibition Building and to investigate alternative car parking locations in order to reduce the visual impact.

Reference is also made to the *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007), which includes recommendations relating to pedestrian and vehicle movement around the site.

Guidelines

- The viability of removing/relocating vehicle parking from the East, South and West Forecourts should be investigated as part of the proposed reconstruction of these areas to the original nineteenth century layout. (Refer also to Policy 6.4.2 – Forecourts)
- As part of the above investigation, the opportunity to provide an underground car park for users of the Royal Exhibition Building underneath the West Forecourt should be assessed.
- Car parking should be encouraged at the Museum underground car park other than for vehicles that are directly engaged in activities associated with the operation of events or building works.
- Ideally, all entry and exit for loading and unloading operations and associated vehicle movements should be through the East Forecourt at Nicholson Street. Short term vehicle parking associated with these operations may be permitted; however, long term vehicle parking after unloading should not be permitted.
- Use of the South Forecourt for vehicle parking and movement is in conflict with the pedestrian use of this space and the presentation of the Royal Exhibition Building. It should be restricted from the area directly south of the main entrance, and otherwise limited elsewhere in the South Forecourt. Movements should be restricted to a westerly direction.
- Bus parking and bus movements should be limited to the West Forecourt and the western portion of the South Forecourt (west of the building).
- Have regard for the recommendations relating to pedestrian and vehicle movement included in the *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007).

8.8 Environmental Sustainability

Objective

- To support the long term conservation and maintenance of the Carlton Gardens by encouraging environmentally sustainable management, including retention and recycling of water on site.

Rationale

Although environmental sustainability was perhaps an unknown term in the nineteenth century, the layout for the gardens did include some provision for self-sufficiency with the provision of the ornamental lakes. Recent sustained periods of drought have placed great stress upon the now mature tree population and highlighted the need to ensure that an alternative supply of water is provided and that careful management is carried out in order to ensure that the lifespan of the key landscape elements is not foreshortened.

Environmentally sustainable practices should be pursued far as possible in the context of the heritage significance of the gardens. These should also include the use of appropriate lawn

species, the application of wetting agents such as organic matter and mulch, and decompaction and aeration.

Guidelines

- The potential for harvesting water from the Royal Exhibition Building and Melbourne Museum for use on site for irrigation and as a source of water for the lakes and/or fountains should be investigated.
- Other opportunities for sustainable practices should be investigated as part of the on-going management of the Carlton Gardens (see also tree management).

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58 *Melbourne International Exhibition 1880-1881 Official Record*, p. xii.

59 *Centennial International Exhibition, 1888-1889 Official Record*, Sands and McDougall, Melbourne, 1890. p. 129.

60 The original lift car is stored in the south-west storeroom within the building.

61 D. Dunstan, 'A Musical Opening', in *Victorian Icon*, 109-111.

62 R. Swanson, p. 61.

63 Parks and Gardens minutes.

64 R. Swanson, p. 62.

65 Parks and Gardens minutes.

66 R. Swanson, p. 62.

67 J. Foster, op.cit.

68 R. Swanson, p. 62.

69 J. Foster, op.cit.

70 R. Swanson, 62-3.

71 Ibid., p. 63.

72 D. Dunstan, 'Judge Barry Lays Down the Law' in Victorian Icon, op.cit. p. 24.

73 Dunstan, ibid., Foster, ibid,.

74 David Dunstan, 'Royal Exhibition Building', in Andrew Brown-May and Shurlee Swain (eds.), *The Encyclopedia Of Melbourne*, Cambridge University Press, Port Melbourne, 2005, 620.

75 Argus. 8th May, 1901.

76 Personal Communication, Angela Hill, 21st June 2004.

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81 A. Neale, 'Edward La Trobe Bateman (1816-1897)' in R. Aitken and M. Looker (eds.), op. cit., pp. 76-8.

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84 Aitken and Looker, loc.cit.

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91 Whitehead, loc.cit.

92 Whitehead, loc.cit.

93 Aitken and Looker, p. 279.

94 C. Wood, *The Dictionary of Victorian Painters, Antique Collectors' Club*, Woodbridge, 1978, p. 313.

95 *Australasian Decorator and Painter*, 1 March, 1909, p.133.

96 Ibid.

97 T. Lane and J Serle, *Australians at Home: A Documentary History of Australian Domestic Interiors from 1788 to 1914*, Oxford University Press: Melbourne, 1990, p.334.

98 P. Goad, *Melbourne Architecture*, Sydney, Australia, Watermark Press, 2001. p. 254.

99 Ibid.

100 Ibid.

Chapter 4

101 Undertaken by Allom Lovell & Associates with Baulderstone Hornibrook as contractor.

102 Undertaken by Allom Lovell and Associates with Kane Constructions as contractors.

103 Hodkinson, *Structural Assessment of Dome: Royal Exhibition Building, Carlton*. December 2006.

104 By Allan Willingham.

105 By Allom Lovell & Associates.

106 Meredith Gould, 2000, p. 45.

107 Gould, ibid., p. 46.

108 Elizabeth Willis. *The Royal Exhibition Building: A Guide*, p. 11.

109 Meredith Gould, ibid., p. 38.

110 Information proved by A. Hill, City of Melbourne, September 2007.

111 Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens*: *Tree Conservation Strategy*, 2006, p. 9.

112 Some of these trees have been identified in images by City of Melbourne.

113 Information provided by A Hill, City of Melbourne, September 2007.

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115 Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens*: *Tree Conservation Strategy*, 2006, p. 67.

116 Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens*: *Tree Conservation Strategy*, 2006, p. 74.

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118 Information provided by City of Melbourne and CMP Steering Committee.

119 D Dunstan. Op cit. p 91.

120 Dunstan, ibid., p. 91.

121 Swanson, op. cit., p. 61.

122 Willis, op.cit., p. 11.

123 www.museum.vic.gov.au/colonial

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126 G Whitehead. *Op cit*. p 130.

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128 G Whitehead. *Op cit.* p 21.

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129 J S Kerr, *The Conservation Plan.*

130 UNESCO World Heritage Convention Website (http://whc.unesco.org)

131 Peter Watts, *Historic Gardens of Victoria: A Reconaissance* , 1983, p.51.

132 Peter Watts, *Historic Gardens of Victoria: A Reconaissance* , 1983, p. 164.

133 Peter Watts, *Historic Gardens of Victoria: A Reconaissance* , 1983, p. 165.

134 *Melbourne Punch*, September 1880, cited in Watts, p. 172.

135 Carlton Gardens Conservation Analysis, John Patrick Pty Ltd.

136 This paragraph was sourced from Carlton Gardens Conservation Analysis, John Patrick Pty Ltd,

137 For example, Het Loo (Netherlands, c.1693), Schönbrunn (Austria c.1693), Hampton Court Palace (England, 1689), Drottingholm (Sweden, c1680), Peterhof (Russia, 1713) all derive their main landscape design from the French style.

138 This section was sourced from Carlton Gardens Conservation Analysis by John Patrick Pty Ltd.

139 Allan Willingham. 'A permanent and extensive Exhibition Building', in David Dunstan (ed.), *Victorian icon: The Royal Exhibition Building*, Melbourne, Exhibition Building Trustees, Melbourne, 1996, p. 52.

140 Graeme Davison. 'The Culture of the International Exhibitions', in David Dunstan, ed., *Victorian Icon: the Royal Exhibition Building*, Melbourne, Exhibition Trustees, Australian Scholarly Publishing, Melbourne, 1996, p. 11-14.

141 'High Victorian' is used here in its ecclesiological and visual sense rather than as a chronological term. The sensibility is explored in George L Hersey's *High Victorian Architecture*, Johns Hopkins, Baltimore, 1974.

142 Willingham, Allan, 'A permanent and extensive Exhibition Building', p. 54.

143 Willingham, Allan, 'A permanent and extensive Exhibition Building', p. 54.

144 Pevsner discusses the Florentine 'proto-renaissance' in *An Outline of European Architecture*, Penguin, Harmondsworth, 1943 ff., p. 178 (1970 edition).

145 As by Nikolaus Pevsner in *An Outline of European Architecture*, p. 178 (1970 edition).

146 The colourist sensibility at this time has been seen as stemming from the multiple, graded pastels used in Owen Jones' *The Grammar of Ornament*, London, 1856, reprinted by van Nostrand Reinhold, New York, 1982. Suzanne Forge makes this point in *Victorian Splendour: Australian Interior Decoration 1837-1901*, Oxford, Melbourne, 1981, p. 11-13. Jones' systems came in the context of other theorizations on colour, in both France and Britain.

147 The Reed and Barnes buildings of this period are all illustrated and discussed in George Tibbits' Part 1 of Philip Goad (ed., contrib.) *Bates Smart: 150 years of Australian Architecture*, Thames and Hudson, Melbourne, 2004.

148 See Tibbits/Goad, p. 39 (Menzies Hotel), 49 (Trades Hall), 52-3 (Eastern Market).

149 This was first discussed at length in Hitchcock's *Architecture* (1957) and again in Watkin's *Western Architecture*, p. 412-422.

150 Discussed by Wofgang Friebe, *Buildings of the World Exhibitions*, Edition Leipzig, 1985, p. 56-61.

151 Reed was still in England at the time of the Great Exhibition; he did not move to Melbourne until 1853. See Willingham, p. 51. Willingham notes that Reed saw Fowke's 1862 Exhibition building and the relocated Crystal Palace when he visited London in 1862. See Allan Willingham, 'A Permanent and Extensive Exhibition Building', in Dunstan, *Victorian Icon*, p. 53.

152 See Friebe, *Buildings of the World Exhibitions*, Edition Leipzig, 1985, p. 36-7, 57.

153 Including Garnier's Paris Opera of 1861-74. St Peter's Dome was designed by Michelangelo and constructed between 1588 and 1593, supervised by Giacomo della Porta. Dating by Watkin, *Western Architecture*, p. 198.

154 Allan Willingham, 'A permanent and extensive Exhibition Building', p. 53.

155 Conrad Hamann, 'Melbourne; the Architectural Context', in *Apollo*, 32, 1, March 1983.

156 Illustrated in Wolfgang Friebe, *Buildings of the World Exhibitions*, Edition Leipzig, 1985, p. 77.

157 Illustrated in Wolfgang Friebe, *Buildings of the World Exhibitions*, Edition Leipzig, 1985, p. 78.

158 Graeme Davison, 'The Culture of the International Exhibitions', in Dunstan, p. 11.

159 Australian Heritage Places Inventory, identifier 1757.

160 Australian Heritage Places Inventory, identifier 102506.

161 For example, see http://www.bl.uk/collections/westeuropean/frenchexhibitions.html on the extent of the sites for Paris exhibitions in 1855 and 1867.

162 Government of Australia *Nomination*, p. 9.

163 Government of Australia *Nomination*, p. 9.

164 Government of Australia, *Nomination*, p. 12.

165 Carlton Gardens Conservation Analysis, John Patrick Pty Ltd, p. 62.

166 Peter Watts, *Historic Gardens of Victoria: A Reconaissance* , 1983, p. 43.

167 Place Id 105143; Place File no. 2/11/033/0235.

168 Information taken from the Department of Environment and Water Resources website.

169 The Heritage Victoria citation and registration documentation includes a permit policy and suite of permit exemptions for the Royal Exhibition Building and Carlton Gardens.

Chapter 7

170 *The Leader Supplement*. 11 May, 1901. Illustration 8.

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171 Information provided by City of Melbourne, September 2007.

172 J Eastwood, 'John Woods (1822-1892) in *Australian Dictionary of Biography*, v.6 1851-1890, p. 434.

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174 Gould, 2006, p. 8.

175 Gould, 2006, p. 51.

176 Gould, 2006, p. 54.

Royal Exhibition Building & Carlton Gardens
World Heritage Management Plan

Attachment A
REB & CG Conservation Management Plan
Part 2 - Appendices

Department of Transport, Planning and Local Infrastructure

HERITAGE VICTORIA

CITY OF MELBOURNE

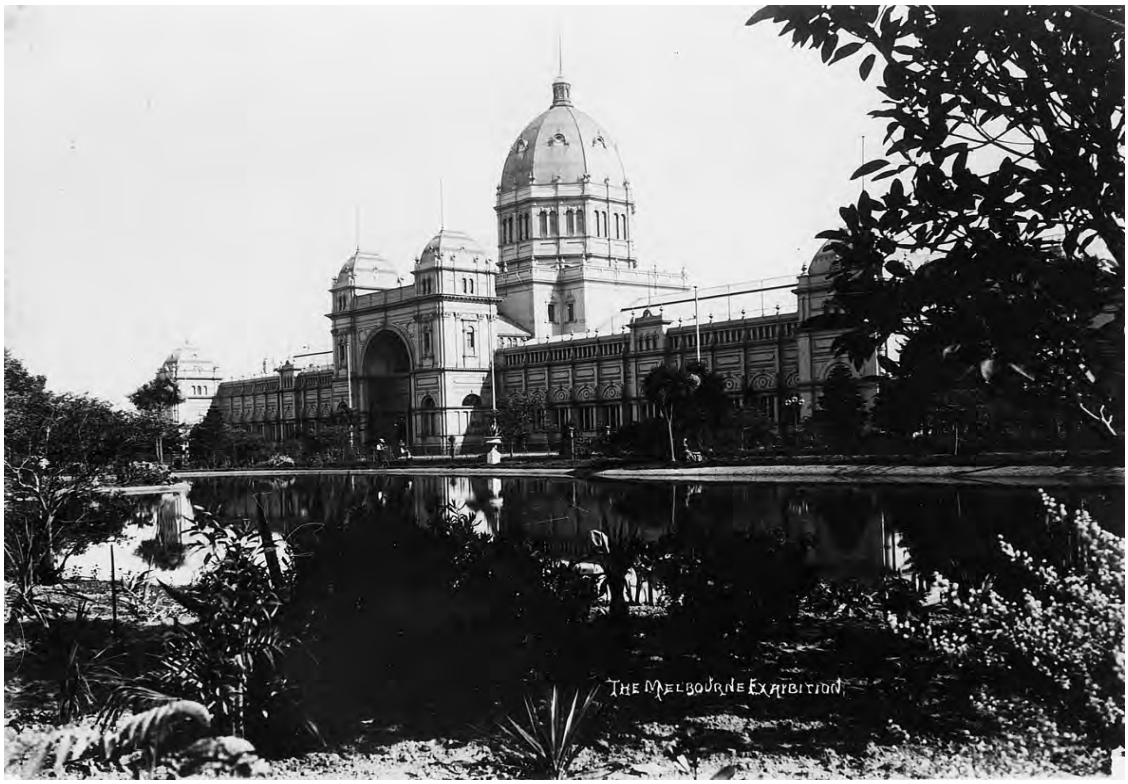
MUSEUMVICTORIA

OCTOBER 2013

Royal Exhibition Building & Carlton Gardens
Carlton

Conservation management plan

Volume 2: Appendices



Royal Exhibition Building & Carlton Gardens
Carlton

Conservation management plan

Volume 2: Appendices

Prepared for
Heritage Victoria

October 2007
Updated June 2008

LOVELL CHEN
ARCHITECTS & HERITAGE CONSULTANTS

35 LITTLE BOURKE STREET MELBOURNE 3000 AUSTRALIA
TEL +61 (0)3 **9667 0800** FAX +61 (0)3 9662 1037 enquiry@lovellchen.com.au

APPENDICES

APPENDIX A CITATIONS

HERITAGE VICTORIA

Name

Royal Exhibition Building and Carlton Gardens

Address

Nicholson Street Carlton and Victoria Street and Rathdowne Street and Carlton Street Carlton, Melbourne City

VHR Number	H1501
File Number	602823 (1-4)
Year Construction Started	1879
Year Construction Completed	1880
Municipality	Melbourne City
Extent of Registration	1. All of the buildings and structures marked as follows on Diagram 1501 held by the Executive Director: B1 Royal Exhibition Building B2 Curator's Cottage B3 Hochgurtel Fountain B4 French Fountain B5 Westgarth Drinking Fountain B6 Stawell Sandstone Sample B7 Palisade Fence and Gate B8 Remnants of Bluestone Base to Palisade Fence B9 Iron Rod Fence 2. All of the landscape features marked as follows on Diagram 1501 held by the Executive Director: P1 Pathways (south garden) P2 Pathways (north garden) P3 Pond and Island P4 Pond and Islands 3. All the trees and palms, including avenues, rows and individuals growing in the Carlton Gardens including the following species: Acmena ingens Angophora floribunda Araucaria bidwillii Araucaria cunninghamii Araucaria heterophylla Cedrus deodara Chamaecyparis funebris Corymbia citriodora Cupressus macrocarpa Cupressus torulosa Eucalyptus cladocaylx Ficus macrophylla Ficus platypoda Harpephyllum caffrum Magnolia grandiflora Phoenix canariensis Pinus canariensis Pinus nigra var. corsicana Pinus pinea Pittosporum undulatum Platanus x acerifolia

	Populus alba Populus x canadensis 'Aurea' Quercus acutissima Quercus bicolor Quercus canariensis Quercus cerris Quercus ilex Quercus robur Robinia pseudoacacia Salix babylonica Schinus molle Taxodium distichum Tilia x europaea Ulmus procera Ulmus x hollandica Washingtonia robusta Waterhousea floribunda 4. All of the Crown Land Reserve Rs 9990 (Carlton Gardens) and Rs 37130 (Royal Exhibition Building and Museum of Victoria), crown allotment 19A, shown on Diagram 1501 held by the Executive Director, being the land bounded by Rathdowne Street, Carlton Street, Nicholson Street and Victoria Street.
Other Listings 1	Melbourne City Planning Scheme
Architect/Designer	Reed & Barnes
Architectural Style	Victorian Period (1851-1901) Free Classical
Additional Information	
	Rarity: The Royal Exhibition Building is the only major extant nineteenth century exhibition building in Australia. It is one of the few major nineteenth century exhibition buildings to survive worldwide.
General References	*'Exhibition Buildings' in Architect, November 1977*, Ray Tonkin, 1977, Architect *Carlton Gardens Master Plan*, Ron Jones, 1990, 72, City of Melbourne *Victorian Icon, The Royal Exhibition Building Melbourne*, David Dunstan, 1996, The Exhibition Trustees *Exhibition Building Dome Restoration Works*, Allom Lovell Assocs, 1991, Allom Lovell *Fire Protection Engineering Report on the Royal Exhibition Building, Carlton*, Daryl Knight, 1984, D Knight *Inspection Survey of main dome and eight pavilions exteriors of the Royal Exhibition Building, Melbourne*, Vertitech Pty Ltd, 1990, Vertitech *Report on the internal decoration of the Exhibition Building*, Allom Lovell Sanderson, 1987, Allom Lovell Sanderson *Specification for the restoration of the internal decoration of the dome of the Royal Exhibtion Building*, Allom Lovell Assocs, 1993, Allom Lovell

	The Royal Exhibition Building Melbourne: Conservation Analysis: Summary of Report and Recommendations, Allan Willingham, 1983, Allan Willingham *The Royal Exhibition Building: Report on an investigation into the decorative finishes*, Allan Willingham, 1986, Allan Willingham
Heritage Act Categories	Heritage place

Item categories

Item Group	Item Category
Community Facilities	Exhibition Building
Landscape - Cultural	Historic Landscape
National Heritage Process Group	Historic Heritage
Parks, Gardens and Trees	Trees of social, historic or special significance

Statement of significance

What is significant?

The Royal Exhibition Building was constructed in 1879-1880 to house the International Exhibition of 1880. It is the only major extant nineteenth century exhibition building in Australia and one of only a handful remaining world wide. It is set within the Carlton Gardens one of Melbourne's finest public parks. The design by noted architect Joseph Reed was awarded first prize of £300 in an architectural competition. The successful tenderer was David Mitchell at a price of £70,257. Governor Sir George Bowen laid the foundation stone on 19 February 1879 and the main building was ready for the opening of the International Exhibition on 1 October 1880. Temporary annexes to house some of the exhibition were demolished after the exhibition closed on 30 April 1881. The subsequent 1888 Centennial International Exhibition was one of the largest events staged in Victoria's history. By the turn of the twentieth century the buildings and environs had become a combination of concert hall, museum, art gallery, aquarium and sports ground. The Royal Exhibition Building played an important role in Federation. On the 9 May 1901 the Duke of York presided over the opening of the first Federal Parliament, and from 1901 to 1927 the western annexe was used as a temporary State Parliament while the new Federal Parliament occupied the Victorian Houses of Parliament. In 1919 the buildings became an emergency hospital for influenza epidemic victims and during the Second World War were used mainly by the RAAF. From 1948 to 1961 part of the complex was used as a migrant reception centre. The Royal Exhibition Building was still widely used in the post-war era for popular exhibitions such as the Home Show. The building is cruciform in plan with the nave known as the 'Great Hall' on the main east-west axis. The main dome is 60 metres high and sits over the crossing of the nave and transepts. The southern transept, which contains a 13 metre wide semi-circular fanlight and is flanked by two towers, forms the main entrance. The decorative scheme by John Anderson for the opening of Federal Parliament saw the dome was decorated in imitation of the sky and the pendentives adorned with murals. An unusual and interesting

aspect was the decorated exposed roof trusses throughout the building. The decorative scheme, hidden under layers of paint, was recovered and restored in a major renovation in the 1990s. In 2001 the Royal Exhibition Building hosted centenary celebrations of the opening of the first Federal Parliament. On 1 July 2004 the Royal Exhibition Building was inscribed on the World Heritage List.

Superintendent Charles La Trobe first planned the 26 hectare site of the Carlton Gardens in 1839 as part of the green belt encircling Melbourne which included Batman Hill, Flagstaff Gardens, Fitzroy Gardens, Treasury Gardens and the Domain. The original layout of the gardens was by Edward La Trobe Bateman and dates to 1856. Further redesign and planting took place under the direction of the State's leading landscape designers and horticulturists, including Clement Hodgkinson, William Sangster, Nicholas Bickford, John Guilfoyle and architect Joseph Reed. Reed and Sangster, who was also a nurseryman, worked in conjunction to ensure a suitable setting for the building, planning gardens, paths, entrances and other features. As well as the Royal Exhibition Building and the 1891 Curator's Lodge, first lived in by John Guilfoyle, the gardens contain three important fountains: the Hochgurtel Fountain, designed for the 1880 Exhibition by Joseph Hochgurtel; the French Fountain; and the Westgarth Drinking Fountain. The original perimeter fence was removed in about 1928 leaving only a small remnant and all of the bluestone plinth. The Melbourne Museum, designed by architects Denton Corker Marshall and constructed in the gardens immediately to the north of the Royal Exhibition Building, opened in 2000.

How is it significant

The Royal Exhibition Buildings and Carlton Gardens are of historical, architectural, aesthetic, social and scientific (botanical) significance to the State of Victoria.

Why is it significant

The Royal Exhibition Building is historically significant as the only major extant nineteenth century exhibition building in Australia. It is one of the few major nineteenth century exhibition buildings to survive worldwide. Together with the associated landscaped gardens the building forms one of the major surviving nineteenth century exhibition precincts in the world. The building demonstrates the wealth and confidence of the colony of Victoria in the late 1870s. It has been the stage for highly significant and historic national events, including the Melbourne Exhibition of 1880, the Centennial Exhibition of 1888, the opening of the Federal Parliament in 1901 and as the venue for the Victorian State Parliament from 1901 until 1927. The decorative scheme by John Anderson for the opening of Parliament in 1901 is of historical and aesthetic significance and is among finest public art works in Victoria.

The Royal Exhibition Building is architecturally significant as one of the finest and largest nineteenth century buildings in Australia. The stylistic choice of Renaissance motifs and the modelling of the dome on that of Brunelleschi's Florence Cathedral is emblematic of the sense of confidence of the young colony of Victoria in 1880. The Royal Exhibition Building is architecturally significant as the largest design carried out by renowned Melbourne architectural firm Reed and Barnes, who were responsible for many of Melbourne's most prestigious public buildings, including the Melbourne Town Hall and the State Library.

The Carlton Gardens, the setting for the Royal Exhibition Building, are aesthetically significant for their nineteenth century 'Gardenesque' style featuring specimen trees, parterre garden beds, in a symmetrical design with the use of axial views and foci. The

landscape features outstanding tree avenues, rows and specimen trees on the lawns, a curator's lodge, two lakes with islands, shrubberies and elaborate annual bedding displays along the southern promenade. The nineteenth century path layout is enhanced by magnificent avenues of trees, including the grand avenue of 26 Plane trees which frames the Exhibition Building dome, Elms, Cedar, White Poplar, English Oak and an uncommon avenue of 35 Turkey Oaks. Carlton Gardens is notable for the creative achievement demonstrating skilful garden design, and a landscape character which features plantings of Pines, Cedar, Araucaria, Cypress, Gums, Figs, Pepper trees, Elms, Planes, Oaks, Poplars, Canary Island Date palms and Washington palms, that display contrasting colours and forms which enhances the Gardens, Royal Exhibition Building and the local urban area. Josef Hochgurtel's Exhibition Fountain of 1880 is the only known work of the artist in Australia and is historically significant as an expression of civic pride in Victoria's emerging international importance. Hochgurtel's fountain is the largest and most elaborate fountain in Australia, incorporating frolicking putti, fish-tailed Atlantes, goannas, platypus and ferns. The fountain and the 'Grand Allee' lined with Plane trees is integral to the setting of the Royal Exhibition Building.

The Carlton Gardens are of scientific (botanical) significance for their outstanding collection of plants, including conifers, palms, evergreen and deciduous trees, many of which have grown to an outstanding size and form. The elm avenues of Ulmus procera and U. x hollandica are significant as few examples remain world wide due to Dutch elm disease. The Garden contains a rare specimen of Acmena ingens, only five other specimens are known, an uncommon Harpephyllum caffrum and the largest recorded in Victoria, Taxodium distichum, and outstanding specimens of Chamaecyparis funebris and Ficus macrophylla, south west of the Royal Exhibition Building.

The Royal Exhibition Building and the Carlton Gardens are of social significance for their continuing involvement in the lives of Victorians. The buildings have hosted countless major exhibitions as well as other community uses such as an influenza hospital, wartime military use, migrant reception centre and a venue for several events during the 1956 Olympic Games. The gardens have been enjoyed by visitors for passive recreation, entertainment and social interaction and have been the venue for the successful International Flower and Garden Show.

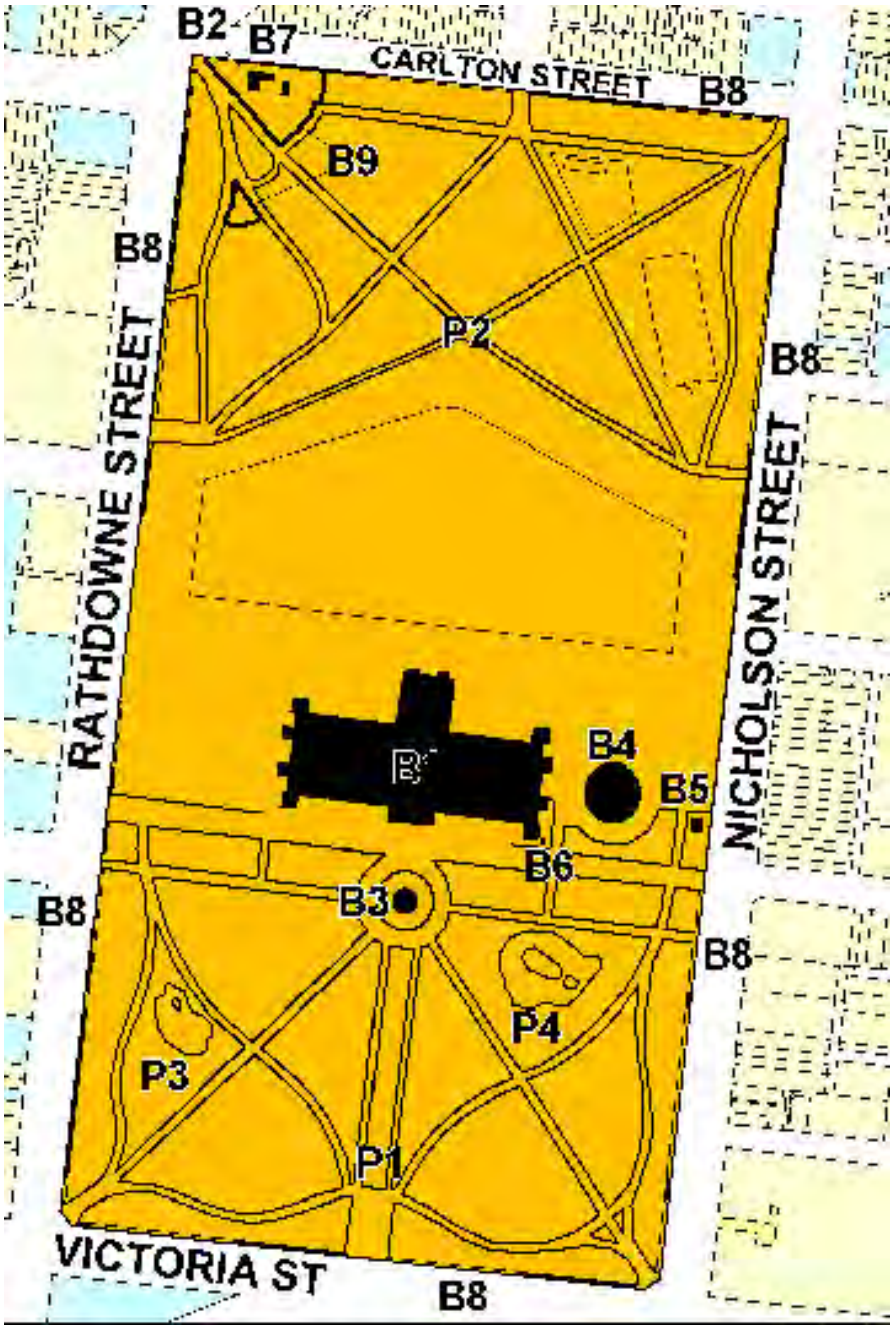


Figure 1 Extent of registration

NATIONAL HERITAGE LIST

Australian Heritage Database

5.1.1 *Royal Exhibition Building National Historic Place, Victoria St, Carlton, VIC,Australia*

Photographs:

List: National Heritage List

Class: Historic

Legal Status: Listed place (20/07/2004)

Place ID: 105708

Place File No: 2/11/033/0235

Summary Statement of Significance:

The Royal Exhibition Building and Carlton Gardens, the venue for the grand opening of the first Australian Parliament in 1901, has outstanding national historic value for its role in the defining event of Federation. It is the place where the nation's first Parliament was commissioned and sworn in, on 9 May 1901 (Criterion a).

The Royal Exhibition Building and Carlton Gardens is a tangible symbol of the country's pride in its technological and cultural achievements in the latter part of the nineteenth century. The Royal Exhibition Building and its garden setting has outstanding historic value as the most significant extant nineteenth century exhibition building in Australia (Criterion a).

The Royal Exhibition Building in its purpose-designed gardens with associated ornamental features has outstanding historic value as the major extant nineteenth century international exhibition building and gardens complex in Australia (Criterion b).

The Royal Exhibition Building in its garden setting is a rare surviving example of an Australian response to the international exhibition movement (Criterion b).

The Royal Exhibition Building is one of the few major nineteenth century exhibition Great Halls to survive substantially intact worldwide, and the only one where the original purpose of the building, as an exhibition hall, is maintained. It represents a rare example of the nineteenth century international exhibition movement's belief in the benefits of industrialisation, the transmission of ideas and social progress, and the development of an extensive international economy (Criterion b).

The Royal Exhibition Building and its garden setting forms one of the major surviving nineteenth century exhibition precincts in the world (Criterion b).

The Carlton Gardens is a significant example of nineteenth century classicism in an Australian public garden, featuring earlier nineteenth century 'Gardenesque' style elements and later more classical features. These more classical features are seen in the south garden. These classical elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). The ponds, the diagonal tree-lined pathways in the north garden and the mature nineteenth century specimen trees, some of which are rare, also contribute to the garden's values (Criterion b).

The Royal Exhibition Building together with its garden setting, the Carlton Gardens, demonstrates an outstanding achievement in design. They are representative of the international exhibition movement style, based on a Beaux-Arts axial scheme with the building as a palace, primarily in the German *Rundbogenstil* and Italian Renaissance style for which its designer Joseph Reed, won the competition for the building design. The soaring dome, based on the Florence Cathedral dome designed by Brunelleschi, is a landmark on the Melbourne skyline. The gardens to the south of the building were also designed to create a palatial garden setting (Criterion f).

Gardenesque and formal classical garden elements have been used in the design of the Carlton Gardens to create a setting for the Royal Exhibition Building. The main garden elements creating the setting for the Royal Exhibition Building during the 1880 and 1888 exhibitions are in the south garden. These elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas, the planting of trees in groups or clumps (bosquets), the ornamental ponds and the mature specimen trees surviving from Bateman's plan and the later trees planted by Sangster in c 1879-1880. These Gardenesque and classical elements are integral to the original 1880 design for the setting of the building and are a major feature of the place's outstanding national values (Criterion f).

The Carlton Gardens, both north and south gardens together, are a notable creative achievement demonstrating a classically modified Gardenesque design and a landscape character with plantings of pines, cedar, araucaria, cypress, gums, figs, pepper trees, elms, planes, oaks, poplars, Canary Island date palms and Washington palms that display contrasting colours and forms which enhances the Carlton Gardens, the Royal Exhibition Building and the adjacent urban area (Criterion f).

The Exhibition Building is an outstanding example demonstrating the principal characteristics of the Victorian Free Classical architectural style to express the form and ideas of the international exhibition movement. As one of the largest and finest nineteenth century buildings in Australia at the time, it represented a temple to industry rather than a palace (Criterion d).

The original Carlton Gardens were developed to create a public park for passive recreation. Later, more classical garden modifications were made forming the setting for the Royal Exhibition Building. The main garden elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). The ornamental ponds, the diagonal tree-lined paths of the north garden and the mature specimen trees surviving from Bateman's plan, the later trees planted by Sangster c1879-1880 and those planted c1890 as part of the north garden restoration are also important garden design features. All of these features are integral design elements of this unique nineteenth century style of public garden (Criterion d).

The Royal Exhibition Building and its garden setting retain continuity of public use and its original purpose of exhibitions and displays has been maintained (Criterion d).

The Carlton Gardens are of outstanding aesthetic significance for their nineteenth century classically modified 'Gardenesque' style (Criterion e).

The Royal Exhibition Building as an architectural/landscape ensemble continues to inspire Melbourne and Victorian communities (Criterion e).

OVERVIEW

Summary statement

The site comprising the Royal Exhibition Building and its Carlton Gardens setting, is a purpose designed assemblage. The boundary of the site is defined by the bluestone plinth of the perimeter fence constructed for the 1880-81 Melbourne International Exhibition. The Exhibition Building comprises a timber framed Great Hall, cruciform in plan, with a pair of elongated rectangular wings, a transept to the north and a truncated transept to the south, cement rendered brickwork walls, timber framed roof, soaring octagonal dome, naves, aisles, continuous galleries, towers, corner pavilions, great portal entries, fanlights and clerestory lighting.

The Carlton Gardens as a whole comprises the setting for the Royal Exhibition Building.

The entire site of the Royal Exhibition Building and Carlton Gardens encompass the values of the place.

Criterion (a)

The place has outstanding heritage value because of the place's importance in the course, or pattern, of Australia's natural or cultural history

Defining events

Context:

The Royal Exhibition Building in its associated Carlton Gardens landscape setting, was constructed to

house the Melbourne International Exhibition of 1880. That Exhibition, together with the subsequent 1888 Melbourne Centennial International Exhibition also held on the site were among the largest events staged in colonial Australia and helped introduce the world to Australian industry and technology. The emergence of a developing Australian culture in the 1880s, as evidenced in the participation in the international exhibitions movement, was important in forging a sense of Australia as a nation. Development of Australian nationalism resulted in the defining event of the Federation of the Australian colonies in 1901.

The Royal Exhibition Building and Carlton Gardens have hosted highly significant and historic national events, including the Melbourne International Exhibition of 1880, the Melbourne Centennial International Exhibition of 1888, and the opening of the first Federal Parliament in 1901. The Great Hall, as Australia's largest indoor venue provided sufficient space for the ceremonial opening of Federal Parliament. In association with the event, a nation-wide flag raising ceremony was initiated by the Duchess of Cornwall and York in the Royal Exhibition Building. Three interior painting and decorative schemes were undertaken to embellish the significant events of 1880, 1888 and 1901.

As early as 1839 the Carlton Gardens were envisaged by Charles Joseph La Trobe as being part of a “green belt” surrounding the town of Melbourne. This open space remained undeveloped up until 1855 when improvements, based on a plan associated with Edward La Trobe Bateman, were carried out to develop the place as a public garden for passive recreation.

In 1879 an exhibition building was built within the Carlton Gardens. Two thirds of the Bateman public recreation garden was removed and covered by temporary exhibition halls. The remaining southern third of the Bateman public recreation garden was modified in response to the style, siting and function of the purpose-built Melbourne exhibition building.

Throughout the world, exhibition buildings were placed within gardens. The common view was that these “palaces of industry” would be seen and function within palatial garden settings. This palatial garden concept can be seen in the development of the Carlton Gardens by Reed and Sangster. They made improvements to the gardens prior to the 1880 exhibition opening.

Reed’s garden design and layout reflects a classically inspired baroque or palatial style of garden. The main classical elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of treelined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). (The southern, eastern and western ornamental ponds were added by Sangster, who was more sympathetic to the picturesque style of garden. The eastern pond is a feature developed to accommodate a pre-existing quarry.) Axial views and vistas were used to reinforce the building's function as the focus of the garden. These design elements are reminiscent of European baroque palace gardens. These features include the axial layout of the building on a north-south alignment extended by the Grand Allee, the creation of the Promenade Deck (at the base of the dome) which reinforces the importance of the view down the Grande Allee and across to the city (which is intended to link the Exhibition Building with the other central places of democracy and civic institutions Parliament and Government House) and the placement of the building on the high point of a ridgeline so that the building's dome would become a landmark in the surrounding city. The adjacent gardens on the north and south sides of the Yarra River, the Fitzroy, Treasury and Parliament Gardens, Yarra Park and the Melbourne Botanic Gardens, all heightened the contrived device of the Carlton Gardens and Royal Exhibition Building as set within an endless boulevard of greenery and civic grandeur (World Heritage nomination report).

Further modifications were made to the garden to accommodate the Centennial International Exhibition in 1888. Temporary exhibition halls expanded to fill the entire northern garden to Carlton Street, and the western forecourt was lost. The layout of Reed and Sangster's southern garden was retained although the more mature trees substituted for the colourful bedding plants.

In c1890, in line with Hodgkinsons's 1882 design the northern garden was re-established. A significant amount of the mature planting and the present layout in this northern part of the Carlton Gardens dates from this time. The setting for the 1901 opening of the first Federal Parliament would therefore have included, unlike the exhibition events, both the more classically inspired southern garden and the northern garden.

The Royal Exhibition Building and Carlton Gardens as an outstanding defining national event exemplifies the primary national thematic group relating to Building a Nation, Developing Democracy, Creating an Australian Democracy.

Attributes:
The site, comprising the Royal Exhibition Building and its Carlton Gardens setting, is defined by the bluestone plinth of the perimeter fence constructed for the 1880-81 Melbourne International Exhibition. The Exhibition Building is a timber framed Great Hall, cruciform in plan, with a pair of elongated rectangular wings, a transept to the north and a truncated transept to the south, cement rendered brickwork walls, timber framed roof, soaring octagonal dome, naves, aisles, continuous galleries, towers, corner pavilions, great portal entries, fanlights and clerestory lighting.

Carlton Gardens as a whole comprises the setting for the Royal Exhibition Building. This value is most strongly associated with the 1879-1901 period of the garden which includes the both the Gardenesque and later classically inspired elements of the garden.

A decorative painting scheme, the third since the building's construction, was undertaken for the opening of the first Federal Parliament with themes and allegories to represent the building as a seat of government and legislative power. The decorative scheme was recovered and restored during renovations in the 1990s.

***E**conomic, political or social processes*

Context:
The Royal Exhibition Building, built as part of the international exhibition movement to house the Melbourne International Exhibition of 1880, gave expression to the contemporary belief in 'progress', the concept that increasing wealth and the advance of civilisation were part of a single process. The exhibitions reflected the wealth and the confidence of the colony of Victoria in the late 1870s.

The international exhibition movement was a significant global economic, social and cultural process. The concept evolved slowly as a cultural phenomenon for almost a century before the first exhibition in the Crystal Palace, London in 1851. Between the London Great Exhibition (1851) and the Paris Exposition of 1900 there were at least 39 exhibitions calling themselves 'international'. Seven of these were held in Australia: 1879-80 Sydney, 1880-81 Melbourne, 1887 Adelaide, 1888-89 Melbourne, 1891-92 Launceston, 1894-95 Hobart, 1897 Brisbane. From around 1900, great exhibitions began to lose their appeal.

Intended as a showcase for the industrial revolution, which shaped some of the greatest global social and economic transformations, the exhibitions displayed the latest manufactured goods from all over the world. The Melbourne Exhibition's lavish displays demonstrated the prosperity and achievement of Melbourne and Victoria to Australians, and projected the Australian colonies on to the world stage.

The Royal Exhibition Building was subsequently used to celebrate a century of Australian settlement history, the Centennial International Exhibition which was held in 1888. After the First World War the building housed Australia's first official collection of war relics and the first exhibitions mounted by the Australian War Museum (later the Australian War Memorial). It was also used as a setting for trade exhibitions, a venue for entertainment and musical evenings.

Attributes:
The whole site comprising the Royal Exhibition Building and the Carlton Gardens is a purpose built assemblage, which expresses the values of the nineteenth century international exhibition movement in Australia.

Parts of the 1880 murals are still intact. Remains of the decorative painting scheme for the 1888 Centennial Exhibition may exist beneath subsequent paint layers.

Criterion (b)
The place has outstanding heritage value to the nation because of the place's possession of uncommon, rare or endangered aspects of Australia's cultural history

Processes, activities, beliefs, or other aspects of culture that are rare, threatened or no longer practised

Context:
The Royal Exhibition Building, built to house the Melbourne 1880 International Exhibition as part of the international exhibition movement, was purpose-designed as the Great Hall 'Palace of Industry', the focal point of international exhibitions. The building was integrated axially with the garden layout. The Royal Exhibition Building and its garden setting is one of three extant nineteenth century exhibition building and garden complexes in Australia.

The Albert Hall, Launceston, Tasmania was purpose built as the main exhibition hall structure and the layout of City Park was altered for the Tasmanian International Exhibition of 1891-92. Designated 'international', the Tasmanian International Exhibition was mainly an inter-colonial exhibition where 262,059 visitors attended displays by seven countries and four Australian colonies. By comparison, the Royal Exhibition Building and its grounds contained 22 acres of exhibits from 33 countries for the International Exhibition of 1880-81, while the total attendance at the Centennial International Exhibition of 1888 was slightly more than two million people, nearly double the population of Victoria.

The Old Museum Building in Brisbane was designed and built as an exhibition hall in 1891, following the destruction by fire in 1888 of Brisbane's first Exhibition Building (1876). The grounds were landscaped to provide a setting for the Queensland International Exhibition held in 1897. In 1899 the Queensland Museum adapted the building as a museum and from 1900 the Brisbane City Council, lessees of the building, organised a program of regular concerts and civic functions. The Museum moved out of the building in 1987 and since that time the former Exhibition Building has housed a range of temporary activities. The building's interior has been more radically altered than the exterior. The Exhibition Hall interior retains the form of the 1899 conversion into a museum space.

Of the three surviving nineteenth century exhibition buildings in Australia, the Royal Exhibition Building in its original garden setting is the most significant in scale, encapsulating the concepts of the international exhibition movement and demonstrating the highest degree of integrity in its physical fabric and use.

The Royal Exhibition Building is one of the few nineteenth century examples worldwide of a Great Hall from a major international exhibition to survive substantially intact.

The Carlton Gardens provides the setting for the Royal Exhibition Building.

Attributes:
The Royal Exhibition Building within its garden setting, the garden and associated elements demonstrate the characteristic features of the international exhibition movement. The Great Hall, or 'Palace of Industry', is one of few great halls to survive worldwide and the only one to have remained in use as an exhibition hall, within an original landscaped setting.

The Royal Exhibition Building and Carlton Gardens retain high integrity. They retain continuity of public use.

Criterion (d)
The place has outstanding heritage value to the nation because of the place's importance in demonstrating the principal characteristics of a class of Australia's cultural place

A design or style that occurred during a particular period

Context:
The Royal Exhibition Building with its associated Carlton Gardens landscape setting was purpose-built to house the 1880 International Exhibition and subsequently used for the Centennial Exhibition of 1888. Participation in the international exhibition movement demonstrated a spirit of enterprise and industry and a belief in progress to colonial Australia and the world. The use of the self-confident Victorian Free Classical style by Joseph Reed, the competition winner from the architectural partnership Reed and Barnes, reflects the booming economy of the later Victorian period when colonial Australians were breaking away from sober classical styles and flaunting their prosperity. Reed and Barnes were key practitioners of the Victorian Free Classical style that was decorative providing variety and interest but reflecting classical geometry.

By the 1870s a form for the overall layout of international exhibition buildings had come to be established which consisted of clusters of domes, national pavilions and viewing platforms surrounding a 'Palace of Industry' all set within landscaped grounds. The 1880 Exhibition Building was designed, like other British and Australian exhibition buildings, to clearly express the ideas developed at the Crystal Palace in London. It combined the ecclesiastic and secular traditions of the cathedral or temple with the banqueting hall, the Renaissance palace, gallery and library. In its cruciform plan, with nave, aisles, transepts, dome and clerestory lighting, it was more a temple to industry than a palace. The Great Hall with its repeated giant entry portals functioned as an impressive entry point to the entire exhibition site and symbolised a welcome to the world community. The Royal Exhibition Building is a particular colonial response to the international exhibition movement.

Attributes:
The Victorian Free Classical Style is demonstrated in the Royal Exhibition Building in the rich modelling, the vaulted dome with its decorative skyline feature, decorative pediments, arched entrance, and use of

stucco and timber in stylistic effects.

The 1880 Exhibition Building is cruciform in plan, comprising a pair of elongated rectangular wings, extending east and west, with a transept to the north and a truncated transept to the south. Features include the soaring dome, naves, aisles, fanlights and clerestory lighting, southern elevation with a prominent central porch and the northern elevation.

The Carlton Gardens area as a whole is a significant demonstration of the nineteenth century modified Gardenesque style. This includes the virtually intact path system, the high numbers of trees extant on the site from the 1880s and 1890 layout and the classical garden elements.

Criterion (e)
The place has outstanding heritage value to the nation because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group

Features of beauty, or features that inspire, emotionally move or have other characteristics that evoke a strong human response

Context:
The Royal Exhibition Building and Carlton Gardens have outstanding heritage value to Australians as an outstanding building and architectural/landscape ensemble. The building and its landscaped setting exhibit inspiring aesthetic features, which are highly valued by the Melbourne and Victorian communities.

The Royal Exhibition Building with its soaring dome is a significant landmark on the Melbourne skyline. The formally designed Carlton Gardens together with the Royal Exhibition Building form a Melbourne icon.

The Carlton Gardens, the setting for the Royal Exhibition Building, are aesthetically significant for their nineteenth century modified 'Gardenesque' style. Although simplified, the Carlton Gardens remain the major example of nineteenth century classicism in an Australian public garden. (G Whitehead, *The Oxford Companion to Australian Gardens,* ed Aitken and Looker, 2002)

Attributes:
The entire site of the Royal Exhibition Building and its garden setting encompass the values of the place.

Criterion (f)
The place has outstanding heritage value to the nation because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period

A high degree of achievement in design, art, or craftsmanship

Context:
The Royal Exhibition Building, as one of the finest and largest nineteenth century buildings in Australia, is associated in architectural style with the international exhibition movement and reflects Australia's participation in a period of global industrialisation and exchange of values, ideas and technologies.

Melbourne architect Joseph Reed of Reed and Barnes won a design competition for the Exhibition Building with an entry representing the site in a Beaux-Arts axial scheme with the building as a palace. Reed's design followed the form and style of the international exhibition movement, combining Gothic and classical elements to create a building that was at once useful and ceremonial, secular and sacred.

His eclectic use of the self-confident Victorian Free Classical style (Apperly, Irving, Reynolds) is emblematic of society's growing prosperity and spirit of enterprise. The amalgam of Gothic and classical architectural elements includes combining the German *Rundbogenstil* with other Byzantine, Romanesque, Lombardic and Italian Renaissance stylistic motifs used in earlier international exhibition buildings. The soaring dome, modelled on that designed by Brunelleschi for Florence Cathedral, is a landmark on the Melbourne skyline.

The interior painting and decorative schemes for the exhibitions of 1880 and 1888, intended as background for the exhibits, and for the grand ceremonial opening of Federal Parliament in 1901, were influenced by the Aesthetic style.

The Carlton Gardens provides the setting for the Royal Exhibition Building. The south gardens, designed by Joseph Reed, were laid out as palatial context and pleasure grounds for both international exhibitions and replaced ELT Bateman's curvilinear style, planned public garden. The south garden also reflects major input from the horticulturalist and designer, William Sangster, especially in the placement and selection of trees, many of which have survived to the present day. The north garden housed extensive temporary pavilions during the exhibitions and was re-established following the closure of the 1888 Exhibition.

The south gardens are in nineteenth century modified 'Gardenesque' style (reflecting scientific and botanical interest) with a formal symmetrical layout around an axial path and featuring classically inspired elements and large specimen trees. These more classical features include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of treelined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets).

The imposing fountain by Hochgurtel, winner of a design competition, formed the focus of the southern pathway system. It is centrally located adjacent to the main entrance to the exhibition building. Its modelling and iconography incorporate mythological tritons, young boys representing commerce, industry, science and arts, native birds, platypi and ferns. At the time it was the largest and most elaborate fountain in Australia. Sculpture, ornate lamps and a cast-iron perimeter fence were erected.

After the 1888 Centennial Exhibition the north garden was re-established as a public gardens, a lodge built (1891), the first of many playgrounds constructed and tennis courts added (1924-27). The Melbourne Museum was built on part of the exhibition reserve in 2000.

Carlton Gardens contain an outstanding collection of plants, including conifers, palms, evergreen and deciduous trees, many of which have grown to an outstanding size and form. The elm avenues of *Ulmus procera* and U. x *hollandica* are significant as few examples remain world wide due to Dutch elm disease. The Garden contains a rare specimen of *Acmena ingens,* only five other specimens are known, an uncommon *Harpephyllum caffrum* and the largest recorded in Victoria, *Taxodium distichum,* and outstanding specimens of *Chamaecyparis funebris* and Ficus *macrophylla.*

Attributes:
The major typological elements of an international exhibition Great Hall such as a dome, cruciform floor plan, continuous galleries at first floor level, towers, corner pavilions and great portal entries remain substantially intact in the Royal Exhibition Building, in terms of materials and structural form, internally and externally.

The Carlton Gardens provides the setting for the exhibition building. During the 1880 and 1888 exhibitions the pre-existing style of the southern garden was modified in part to create a grand garden setting. These modifications consisted of classically inspired elements. A high number of trees remain on site from this period. The remnant cast iron perimeter fence and remaining bluestone plinth (1880), the Curator's Lodge (1891) and the two lakes with islands are also associated with the exhibition building setting.

In c1890, the north garden was restored based on an earlier design by Hodgkinson. The main garden elements of this garden are the diagonal tree-lined pathways.

The views of the exhibition dome, the interior views within the Royal Exhibition Building and Carlton Gardens complex and extending from the building/garden complex to the surrounding cityscape form part of the place's values.

Criterion (g)
The place has outstanding heritage value to the nation because of the place's strong or special association with a particular community or cultural group for social, cultural or spiritual reasons

Of traditional, religious, ceremonial or other social meaning

Context:
The Royal Exhibition Building and Carlton Gardens have continuing social value to the communities of Victoria and Melbourne. This is evidenced by the respect accorded to the place in its conservation and management.

The Royal Exhibition Building and Carlton Gardens are widely used by several community groups. The public has continuously used the building and gardens since their construction. The buildings have hosted countless major exhibitions as well as other community uses: influenza hospital, wartime military use, migrant reception centre and a venue for several events during the 1956 Olympic Games. The gardens have been enjoyed by visitors for passive recreation, entertainment and social interaction and have been the venue for the successful International Flower and Garden Show. While the place is associated with Federation and the international exhibition movement, this is not widely appreciated beyond the state of Victoria.

Official Values:

Criteria	Values
A Events, Processes	The Royal Exhibition Building and Carlton Gardens, the venue for the grand opening of the first Australian Parliament in 1901, has outstanding national historic value for its role in the defining event of Federation. It is the place where Commonwealth of Australia's first Parliament was commissioned and sworn in, on 9 May 1901. The Royal Exhibition Building and Carlton Gardens is a tangible symbol of the country's pride in its

technological and cultural achievements in the latter part of the nineteenth century. Together with the associated gardens the Royal Exhibition Building is the most significant extant nineteenth century exhibition building in Australia.

Attributes
The entire site of the Royal Exhibition Building and Carlton Gardens encompass the values of the place.

The site, comprising the Royal Exhibition Building and its Carlton Gardens, is a purpose built assemblage. The boundary of the site is defined by the bluestone plinth of the perimeter fence constructed for the 1880-81 Melbourne International Exhibition. The Exhibition Building comprises a timber framed Great Hall, cruciform in plan, with a pair of elongated rectangular wings, a transept to the north and a truncated transept to the south, cement rendered brickwork walls, timber framed roof, soaring octagonal dome, naves, aisles, continuous galleries, towers, corner pavilions, great portal entries, fanlights and clerestory lighting.

A decorative painting scheme, the third since the building's construction, was undertaken for the opening of the first Federal Parliament with themes and allegories to represent the building as a seat of government and legislative power. The decorative scheme was recovered and restored during renovations in the 1990s. Parts of the 1880 murals are still intact. Remains of the decorative painting scheme for the 1888 Centennial Exhibition may exist beneath subsequent paint layers.

Carlton Gardens as a whole comprises the setting for the Royal Exhibition Building.

This value is most strongly associated with the 1879-1901 period of the Garden's development which includes both the Gardenesque and the classically inspired garden design elements.

B Rarity

The Royal Exhibition Building and Carlton Gardens including the gardens' associated ornamental features has outstanding historic values as the major extant nineteenth century international exhibition building and garden complex in Australia.

The Royal Exhibition Building in its garden setting is a rare surviving example of an Australian response to the international exhibition movement.

The Royal Exhibition Building is one of the few major nineteenth century exhibition Great Halls to survive substantially intact worldwide and represents a rare example of the nineteenth century international movement's belief in the benefits of industrialisation, the transmission of ideas and social progress and development of an extensive international economy.

The Royal Exhibition Building in its original garden setting is a rare example of a surviving nineteenth century exhibition precinct, nationally and internationally.

Carlton Gardens is a significant example of nineteenth century classicism in an Australian public garden, featuring earlier nineteenth century 'Gardenesque' style elements and later more classical features. These more classical features are seen in the south garden and are references to the classical gardens of European aristocracy and royalty. These features include the main north-south tree-lined avenue framing the southern entrance to the Exhibition Building (Grande Allee and *tapis vert*), the east-west terrace, the circular garden bed surrounding a central fountain (Hochgurtel fountain), the radial pattern of tree-lined linear pathways (allees) all converging on the Hochgurtel fountain (patte d'oi), the formal garden beds created along the south facade (parterres), the eastern forecourt with circular garden beds and the French fountain, the creation of axial views with foci and the planting of trees in groups or clumps (bosquets).

Further axial features are used to reinforce the building's function as the focus of the garden. These design elements are reminiscent of European baroque palace gardens. These features include the axial layout of the building on a north south alignment extended by the Grand Allee, the creation of the Promenade Deck (at the base of the dome) which reinforces the importance of the view down the Grande Allee and across to the city (which is intended to link the Exhibition Building with other central places of democracy and civic institutions - Parliament and Government House) and the placement of the building on the high point of a ridgeline so that the building's

dome would become a landmark in the surrounding city. The adjacent gardens on the north and south sides of the Yarra River, the Fitzroy, Treasury and Parliament Gardens, Yarra Park and the Melbourne Botanic Gardens, all heightened the contrived device of the Carlton Gardens and Royal Exhibition Building as set within an endless boulevard of greenery and civic grandeur (World Heritage nomination report).

The ornamental lakes, the diagonal tree-lined pathways and lawn in the north garden and the mature nineteenth century specimen tree planting, some of which are rare, also contribute to the garden's values.

Attributes

The Royal Exhibition Building within its garden setting, the garden and associated elements demonstrate the characteristic features of the international exhibition movement. The Great Hall or 'Palace of Industry', is one of the few great halls to survive worldwide and the only one to have remained in use as a hall, still in its original landscaped setting.

The classical features are best displayed in the south garden. The classical features include the main north-south tree-lined avenue framing the southern entrance to the Exhibition Building (Grande Allee and *tapis vert*), the east-west terrace, the circular garden bed surrounding a central fountain (Hochgurtel fountain), the radial pattern of tree-lined linear pathways (allees) all converging on the Hochgurtel fountain (patte d'oi), the formal garden beds created along the south facade (parterres), the eastern forecourt with circular garden beds and the French fountain, the creation of axial views with foci and the planting of trees in groups or clumps (bosquets).

The ponds, the formal flowerbeds and mature specimen trees associated with Sangster's 1880/81 period and earlier also contribute to the gardens' significance.

The Royal Exhibition Building and Carlton Gardens retain high integrity. They retain continuity of public use.

D Principal characteristics of a class of places

The Exhibition Building is an outstanding example demonstrating the principal characteristics of the Victorian Free Classical architectural style to express the form and ideas of the international exhibition

movement. As one of the largest and finest nineteenth century buildings in Australia it represented a temple to industry rather than a palace.

Carlton Gardens were originally developed as a public park for passive recreation. Later more classical garden modifications were made forming the setting for the Royal Exhibition Building. The main garden elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas, the planting of trees in groups or clumps (bosquets), the ornamental ponds and the mature specimen trees surviving from Bateman's plan and the later trees planted by Sangster in c1879-1880 and the c1890 diagonal tree lined pathways of the north garden.

The Royal Exhibition Building and its garden setting retain continuity of public use and its original purpose of exhibitions and displays has been maintained.

Attributes

The Victorian Free Classical Style is demonstrated in the Royal Exhibition Building in the rich modelling, the vaulted dome with its decorative skyline feature, decorative pediments, arched entrance, and use of stucco and timber in stylistic effects.

The main 1880 Exhibition Building is cruciform in plan, comprising a pair of elongated rectangular wings, extending east and west, with a transept to the north and a truncated transept to the south. Features include the soaring dome, naves, aisles, fanlights and clerestory lighting, southern elevation with a prominent central porch and the northern elevation.

The Carlton Gardens area as a whole is a significant demonstration of a nineteenth century public park with a classically modified Gardenesque style. This includes the virtually intact path system, the high numbers of trees extant on the site from the 1880s and 1890 layouts, the classical garden design elements, the curator’s lodge, the two ornamental ponds and three fountains (the Hochgurtel Fountain, the French Fountain

	and the Westgarth Fountain).
E Aesthetic characteristics	The Carlton Gardens, the setting for the Royal Exhibition Building, are of outstanding aesthetic significance for their nineteenth century classically modified 'Gardenesque' style. The Royal Exhibition Building with its soaring dome, is a significant landmark in the Melbourne skyline. It is a leading icon in promotional literature for the State and city. The dome, building and its garden setting exhibit inspiring aesthetic features which are highly valued by the State of Victoria and the city of Melbourne. The Royal Exhibition Building as a building in a garden ensemble continues to inspire Melbourne and Victorian communities. **Attributes** The entire site of the Royal Exhibition Building and its garden setting encompass the values of the place.
F Creative or technical achievement	The Royal Exhibition Building together with its Carlton Gardens setting, demonstrates an outstanding achievement in design. The building and gardens are representative of the international exhibition movement style, based on a Beaux-Arts axial scheme with the building as a palace, primarily in the German *Rundbogenstil* and Italian Renaissance style for which its designer Joseph Reed, won the design competition. The soaring dome, based on the Florence Cathedral dome designed by Brunelleschi, is a landmark on the Melbourne skyline. The gardens to the south of the building were also designed to create a palatial garden setting. Gardenesque and formal classical garden elements have been used in the design of Carlton Gardens to create a setting for the Royal Exhibition Building. The main garden elements creating the setting for the Royal Exhibition Building during the 1880 and 1888 exhibitions are in the south garden. These elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways

converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas, the planting of trees in groups or clumps (bosquets), the ornamental ponds and the mature specimen trees surviving from Bateman's plan and the later trees planted by Sangster in c1879-1880. These Gardenesque and classical elements are all integral to the original 1880 design for the setting of the building and are a major feature of the place's outstanding national values.

The Carlton Gardens, both north and south gardens together, are a notable creative achievement demonstrating a skilful Gardenesque design with classical elements and a landscape character with plantings of pines, cedar, *Araucaria*, cypress, gums, figs, pepper trees, elms, planes, oaks, poplars, Canary Island date palms and Washington palms that display contrasting colours and forms which enhances Carlton Gardens, the Royal Exhibition Building and the adjacent urban area.

Attributes

In the Royal Exhibition Building the major typological elements of an international exhibition Great Hall as 'palace,' such as a dome, cruciform floor plan, continuous galleries at first floor level, towers, corner pavilions and great portal entries remain substantially intact in the structural form and materials, internally and externally.

The Carlton Gardens provide the setting for the exhibition hall. During the 1880 and 1888 exhibitions the pre-existing style of the southern garden was modified in part to create a grand garden setting. These modifications consisted of classically inspired elements. A high number of trees remain on site from this period. The remnant cast iron perimeter fence and remaining bluestone plinth (1880), and the two lakes with islands are also associated with the exhibition building setting.

The classical and Gardeneque features of Carlton Gardens as a whole comprise the attributes related to its value as a classically modified Gardenesque style garden.

The views of the Exhibition Building dome, the views within the Royal Exhibition Building and the Carlton Gardens complex and extending from the building and

garden complex to the surrounding cityscape form part of the place's values.

Description:

The Site

The 1880 and 1888 Melbourne international exhibition site is a rectangular block of 26 hectares (64 acres) bounded by four city streets. The site comprises three zones of roughly equal size. The permanent exhibition building of the 1880 Exhibition is positioned on the high open ground of the central zone. The formally laid out 'palace' garden forms the forecourt to the building and is contained in the southern zone. The northern zone is part of the Carlton Gardens, which, for the most part, was formally laid out with paths and avenues after the closing of the 1888 Exhibition (Meredith Gould Architects 1997: 32-33). The edge of the site is marked by the bluestone perimeter plinth of the cast iron palisade fence that defined the 1880s exhibition grounds.

The Exhibition Building in its current form (the 'Great Hall') is only a portion of the substantial complex of structures erected for the 1880 Melbourne International Exhibition (Allom Lovell and Associates 1999: 39). Unlike many international exhibitions, part of the Exhibition Building was conceived as a permanent structure that, although purpose-built for a one-off event, would have a future role in the cultural activities of the burgeoning city (Meredith Gould Architects 1997: 49-50). The original structure comprised a 'temporary' component, demolished after the 1880 Exhibition, and a 'permanent' component. The permanent component consisted of the Great Hall, cruciform in plan, flanked by two smaller wings, known as the western and eastern annexes, which were demolished in 1961 and 1979 respectively (Whitehead 1997:137; Allom Lovell and Associates 1999:39).

The Exhibition Building is constructed from traditional nineteenth century materials. The walls of the building are constructed of cement rendered brickwork, originally an unpainted finish, but subsequently painted. The roof is timber framed and covered with a combination of corrugated galvanised steel and slate. All windows and doors are timber framed and painted (Meredith Gould Architects 1997: 32-33).

The building and grounds were designed by Joseph Reed of the architectural partnership Reed and Barnes. Reed won the design competition for the Exhibition Building with an entry representing the site in a Beaux-Arts axial scheme with the building as a palace, primarily in the Italian Renaissance style (Meredith Gould Architects 1997: 32-33). Reed's design combined Gothic and classical elements in a manner consistent with creating a building that was at once useful and ceremonial, secular and sacred (Dunstan 1996:14). Reed and Barnes adopted the little-known German *Rundbogenstil* mode, and other more familiar stylistic motifs from earlier international exhibition buildings in Britain and Europe, to great eclectic effect. *Rundbogenstil* was essentially a 'round arched' style, made popular in northern Germany in the early nineteenth century by architects exploiting the tensions between Greek Classicism and Gothic. It combined elements from Byzantine, Romanesque, Lombardic and early Italian Renaissance buildings (Willingham, in Dunstan 1996: 52-53). The dome, based on that of Florence Cathedral designed by Brunelleschi, has become a landmark on the Melbourne skyline.

In adopting ecclesiastical principles of design, the Exhibition Building was like other Australian and British exhibition buildings. It was designed to clearly express the ideals developed at the Crystal Palace in London (1851) and its cruciform plan, nave, transepts and fanlight windows at each end of the nave and

transepts, reflected the design of that building (Meredith Gould Architects 1997: 49-50; Dunstan 1996:14) The 1880 Exhibition Building combined the ecclesiastic and secular traditions of the cathedral or temple with the banqueting hall, the Renaissance palace, gallery and library. In its cruciform plan, with nave, aisles, transepts, dome, and clerestory lighting, it was more a temple to industry than a palace (Meredith Gould Architects 1997: 49-50). The Royal Exhibition Building demonstrates the principal characteristics of the Victorian Free Classical architectural style (A Pictorial Guide to Identifying Australian Architecture, Apperly, Irving, Reynolds) to express the form and ideas of the international great exhibition movement.

Reed and Barnes' building was planned with long central naves and stunted transepts, wide side aisles at ground floor level and continuous galleries at first floor level, and triumphal entrance porticoes at the four extremities of the cross and corner pavilions. A soaring octagonal dome was placed centrally over the arched brick crossing of the Exhibition Building. Access to the roof below the dome was provided via a staircase in the south portal, allowing for spectacular views of the city. The principal entrance to the building faced south towards the city, with a massive portico functioning both as a triumphal arch and temple front (Dunstan 1996: 53).

The main building, as it currently exists, is cruciform in plan, comprising a pair of elongated rectangular wings, extending east and west, with a transept to the north and a truncated transept to the south (Allom Lovell and Associates 1999: 39).

The Southern Elevation

The southern elevation consists of a large and prominent central porch, flanked by elongated nave wings that each extend to form tower-like square pavilions. The central porch consists of a large round-arched opening that extends back into the building to reveal a large portal. The portal consists of a semicircular fanlight, with peacock-like pattern of radiating ellipses and circles, detail that derives originally from the Crystal Palace of London in 1851. Below the fanlight, the wall is divided by piers to form three wide rectangular doorways, each of which contains a pair of six-panel timber doors. The bays on either side of the portal arch rise over three levels. At the ground level, each has a large arched opening, flanked by piers, with a bipartite window and a glazed fanlight above. The second level has a pair of Corinthian pilasters flanking a smaller arched window, which is surrounded by an ornate aedicule composed of a moulded and bracketed sill, a second pair of Corinthian pilasters, and a cornice surmounted by a scrolled disc. The third level of each bay projects above the parapet line to form a small belvedere, containing a pair of narrow windows with round arched heads and a continuous archivolt (Allom Lovell and Associates 1999: 39-42).

The projecting pavilions that terminate the south elevation have rounded corners. At the ground level, the pavilions have the same tripartite window and blind fanlight detail that is repeated throughout the building. At the attic storey, the pavilions have three round-arched windows with a continuous archivolt. At each side of the attic storey is a pair of narrow piers with reversed volutes at their bases. This supports a heavy dentillated cornice, above which is a low parapet wall with a row of urns. The pavilions have broad mansard roofs, clad in corrugated galvanised iron and surmounted by a flagpole (Allom Lovell and Associates 1999: 39-42).

The Northern Elevation

The north elevation is largely identical to the south. The main differences are the presence of the projecting northern transept and a porch on either side forming a doorway. The transept porch is similar, although smaller and less ornate, than the corresponding porch on the southern elevation. On the north porch, the parapet belvederes are smaller, with only one window rather than a pair, the stairwell bays have plain piers instead of Corinthian pilasters, and the windows lack the highly ornamented aedicule (Allom

Lovell and Associates 1999: 42).

The East and West Sides

The east and west sides of the Exhibition Building are similar to the north and south sides in that they are symmetrical and have the same overall composition, although horizontally smaller in scale, of a central porch, flanked by bays and terminated by square corner pavilions. There are three bays between the corner pavilions and the central porches, detailed in a similar manner as the ground floor bays elsewhere on the building. The east and west porches have round-arched portals that, unlike their north and south counterparts, are smaller in scale and devoid of decoration (Allom Lovell and Associates 1999: 43).

The Dome

The octagonal drum of the dome rises 68 metres (223 feet) above the floor of the nave and is 18.3 metres (60 feet) in diameter. The dome rises up from an octagonal drum that is placed on a square base at the crossing point of the naves and transepts. The base has eight faces, each containing two bays, that each contain a pair of narrow round-arched windows. The dome is timber-framed and double-shelled, with an octagonal timber cupola at the apex. It was formed using cast iron and rendered masonry, with the cupola finished in gold leaf (Allom Lovell and Associates 1999: 45).

At the crossing are four round arches and arched pendentives from which the octagonal dome rises. Lunettes mark each of the four spokes of the structure. Their round arches, dropped below the dome arches, combine with the massive portal fanlights and the decorated timber roof trusses, to produce the effect of a four barrel vaulted ceilings, on what is in fact a simple gable roof (Meredith Gould Architects 1997: 40).

The Interior: The Naves and Transepts

The existing Exhibition Building includes a pair of elongated projecting wings extending to the east and west (the eastern and western naves), and a pair of shorter projecting wings (the northern and southern transepts). Although these wings vary in length and width, they are largely identical in form, structure and detailing. In section, the composition of these spaces is similar to a traditional Roman basilica or Gothic cathedral form: a tall central space with an exposed raked ceiling that is flanked by a pair of lower aisles. These aisles comprise a wide passage at ground level, with a mezzanine gallery above. The height difference between the ceiling of the central space and the ceiling of the aisles is infilled with a continuous clerestory (Allom Lovell and Associates 1999: 47).

The flanking aisles are three bays wide in the eastern and western naves. In the smaller northern and southern transepts the galleries are only one bay wide. The bays are marked by rows of square timber posts with moulded capitals and plinths, and stop-chamfered shafts. At the upper (gallery) level, there is a secondary clerestory in the external wall, comprised of a continuous row of narrow windows along the ceiling line. On the opposite side of the gallery, overlooking the nave proper, an open timber-framed balustrade runs between the timber posts. Directly above the gallery is the main clerestory, which corresponds to the bays formed by the rows of timber posts. Each clerestory bay contains two pairs of rectangular timber-framed windows. Beyond the clerestory windows and the ceiling line of the gallery below is a rectangular spandrel lined with horizontal beaded timber boards (Allom Lovell and Associates 1999: 47).

The roof framing of the central nave, which springs from the clerestory, also corresponds to the repetitive bays marked by the timber posts. Each bay has a pair of deep rafters with a collar-beam that straddles the apex, and a pair of collar-braces at the lower ends that, in turn, are connected by a horizontal metal tie rod. This creates a roof truss of a distinctive canted profile that is further embellished by ornamental timber

fretwork in imitation of four-centred arches and pendants. Running perpendicular across the top of the trusses is a row of narrow timber purlins that support a band of secondary rafters. Beyond these rafters is the exposed roof sarking, in the form of narrow timber lining boards (Allom Lovell and Associates 1999: 47).

At the extreme end wall of each nave and transept, there is a large and slightly recessed archway that contains the distinctive semicircular fanlight, with its peacock-like pattern of radiating ellipses, circles and tear-shaped elements. The fanlight in the northern transept is proportionally smaller than those in the corresponding three wings. Underneath each of these fanlights is an area of blank wall, along which runs an uncovered walkway that connects the covered mezzanine galleries on each side. In the southern transept, western and eastern naves, the principal entrances to the building are located immediately below these walkways. Each of these entrances consists of three wide rectangular doorways, each of which, contain a pair of timber six-panel doors (Allom Lovell and Associates 1999: 47).

Views

The iconography of the Royal Exhibition Building was designed to reinforce the symbolism of the 'palace'. Views to and from the building in its landscaped garden setting accentuated its presence within the Melbourne cityscape. The view of the soaring dome and principal entrance facing south towards the city was highlighted by the double row of plane trees while viewing platforms within the building provided views over the city.

The Carlton Gardens

The Carlton Gardens, the setting for the Royal Exhibition Building, are significant for their modified nineteenth century 'Gardenesque' style featuring specimen trees, parterre garden beds, in a symmetrical design with the use of axial views and foci. 'Gardenesque' is a term applied to a garden design style that became popular in England in the 1840s. It developed from the intense interest in botany, horticulture, floristry and floriculture, with garden designs reflecting scientific interest rather than mythical concepts (Heritage Victoria, Carlton Gardens File).

The landscape features outstanding tree avenues, rows and specimen trees on the lawns, two lakes with islands, shrubberies and elaborate annual bedding displays along the southern promenade. It consists of two main sections to the north and south of the Royal Exhibition Building. Each of the north and south gardens has a formal layout of paths, including a wide avenue walk, lined with plane trees on the main north-south axis, forming the main entrance to the building from Victoria Street (Heritage Victoria, Carlton Gardens File).

The gardens also consist of a number of fountains and other architectural and landscape features, including the Hochgurtel Fountain (1880), the remnant cast iron perimeter fence and remaining bluestone plinth (1880), the French Fountain (1880), the Woods Freestone Exhibit (1881), the relocated Westgarth Memorial Drinking Fountain (1888), the Curator's Lodge (c.1890), two lakes with islands and numerous shrub beds, all linked by a series of geometric and linear paths (Heritage Victoria, Carlton Gardens File; Carlton Gardens Conservation Management Plan: 2002: 3).

The nineteenth century path layout is enhanced by magnificent avenues of trees, including the grand avenue of twenty-six plane trees that frames the Exhibition Building dome, elms, cedar, white poplar, English oak and an uncommon avenue of thirty five Turkey oaks. Carlton Gardens is a notable creative achievement, demonstrating skilful garden design and a landscape character that features plantings of pines, cedar, *Araucaria*, cypress, gums, figs, pepper trees, elms, planes, oaks, poplars, Canary Island date palms and Washington palms, that display contrasting colours and forms that enhances the Gardens

(Heritage Victoria, Carlton Gardens File).

The Carlton Gardens area as a whole is a significant demonstration of the Gardenesque style. Its nineteenth century garden style includes the virtually intact path system, the high numbers of trees extant on the site from the 1880s and 1890 layout, reconstructed parterre garden beds, significant avenues including the southern carriage drive and '*Grande Allée*' specimen and cluster trees, two ponds and three fountains (the Hochgurtel Fountain, the French Fountain and the Westgarth Fountain). The remnants of the bedding displays near the Exhibition Building are also notable features, illustrating typical Gardenesque landscape elements (John Patrick & Allom Lovell 2002: 3).

In its present configuration, the South Garden is principally the work of Reed and Barnes. It also reflects major input from the leading nineteenth century horticulturalist and designer, William Sangster, especially in the placement and selection of trees, many of which have survived through to the present day. The unity of the symmetrical design with its use of axial views and central focus, particularly the grand avenue, southern and eastern forecourts and French and Hochgurtel Fountains, are integral elements of the original 1880 scheme (John Patrick & Allom Lovell 2002: 4).

The fountain, by Josef Hochgurtel, the winner of the design competition and at the time the largest and most elaborate fountain in Australia, was installed for the 1880 Melbourne International Exhibition. Centrally located at the focus of the southern pathway system, its modelling and iconography incorporate mythological tritons, young boys representing commerce, industry, science and arts, native birds, platypi and ferns (John Patrick & Allom Lovell 2002: 4).

In its current form, the North Garden remains as a largely intact public park established in the late nineteenth century after removal of the northernmost exhibition annexes. The design for the area is attributed to Clement Hodgkinson. Nicholas Bickford and John Guilfoyle were subsequently charged with re-establishing Hodgkinsons layout. The site features a number of elements of individual significance, including oak, elm and other mature treed avenues that cross the site, the Curator's Lodge, remnant cast iron perimeter fencing from the 1880 Exhibition and internal rod fencing to the beds (John Patrick & Allom Lovell 2002: 4).

History:

Melbourne's international Exhibitions (1880 and 1888) were held during a period of marked economic growth in Victoria based on mineral and agricultural exports (gold, wool and wheat), stock market profits and real estate speculation. This was also a period of notable public building in Melbourne with projects such as the new Law Courts, Public Library, National Gallery, Town Hall, Treasury Building, Parliament House, Royal Mint and the Exhibition Buildings being undertaken in the second half of the nineteenth century. Wealth from a booming economy was directed to grand and symbolic projects intended to reflect the status and position of Melbourne, Victoria and the Australian colonies on the world stage. The 1880 Melbourne International Exhibition was to be a further expression of this.

From the beginning of its settlement in 1835, Melbourne had been a centre of commerce, focused on the distribution of agricultural products. The gold rushes commencing in the 1850s rapidly led to Victoria becoming the commercial centre, and later the leading manufacturing centre, of Australia. The Victorian goldfields were extremely rich and enabled Melbourne to grow substantially, assisted by a flood of British capital. Melbourne became the commercial centre of Australasia and the South Pacific, financing ventures

in other Australasian colonies and countries in the Pacific. The new technology of rail and telephones enabled the merchants of Melbourne to expand their influence and power (Davison 1978: 11; Dingle 1984: 152-155). Its population grew from 77 000 in 1851 to nearly 900 000 by 1881 (Bate 1999: 27; Davison, et al 1987: 41). Its wealth and the size of the city led George Sala, influential London journalist, to dub it 'Marvellous Melbourne' (Sala 1885: 231ff).

Following the growth of Melbourne as a commercial centre, manufacturing industry became established and flourished. (Dingle 1984: 156) Within the space of only 25 years, Victoria went from a dispersed pastoral colony to a substantial industrial one with a metropolis of over 250 000 people that has been described as one of the world's great Victorian cities (Briggs 1963: 277ff). The entire range of manufacturers was soon represented in Melbourne and the provincial towns, producing consumer goods, export commodities and light and heavy engineering products.

The 1880 Melbourne International Exhibition buildings were erected to present a display of Australian and international achievements that would mark Victoria's entry onto the world stage and its commercial markets. Unlike many international exhibitions, part of the Melbourne exhibition halls were conceived as a permanent structure that, although purpose-built for a one-off event, would have a future role in the cultural activities of the burgeoning metropolis.

The exhibitions were fundamentally an urban phenomenon, and the colonies of Australia were amongst the most urbanised regions in the world in the nineteenth century. When Melbourne chose to stage its own international exhibitions it was declaring its equality with the notable cities of the world.

The History of International Exhibitions

To place the Royal Exhibition Building and Carlton Gardens within their historic context, a brief overview of the history of international exhibitions (1851-1915) is provided, based largely on Briggs (2002 manuscript). Further information is at Attachment A.
The concept of the international exhibition evolved slowly, with the first formal display of manufactured goods being held by the Society of Arts in London in 1756-7. In subsequent decades similar displays followed in other parts of Britain, France and elsewhere in Western Europe. The development of exhibitions paralleled a nineteenth century preoccupation with display, and was demonstrated through the development of institutions such as museums, art gallery, dioramas and cycloramas. The international exhibition movement was an extension of the principles of classification and comparison developed by eighteenth century scientists. Contemplation of objects was intended to inspire feelings of human progress and achievement.

Many exhibitions were held between 1851 and 1915, each with its own identity, all with features in common. They were landmark events in history both for countries at a national level and for the general populace. Yet they were far more than events. With many links between them, they stand out in retrospect as part of a significant economic, social and cultural process. It is possible to identify an 'exhibition era', the time-unit usually applied to it. The adjective 'international', always given emphasis, helps to define it. The exhibitions set out to chart visually 'material and moral progress', within a world context.

The Great Exhibition of 1851 at the Crystal Palace is usually recognised as the first event in an international sequence. The objects collected inside the building were carefully classified, representing the material culture of the age. This was industry in its broadest sense – a human quality rather than an economic sector. Organisers for this and all subsequent exhibitions saw it as their mission to register

visually the unprecedented changes taking place in society, with emphasis on work, on ingenuity, innovation, and science as 'art'.

Between the Great Exhibition of 1851 and the Paris Exposition of 1900 there were at least 53 international exhibitions. The dynamics of the international exhibition movement were such that the experiences, ideas and values expressed at each event were transmitted and enlarged upon from one to the next. The word 'Palace' persisted throughout the Exhibition era. By the 1870s international exhibitions had acquired a cluster of features. Buildings were set in planned spaces, often including gardens. There were exhibition complexes with their own iconography, a part of history-domes, viewing platforms, national pavilions.

The number of colonial exhibitions increased during the 1880s and 1890s. The success of every exhibition depended on its power to attract visitors. People were participants and entertainment contributed to the exhibition atmosphere. This made the exhibition experience more intense. It also encouraged what later became called 'consumerism'. There were food and drinks never tasted before, souvenirs to purchase. Spending was encouraged at a time when thrift was being extolled as a complement to work. However, it was thought proper that visitors had to be informed and educated as well as entertained.

A distrust of exhibitions began to form at the end of the nineteenth century in most countries other than the United States. There was no longer a confident belief in 'progress'. There was an increasing awareness of the element of drudgery in most people's work, and of the existence of poverty in the midst of plenty.

International Exhibitions in Australia

Leaders of opinion in the Australian colonies had been interested in exhibitions from the time of the opening of the Crystal Palace in London (1851) onwards. From the distant periphery of empire, Australian exhibits made their way to London in 1851 and in 1862. Soon foreign exhibits made their way to exhibitions in Sydney and Melbourne. Between the London Great Exhibition (1851) and the Paris Exposition of 1900 there were at least 39 exhibitions calling themselves 'international'. Seven of these were held in Australia: Sydney 1879-1880, Melbourne 1880-81, Adelaide 1887, Melbourne 1888-89, Launceston 1891-92, Hobart 1894-95 and Brisbane 1897.

Sydney's international exhibition of 1879-80 opened before Melbourne's first international exhibition. The rapid construction and planning of Sydney's Garden Palace ensured it opened before the Melbourne building although planning for the Melbourne Exhibition Building had commenced before. The Sydney buildings, although of a temporary nature and constructed in timber, were modelled on London's Crystal Palace. While the Sydney International Exhibition had a considerable international component, with fifteen countries and nine British colonies represented, its focus was primarily on agricultural and livestock production. The exhibition aimed, and to some extent achieved, greater non-British commercial interest in the Australian colonies, with new shipping runs being established in the years following. Two years after the exhibition closed the buildings burnt to the ground.

Melbourne Exhibitions

In 1854 Melbourne had erected its first exhibition building at the site of the later Royal Mint in William Street, the design being based on that of the Crystal Palace in London. The exhibition building had 200 ornamental windows and was lit by 306 gaslights. A modest exhibition with 428 exhibits, displaying mainly local industrial and agricultural products was held in that year, and was viewed by 40 000 people. Some of these exhibits went to Paris for the 1855 Exhibition.

Exhibitions in Melbourne became a regular occurrence, becoming grander and larger each time. These exhibitions were intercolonial in nature, that is, exchanges between the Australasian colonies. The first exhibition building was closed and demolished in 1861 as it was deemed too small for future exhibitions. Sir Redmond Barry, founder and trustee of the Public Library and Museum, and Chancellor of the University of Melbourne, offered the grounds of the Public Library and Museum to serve as a temporary venue for the exhibitions. In 1866, 1872 and 1875 exhibitions were held in the grounds of the Public Library (now the State Library of Victoria). Each of the exhibitions preceded one overseas, to which the Victorian exhibits were sent (Paris Exposition Universelle 1867, London International Exhibition 1872 and Philadelphia Centennial International Exhibition 1876).

At the close of the 1875 exhibition, Barry announced that as he was retiring it would be the last at which he would officiate as either president or commissioner. He suggested that steps be taken immediately to a secure a site where future exhibitions could be held (Dunstan 1996:24). In 1877, a plan for constructing a large permanent exhibition space was submitted to the Victorian Parliament, to be opened in 1879.

At the same time as a new site for future exhibitions was being sought, there was a strong desire to hold a truly international exhibition in Melbourne, rather than exhibitions restricted to the Australasian colonies. Colonists inspired by exhibitions in Europe and the United States lobbied the Victorian Government and eventually gained support for the impressive Melbourne international exhibitions in 1880 and 1888.

These took place at a time when the city of Melbourne boomed. It was also a time when the Australian colonies were placing more emphasis, as indeed London then was, on empire and on imperial trade, and less on the doctrine of free trade that had been proclaimed with complete confidence in 1851. It had never been treated so confidently in Australia. Yet the timing of the 1880 Melbourne International Exhibition was related less to what was happening in London than to the timing of the Centennial Exhibition in Philadelphia in 1876 and the Paris Exposition of 1878. It was sensibly thought that exhibits sent there might then make their way to Melbourne. This was a genuinely international preoccupation.

The 1870s were a period of recession throughout Europe. Victoria, as a major trading partner with Britain, was also affected by this downturn. Victorian Chief Secretary Graham Berry took up the idea of an international exhibition, partly as a response to a well-defined need for a permanent exhibition facility, and partly to provide stimulation to the economy. In 1877 Berry appointed prominent commissioners to oversee the Victorian exhibit at the forthcoming Paris exhibition and to consider the possibilities for a pre-departure local display. Shipping dates made the latter impossible, so as an alternative, the commissioners suggested Melbourne take the much larger step of hosting an international exhibition itself late in 1879.

By mid 1877 the site had been selected. Although Berry was delayed by Parliament, having his bill rejected in late 1877, he continued with preparations for the event. He sent one commissioner to Paris to gain commitments for attendance at the Melbourne exhibition and to review the facility. By May 1878 a successful design had been selected and the land secured. To ensure a truly international exhibition, Berry set up a London committee of the Commission. Its task was to ensure a large commitment from the major European industrial nations.

Melbourne's preparations for the exhibition were extensive. As exhibiting nations had to travel half-way around the world to attend, the Commissioners were charged with communicating the benefits to participants. Melbourne was successful in attracting every major European country, the United States of America and Japan. For these nations there was an opportunity to make firmer relationships with a prosperous new market and to display their cultural achievements in art and industry.

Such long voyages were fraught with danger. The American ship Eric the Red was chartered to carry a cargo of merchandise (tinned kerosene and turpentine, tobacco, Bristol's Sarsparella, Wheeler and Wilson sewing machines, axe-handles, furniture, cases of silver plate, toys, pianos and organs, carriages and wagons) for the 1880 exhibition. However it was wrecked on Cape Otway Reef on 4 September 1880 due to navigational error, with the loss of four lives. As a result of the non-arrival of most of their prize exhibits, the American exhibition space was described rather kindly by one reporter as having "ample promenading space" (*Portland Guardian* 7 September 1880: 2; Dunstan 1996: 123; Cahir, in press).

Another ship bringing exhibits from England, the Loch Ard, also sunk on the way to Melbourne, off the western coast of Victoria on 1 June 1878. The loss of forty-seven lives made it one of Victoria's worst shipwrecks. Much of the cargo consisted of ceramics that Minton intended to be part of their exhibit in the British pavilion. In particular, a rare 153 cm high majolica peacock that was intended to be the main exhibit, was lost. The peacock and other Minton exhibits such as encaustic tiles have since been recovered by archaeologists and are on display at the Warnambool Maritime Museum (Sotheby's 1988; Heritage Victoria Loch Ard Shipwreck file).

Preparations included selecting a decorative scheme for the interior of the building to cover the vast area with colour and emblematic ornament and provide background for the displays. Decorative schemes were designed for the 1880 and 1888 exhibitions, the former by John Mather and the latter by John Clay Beeler in the Aesthetic style, influenced by JG Crace, a prominent London decorator. The 1880 decorative theme 'Victoria Welcomes all Nations' was retained in the 1888 painting . Mather's murals were painted over for the 1888 exhibition, although panels representing the arts and manufactures may have been retained. Further description and history on the painting schemes can be found in Dunstan's *Victorian Icon* (1996). Parts of the 1880 murals and remains of the decorative painting scheme for the 1888 Centennial Exhibition may exist beneath existing paint layers.

Melbourne and the spread of technology

Technological innovations were a major feature at international exhibitions, and the exhibitions facilitated the transfer of this technology around the world. Hoffenberg (2001: 166-167) notes that Visitors from around the world observed and operated "machines-in-motion", including ones for milling, cutting, and carding woollen and worsted products, printing the *Times*, crafting pottery, brewing beer, and extracting gold. In England and the Australian colonies, exhibits of machines were very popular and their exhibition often led to purchases and applications (Hoffenberg 2001: 169).

There had been a note of pride ten years earlier, as there was in most exhibition cities, in a message sent from the Victorian Commissioners to the Commissioners of the 1878 Paris Exposition. Melbourne, they stated, was now 'the site of a populous and well-built city presenting all the evidences of wealth and civilisation, taking rank with the foremost cities of the world'. 'The rapid progress of Australasia' was 'one of the marvels of modern times. The increase of wealth and the advance of civilisation were part of a single process.

The same note was struck in 1880 by Sir William Clarke, the chairman of the Commissioners, who planned the 1880 Melbourne International Exhibition. The site on which a new building was erected 'only a generation ago was part of an unknown forest in an unknown land'. This theme was taken up in a prize cantata, *Victoria*, with music by Leon Caron. Part I described the past, 'Victoria sleeping amidst the primeval solitudes and awakened by voices foretelling speedy discovery and development'. Part II described how Victoria, now Queen of the South, is discovered 'engaged in various pursuits'-pastoral,

agricultural and industrial-and is approached by a company of nymphs, 'representing the various nations of the earth'.

On the opening day of the 1880 Exhibition twenty thousand people were in the streets watching a great procession led by two brass bands. The building itself, designed by Joseph Reed was of Beaux Arts inspiration, as Chicago, 1893, was to be, and there were 'aesthetic' sunflowers and lilies embellishing its dome and balconies. The interior decoration was complete with text and symbols that caught the essence of the exhibition experience.

The Melbourne Centennial International Exhibition of 1888 had more British and imperial resonance. A centennial exhibition to celebrate a century of Australian settlement history, it attracted over two million people, but it was necessary for the Victorian government to spend £250 000 on it, ten times the amount estimated, a sum that seemed absurd after the economic boom came to an end, as it did in 1889. There was a greater emphasis on culture than in 1880, particularly on music and painting. A choir of five thousand sang music old and new, and half a million people attended symphony concerts. There were over three thousand paintings on display, including works by artists like J.M.W. Turner, C. Lutyens and Frederic Leighton.

Exhibitions that took place late in the exhibition era were less attached to the vision of peace than their predecessors. A Krupps gun had been displayed in the Crystal Palace in 1851 and an even bigger gun at the Paris Exposition of 1867. Now there were 'Armaments pavilions', labelled as such and said to be very popular with visitors. Few people, gazing into the future, had any intimation, however, of what the next war would be like, although it was plain long before 1914 that the exhibition era that began in 1851, was over. The passion to systematically relate past to present and present to future as a universal theme was burning itself out.

Australian colonists visited international exhibitions abroad, eying the various displays of "machines-in-motion", with a view to using them back in Australia. At the time of the Paris Exposition of 1878, an executive commissioner from New South Wales is reported as informing officials in Sydney that the colony's exhibition would give the colonists a chance to study and learn from the machinery, instruments and apparatus that would be brought to Sydney from all over the world (Hoffenberg 2001: 166).

Electricity was at that time one of the marvellous, new technological inventions, and provides a good example of the role of international exhibitions in facilitating its popularisation. Alexander Dobbie, an engineer and machinist from South Australia, remarked of the 1878 Paris Exposition that Thomas Edison's exhibits were 'intensely interesting' and 'always honoured with admiring crowds' (Hoffenberg 2001: 166). The idea of using electricity as a drawcard was picked up by the organisers of Melbourne's international exhibitions.

The1878 Paris Exhibition commemorated its opening with a display of 300 street lights-carbon lamps using electricity. In 1880 at Melbourne, carbon arc lamps were used internally to facilitate construction but as with previous international exhibitions, the hours of attendance were ruled by natural light. Gas provided lighting for functions but not exhibits.

In 1884, the Trustees in Melbourne called tenders for the electrification of the building. It was not until 1888 that this eventuated, for the exhibition that would celebrate the centenary of European colonisation of Australia. The permanent buildings of the 1880 exhibition were to be used again and new temporary annexes added, much in the same manner as in 1880. However the Commissioners made an early decision to provide for night attendance by use of electricity. An indication of the importance of this

decision can be gleaned from the March 1888 pre-opening estimates for expenditure. New buildings would cost 87 759 pounds, and electric lighting 57 894 pounds, a massive 40% of building expenditure. The electrical installation and generating plants were the most popular features of the exhibition. Power was generated on site by three, 500-horse power, twin cylinder steam engines, driving the generators that supplied 1000 arc lamps and 3 040 incandescent globes, taking advantage of the advances in lighting made by Edison with the incandescent globe in 1881(McCann 1994: 74).

Melbourne had been very early in the utilisation of electricity for power. In August 1879, a football match at the Melbourne Cricket Ground was watched "beneath a wondrous illumination of electric lamps". Small steam driven, direct current electricity generation plants had been built in the industrial areas of the city in the early 1880s. By 1888, Adelaide, the capital city of South Australia, had hosted the small Adelaide Juvenile Industrial Exhibition, with night lighting made possible by electricity. Its success had prompted Melbourne's determination to electrically light its centenary exhibition of 1888, claimed to be the largest installation of arc lighting in the world (*Argus* 12 July, 2 August 1888). For the first time, an international exhibition could be lit at night. In addition, the Exhibition Building's exterior was outlined in lights, and this was an additional popular attraction (Dunstan 1996: 201ff).

The mastery of this system of power marked the beginning of the technological age. Electricity transformed the way in which international exhibitions would be presented, and their built form. Towers would become dominant, to be highlighted by night lighting as landmarks, and the building image would take over from the contents to be displayed. This could be seen in the 1889 Paris Exposition (Findling and Pelle 1990: 114).

A sense of heritage

Most of the objects seen in the international exhibitions were quickly dispersed, and many of the buildings were destined from the start to be pulled down quickly. Much of the printed material surrounding the exhibitions was by its very nature ephemeral. Disaster by fire was common: the Sydney International Exhibition Building of 1879 burned down as early as 1882.

The objects on display at all international exhibitions came from all parts of the world and from the start included raw materials as well as finished articles and traditional as well as manufactured products. The role of power-driven industry-and of transportation-was emphasised in 'Palaces of Industry' where huge crowds could see not only static objects but machines at work. The values behind the exhibitions were international too. Work was hailed, mankind was treated as one and the future of mankind was explored.

As there was an international exhibition sequence, it is possible to trace not only the changing use of raw materials (rubber, for example, or aluminium) and new modes of production, both transformed through science, but changing attitudes to historic heritage and to the environment, to human relationships and, indeed, in language and values. The gospel of peace, one of the original themes of the international exhibition movement, rang hollow when there were popular pavilions devoted to war.

There were major changes in attitudes towards empire during the exhibition era, both at the centre and at the periphery. Although the Victorian colonists were loyal to the British Empire, they also began to think of themselves as 'independent Australian Britons', and to forge for themselves economic and other ties with countries outside Britain. The imperial element in international exhibitions became a more potent ingredient during the 1880s and 1890s. Colonies developed their independent outlook and orientation, with the Victorian colony leading the way and after 1888, forging its own trade routes with European countries besides Britain, and across the Pacific with Canada, where there was both a British and a

French inheritance. Nationalism emerged within an international context, demonstrated by the number of international exhibitions in colonial countries. There was a persistent looking to the future and in the future was hope. The Royal Exhibition Building symbolises this for all such countries that held exhibitions.

In Australia, as in other countries, the international exhibitions were always matters of pride and of importance in forging a sense of Australia within an imperial and international context. They assisted in introducing the world to the Australian colonies. One of the most revealing accounts of the 1888 Exhibition was the official report on it by R Burdett Smith, New South Wales Executive Commissioner. Covering all sections of the Exhibition, it stressed 'the moral effects of the event'. New South Wales had a 'fine spirit of Australian patriotism [that] permeated all who had a responsible personal interest' in it, and stressed how it pointed towards 'harmonious relations with all parts of the civilised world'.

Comparative Assessment of Exhibition Buildings in Australia

The Royal Exhibition Building and its landscaped garden setting is one of three extant nineteenth century exhibition building and gardens complexes in Australia. Albert Hall, Launceston was purpose built as the main structure for the Tasmanian International Exhibition of 1891-92 and the layout of City Park was altered as the setting for the Exhibition building. While designated international, it was mainly an intercolonial exhibition where 262,059 visitors attended displays by seven countries and four Australian colonies. In comparison the Royal Exhibition Building and its grounds contained 22 acres of exhibits from 33 countries for the International Exhibition of 1880-81 while the total attendance at the Centennial International Exhibition of 1888 was slightly more than two million people, nearly double the population of Victoria.

The Old Museum Building in Brisbane, formerly known as the Exhibition Building, was designed and built as an exhibition hall in 1891. Brisbane's first Exhibition Building had opened in 1876. When the timber building was destroyed by fire in 1888, a competition was organised for a more permanent building on the site. The rebuilding project was delayed until 1890 when a redesigned T-shaped building, accommodating an exhibition hall, concert hall and basement dining room was built. The grounds were not landscaped to provide a setting for the Exhibition Building until plans were prepared by the architect for the Queensland International Exhibition in 1897. Following the exhibition the Queensland Government took over ownership of the building as the National Association and Acclimatisation Society who had constructed the building went into liquidation. In 1900 the Brisbane City Council leased the building and organised a program of regular concerts and civic functions. At the same time the Queensland Museum adapted the Exhibition Hall for a museum. From 1897 to 1929 John Jordan, Curator of the Museum Gardens, is thought to have played an important role in the design and development of the grounds. The Queensland Museum moved out of the building in 1987. Since that time the former Exhibition Building has housed a range of temporary activities. The building's interior has been more radically altered than the exterior, although it generally retains the form it acquired during the museum conversion. The Exhibition Hall interior retains the form of the 1890s conversion into a museum space.

Of the three surviving nineteenth century exhibition buildings in Australia, the Royal Exhibition Building in its original garden setting is the most significant encapsulating the concepts of the great international exhibition movement and demonstrating the highest degree of integrity in its physical fabric and use.

The Royal Exhibition Building survives in its original Carlton Gardens setting, forming outstanding national heritage, as authentic pre-eminent Australian survivals of the international exhibition era. The fact that the Royal Exhibition Building and Carlton Gardens housed a second exhibition on a larger scale in 1888 and that it survived both, though without the original 1880 interior décor, and that most other exhibition

buildings elsewhere have not, gives it outstanding national heritage value. The adjective 'royal' attached to it in 1980 adds to, rather than diminishes, its nineteenth-century significance. The Great Hall of the Exhibition Building in its Carlton Gardens setting forms the major surviving nineteenth century international exhibition precinct in Australia and is a substantially intact rare example internationally. It is the only Great Hall to have remained in use as a hall, still connected to its landscaped setting.

The Royal Exhibition Building is an outstanding example demonstrating the characteristics of the Victorian Free Classical architectural style. The Building together with Carlton Gardens bear witness to the power of the great international exhibition phenomenon of the nineteenth century that led to countries reconsidering their place in the world. The need to display a country's technological and cultural wealth and to see that of others, still resonates today with the Expo movement managed by the Bureau International des Expositions (http://www.bie-paris.org/). The values associated with international exhibitions are still powerful and relevant.

The Royal Exhibition Building: 1888 to the present day (Meredith Gould Architects 1997: 74-76)

By the end of the nineteenth century, the Royal Exhibition Building had hosted two international and numerous locally based exhibitions. The Trustees had perceived the need to give the site a range of viable uses and an Aquarium and an Ethnological Collection were installed within a small part of the permanent buildings in 1885. The idea of a permanent art gallery was considered in 1885, and at the end of 1888 when valuable artefacts were presented to the trustees and hung in the galleries at the southern end of the eastern annexe. Following the severe economic downturn at the end of the 1880s, the conspicuous consumption of Melbourne's recent boom years came to be seen as vulgar. However the Royal Exhibition Building was used for a number of art exhibitions aimed at a broad viewing public rather than an art elite. Concerts, gatherings, exhibitions, fetes and further extensions to the museum and permanent art gallery continued.
A Cyclorama was added in 1892. Most of these subsidiary functions were located in the 1880 Machinery Hall that formed the eastern annex of the Great Hall. The space between had been redeveloped as an oval and cycle track. The 1880 Industrial Hall remained primarily as an exhibition forum. It was also used for musical concerts and gatherings that required a huge space.

Opening of Federal Parliament, 1 May 1901

The Exhibition Building had no major role in the pre-Federation deliberations. A conversazione for delegates to the Federal Convention meeting was hosted in the building on 28 February 1898. In response to a proposal to modify the western annexe to house the Parliament of Australia alterations were underway in December 1900. Instead the Victorian State Parliament House in Spring Street was selected as the temporary building to house the inaugural Australian Parliament, while the Great Hall of the Exhibition Building was chosen as the venue for the ceremonial opening of Federal Parliament, being Australia's largest indoor venue with sufficient space for 15 000 people to witness the event.

A new decorating scheme was proposed for the event. John Ross Anderson's design was selected from six entries submitted in a competition for the redecoration of the interior of the Great Hall. Anderson followed the two earlier concepts (1880, 1888) of covering the huge area with colour and ornament, using vivid stenciling and scrollwork. The painting was in a 'much more subdued scheme' with a golden-green tint predominating. The design themes of government and war may have been part of the design brief. Mercury, Venus, Hercules and Mars are represented in the pendentives. Allegories of the "The Arts Applied to Peace', "The Arts Applied to War', 'Federation' and "Government' appear on the four main spandrels. Personifications of the four seasons, Justice and Truth, Night and Morning were painted on the

eight pillars supporting the dome. Trompe l'oeilism was used for visual and symbolic effectiveness and the effects were carried through to the relief stenciling on the walls. Previous decorative schemes for the building had drawn upon existing conventions for the decoration of exhibitions and exhibition halls. Anderson's brief was entirely different. In 1901 the building was to function as a seat of government and legislative power and the themes and allegories were to represent this quite forcefully. An academic style of execution was preferred for the main friezes, seen as being in classic good taste.

The decorative painting scheme was recovered and restored during renovations in the 1990s.

On 9 May 1901 the Duke of York presided over the opening of the first Federal Parliament of the six colonies of Australia, which had federated to form the Commonwealth of Australia. Two massive paintings were commissioned to paint the historical scene, one by Tom Roberts (now in the collection of Her Majesty Queen Elizabeth II, on loan to the Australian people), and a monotone sepia painting by Charles Nuttall, containing 344 portraits of local and international dignitaries, (which now hangs on the mezzanine of the Royal Exhibition Building), and memorialise this event. The new Federal Parliament sat in the Victorian Parliament Houses, and the State Government of Victoria sat in the western annex of the Great Hall, until the Federal Government vacated the State Parliament building and moved to the purpose-built new capital, Canberra, in 1927.

A national event associated with the Opening of first Federal Parliament was the great flag-raising initiative. The idea, promoted by Sir Frederick Sargood, was for schools in Victoria to participate in a flag raising ceremony to celebrate the Opening of Parliament. The idea was taken up by the other states and to communities in New Zealand, Fiji and Britain. Flags and flagpoles were donated ensuring that Australian schools had a flag (the Union Jack) and a flagpole. By linking up the Commonwealth, children in remote country districts would be able to participate in the event.

A special gilded flagpole was erected in the Great Hall of the Exhibition Building in front of the dais used for the opening ceremony. On 14 May 1901 the Duchess of Cornwall and York pressed a button, and while the flag was being raised and, as all the telegraph lines had been cleared, the message was sent to the King, and simultaneously, seven thousand Union Jacks were raised across Australia, watched by an estimated 650 000 school students.

The choice of a new flag for the Federal Government was a popular issue in the press. On 29 April 1901 the government announced a competition which received some 30 000 entries from nearly 4 000 competitors. These were displayed in the Exhibition Building and the winners of competitions for the flag and the Commonwealth seal announced. Federal cabinet did not endorse the judges' decision. The design of the Australian flag was not resolved until 1934 and the formal standard set by Parliament in 1952.

The Royal Exhibition Building is of outstanding national significance as the venue for the grand ceremony of the opening of the first Australian Federal Parliament in 1901. It is a tangible symbol representing the establishment of Australian nationhood. The Royal Exhibition Building continued to be used for exhibitions and displays. Exhibitions included the First Australian Exhibition of Women's Work in 1907, which was the springboard for the development of the Arts and Crafts Society of Victoria, established the following year.

The first 'All- Australian 'exhibition accompanied the Australian Natives Association Foundation Fete of 1905. The display of Australian products and manufactures was deliberately undertaken to overcome the prejudice against 'colonial productions'. By 1908 the Australian Products and Manufacturers Exhibition had become an established item on the calendar and assisted the progress of the Made-in-Australia movement. In 1912 a new hygiene display, together with a crèche and model playground, was included at

the instigation of women's organisations. The theme of Australian manufactures was continued with the All-Australian Exhibition of September 1913 which was the first in a series organized by the associated Chambers of Manufactures of Australia to be held nationwide by rotation. The All-Australian exhibitions were not held during the First World War until 1917 when the Australian Natives Association held an exhibition, demonstrating how Australian industry could be turned to the war effort.

The 1934 Centenary All-Australian Exhibition was the fourteenth of its kind to be held in the Royal Exhibition Building, organised by the Australian Natives Association and the Chamber of Manufactures. The Australian Natives Association held ten displays, in 1905, 1906, 1907, 1908, 1909, 1913, 1917, 1920, 1923 and 1926 while the Chamber of Manufactures was responsible in 1913, 1924, 1929, with 1934 event being jointly organised with the Australian Natives Association and holding two exhibitions in 1913.

In the early twentieth century, a hedged maze, eight years in preparation, was opened in front of the eastern entrance and proved a popular attraction. It remained for fifty years, to be replaced by a car park. Fewer musical performances were held in the Royal Exhibition Building in the twentieth century. Highlights were the Ada Crossley concert of 1904 and Dame Nellie Melba in 1907, in the building constructed by her father David Mitchell. In 1912, the first of Victoria's motor shows, showcasing the newest in automobiles, were held in the exhibition buildings and continued to be held regularly until a new, larger Melbourne Exhibition Centre was opened in 1995 on the Yarra River.

Public art and culture at the Royal Exhibition Building ceased due to the depression years and the hardships of the First World War. In 1919 the permanent picture gallery was dismantled and the Royal Exhibition Building was used as fever hospital to cope with 1800 patients infected with the deadly influenza virus (Spanish flu).

Following the First World War, part of the eastern annex became a temporary home for the collection of war memorabilia brought back by returned soldiers. The exhibition of First World War relics enabled the historian CEW Bean to pressure the Commonwealth to agree to create the Australian War Memorial in Canberra. The Royal Exhibition Building remained the principal store for the Australian War Memorial until the building in Canberra was finally opened in 1941, was its head office until the 1930s and its Melbourne office until 1971.

During the interwar years, musical concerts, the Aquarium, the ballroom and the Cyclorama continued to attract visitors to the building. Bicycle and motorcycle races were held on the oval on the north side of the building.
The Victorian Parliament relocated to Spring Street in 1927 and the western annexe was occupied by a series of government departments.

On Christmas Day in 1930, in the Great Depression, Sidney Myer, a philanthropist and very successful retailer who had emigrated from Russia and knew what it was like to be poor, provided Christmas dinner in the Great Hall of the Exhibition Building for 11000 Melbourne people who were hungry and out of work. In one area of the building, set aside for children, Father Christmas distributed toys.

In 1940 the Royal Exhibition Building was used for temporary troop accommodation. By the end of that year it had been requisitioned under National Security Regulations for the Royal Australian Air Force to be used for barracks and training. Extensive temporary buildings were erected on the oval between the two former machinery halls. At the end of World War II, the site returned to the management of the Exhibition Trustees. The building was in need of repair and a new direction. Although the Home Show and the Motor Show continued to be major exhibition events, and the building was also used for annual school and

university examinations, a mixed collection of uses and a variety of buildings prevented a more coordinated use. Dancing continued in the ballroom; basketball and badminton were played every night; some government agencies continued their occupancy; and other government departments used the building for storage.

From 1949 to 1962, the site became a major migrant reception centre, utilising the Royal Australian Air Force's temporary huts on the oval. It escaped damage from the fire that destroyed the Aquarium in 1953. The Great Hall and a new stadium annex were used as a venue for weightlifting and basketball during the 1956 Olympic Games.

Exhibition activities received a boost after the removal of the migrant centre, with the construction of a new western annex, partly attached to the main hall. A further injection of funds also occurred in 1951 when the City of Melbourne staged a ball for the then Princess Elizabeth. The new ballroom complex replaced the 'Palais Royale' with the 'Royal Ballroom'. This was to have a short life. In 1979 the remnants of the 1880 eastern machinery hall and its ballroom alterations were demolished for the construction of a convention centre and an increase in on-ground car parking.

A new direction for the Royal Exhibition Building came with national heritage listing of the building, following inclusion on the Register of the National Estate in 1975, and State listing in the Victorian Register of Government Buildings in 1982. The decision to demolish the remnants of the 1880 machinery hall within the Royal Ballroom brought protests from the National Trust and community groups. Despite the eventual demolition, an understanding of the cultural asset of the Exhibition Building began to grow, prompting the commissioning of a conservation analysis (Willingham 1983). A commitment to undertake conservation works began in 1982 (Dunstan 1996: passim).

In 1995 an architectural competition for a new Melbourne Museum to be located on part of the Carlton Gardens reserve was announced, and a design was selected. A freestanding building to the north of the 1880 structure was opened in 2000. The Royal Exhibition Building continued to be used as a venue for major exhibitions, trade fairs and public events, the anchor events being the biennial Melbourne International Contemporary Art Fair and the Melbourne International Flower and Garden Show, and as a part of the Museum's program of events.

The Carlton Gardens (Meredith Gould Architects 1997: 63-74)

The land for the Carlton Gardens was initially reserved as part of Superintendent (later Lieutenant-Governor) Charles La Trobe's network of parks and gardens that enclosed the north and east edge of the fledgling town's centre. Due to a severe lack of funds, the government was unable to undertake any developmental works and most of the gardens remained undeveloped and unfenced. At this time, much native timber was removed and grazing by cattle and goats was a commonplace occupation of the land.

An area of 26 hectares (64 acres) was reserved for public purposes and the Carlton Gardens identified "as a recreation reserve" in the Legislative Council on 16 November 1852. By 1856 a simple paling fence and gates had been constructed. An 1855 government decision relinquished routine management, but not legal control, to the Melbourne City Council. The site was declared a permanent reserve and vested in the Melbourne City Council as trustees on 12 February 1864. One of the significant uses of the gardens at this stage was as a social meeting place and gathering point for the public.

By 1858 minimal works undertaken at the gardens included earthworks, the formation of some footpaths and the sowing of grass. The establishment of a heated greenhouse provided an opportunity to propagate

additional plants for the gardens. A Council-sponsored ploughing competition in the park cleared areas in anticipation of development (Swanson 1984: 54-60).

The earliest landscape design for the Carlton Gardens, Melbourne, presented to the City's Park Lands Committee in 1857 by Edward La Trobe Bateman, appears to have been the basis for the original laying out of the gardens. A somewhat later plan prepared in 1874 by Hodgkinson of the Lands Department is thought to summarise his design intent. La Trobe Bateman made some alterations to his original plan in 1868. Early photographs show the path system as built, which included the main east-west path through the gardens connecting Queensberry to Gertrude Street to provide for pedestrians between Carlton and Fitzroy. Fencing of separate sections meant that the gardens could be locked at night and the major east-west path spine was left unlocked to allow for pedestrian access at all hours.

One of the most important developments for the site was Melbourne's connection in the 1860s to the Yan Yean water supply. A regular piped water supply opened up new possibilities in terms of the range of plants that could be grown in the city and also the type of architectural and water features such as elaborate fountains that could be introduced. With the connection to regular reticulation, Melbourne's first public drinking fountain was relocated from the city streets to the Carlton Gardens in 1863.

Photographs of the site from the 1860s and 1870s show the use of a range of plant species typical of the late nineteenth century, such as pines, cypress, poplars, and willows, contrasted with the distinctive foliage of cordyline and rockery plants. In 1873 Clement Hodgkinson formalised La Trobe Bateman's earlier layout, which led to the straightening of some of the sinuous paths, the re-organisation of ornamental features such as plant groups and shrubberies, the introduction of statuary on path axes and other points, the introduction of elaborate entrance gates, and the planting of tree avenues (cedars, elms). Large specimens of trees were transplanted from other public parks and garden so as to achieve a notable visual impact within the shortest period of time.

A large, roughly triangular lake encircled by paths in the north western-corner was created in an exhausted quarry. In this era, lakes were important not purely as decorative embellishments but as a watering source and for fire protection.

In November 1878 the Government passed an Act of Parliament to transfer control of the Gardens to the newly appointed Trustees of the Melbourne International Exhibition. Major building and development works were undertaken from 1878 until the Exhibition's opening in October 1880, necessitating the removal of two thirds of the Bateman pleasure garden. The central and northernmost sections of the site were resumed for Exhibition purposes (construction of the permanent building, eastern and western annexes as well as temporary structures). The Exhibition Trustees had sole control over the entire Carlton Gardens for the duration of the Exhibition, after which they retained control over the central third, subsequently called the Royal Exhibition Gardens Reserve.

The new design by Joseph Reed provided a grand entrance to the building, linking it with the clear vista to the other central places of democracy and civic institution-Parliament and Government House, via a grande allée entrance in the form of three straight tree-lined paths, which formed powerful converging avenues from entrances in Victoria Street. To restate and reinforce the importance of this view, and the sense of the building as the focus of the gardens, a Promenade Deck was constructed at the base of the dome, to allow Exhibition visitors an opportunity to take in the full breadth of Melbourne's expanding urban architecture.

The axial layout of the building on a north-south alignment was carefully placed within the gardens on the

high point of a ridgeline, so that the building's dome would become a landmark in the surrounding city. The adjacent gardens on the north and south sides of the Yarra River, the Fitzroy, Treasury and Parliament Gardens, Yarra Park and the Melbourne Botanic Gardens, all heightened the contrived device of the Carlton Gardens and Royal Exhibition Building as set within an endless boulevard of greenery and civic grandeur, reminiscent of European baroque palace gardens.

The firm of Sangster and Taylor, landscape designers and nurserymen, appointed in February 1879, were employed by architects Reed and Barnes to devise and implement the international exhibition planting scheme. Sangster proposed to straighten some of the existing paths and, with the removal of gloomy cypresses and dismal pines, make the grass grow on the waste places, and group bright flowers and plants with attractive foliage in shapely beds. Huge quantities of soil were moved on the south side to provide a level podium for the front of the building (*Argus* 2 October 1880; Foster 1989: 68).

In its overall design theme, the gardens draw on landscape principles from the estates of the European aristocracy, combined with elements of the international style of the nineteenth century. The use of these features was intended to place Melbourne in an international context. The landscape elements included ornamental water features and the bold layout of paths lined with trees to form grand allées. Trees were also planted in clumps or groups, reminiscent of '*bosquets*' at Versailles, where ornamental groves of trees were used to encircle a central space of lawn, a fountain, sculpture or more elaborate set piece. The technique of transplanting large trees was employed in the Carlton Gardens, as in European gardens, to create the impression of a mature landscape that contrasted with the newly-created and short-lived colourful bedding plans, and the shrubberies and open expanses of lawn.

Adjacent to the main building were two distinctive and ornamental landscape features, in the form of large circular garden beds as floral features, surrounding a central fountain and kiosk. A similar circular arrangement was centrally placed at the south of the main entrance to accommodate the slightly off-line Spring Street and Carlton Garden axes, to form a '*patte d'oi'*. The five '*allées*' or streets of the park converge on the commissioned Melbourne International Exhibition fountain (later known as the Hochgurtel fountain). The '*patte d'oi'* design feature is based on the landscape principle demonstrated at France's King Louis XIV's royal garden of Versailles in the seventeenth century.

Trees were carefully chosen to line the main avenues, with tall deciduous plane trees for the central and most dominant vista, and smaller-growing trees such as white cedars selected for the lesser paths. The bedding and parterres placed in front of the main building consisted of 'sunken rectangles and triangles, bordered by abrupt terraces; and geometrical devices have been wrought out by means of bright-foliaged plants'. The colourful beds were intended to be viewed close up as well as from the Exhibition promenade deck. Colours changed from bed to bed as a result of careful plant selection. Circular beds on the east main entrance to the building contained grass, French bronzes, busts, statuary and a central fountain. On the west a mirror image design contained similar ornaments from Germany, placed around a central kiosk.

There was a rosary of standard, dwarf and pillar roses. Beyond these flower beds were broad lawns and water in the distance in the form of two lakes, the eastern one at a higher level, in which the building could be reflected. Planting around the eastern lake was of dragon trees, arums, palms, and fleshy-leaved plants, while on the lower ground to the west of the site, Sangster provided rockwork on the edge of the lake and created a semi-tropical setting with his selection of plants, such as yuccas, agaves, palms, pampas grass and bamboo (Foster 1989: 67-70).

Following the closure of the international exhibition on 30 April 1881, the north and south gardens reverted to the conservancy of the Metropolitan Parks Committee, under Hodgkinson, who drew up a restoration

scheme in 1882 to be implemented by the curator, Mr Bickford.

In 1887, the Carlton Gardens land was resumed by Trustees once more and the northern garden was built over by temporary buildings for the 1888 Centennial International Exhibition. The southern section of the Carlton Gardens retained the layout as implemented for the 1880 Exhibition, although the now more mature trees substituted for the colourful bedding plants. In the northern garden and the linear ribbons on the eastern and western aspects of the building, the plantings were almost totally removed to provide for an enlarged area of exhibition buildings and displays. Other than the western lake and some tree plantings, the landscape features of the site were reduced and even the circular bed and German kiosk were removed from the western entrance to the Palace of Industry. The only compensation was a small fernery placed directly at the northern end of the central axis of the main building.

The northern garden was eventually restored in c1890 in line with Hodgkinson's 1882 design and the mature planting and the present layout in this part of the gardens is thought to date from this scheme. The simple pattern of tree-lined diagonal paths separating garden spaces provided pedestrian routes across the gardens linked to surrounding streets. This layout is essentially unchanged today.

Four marble statues, commissioned from the Australian sculptor Charles Summers, were placed around a bed at the eastern entrance along with the William Westgarth fountain of Aberdeen granite and the French fountain, erected in front of the East Portico (*Australasian Sketcher*, 14 June 1888: 89). A caretaker's brick lodge was built in the north-western corner for the new curator, John Guilfoyle, who occupied it in 1891. Security was not as high a priority in the south garden that had been left open at night since 1890.

In the twentieth century the building was subsequently used for a variety of government purposes. Gradually the Rathdowne Street garden frontage was replaced by car parking, a process that was all but complete by the 1950s. Alterations in the use of the eastern annexe occurred at various stages, which also largely determined the fate of its adjacent garden areas.

In 1925, the City of Melbourne removed the perimeter iron fence and ornamental gates installed for the 1880 Exhibition, but the bluestone plinth that defines the site remains largely intact (Swanson 1984: 64). Some sections along the Nicholson Street edge adjacent to the Melbourne Museum and car park entries were removed recently, as part of the construction of the new Museum.

A regeneration and restoration program was initiated in the 1920s and 1930s, which introduced a range of passive and active recreational activities and equipment such as playgrounds and tennis courts into the northern garden, along with later toilets and a works yard later. The north garden was dedicated to active recreation and service facilities while the south garden catered for passive recreation and decorative floriculture and horticulture.

The ornamental features of the gardens were simplified in the 1950s and 1960s, with some reduction of the overall floricultural attributes, such as the carpet beds, as the trees matured and provided more shading and a more dominant visual form in the garden. This period also saw the introduction of a number of civic functions. A Model Playground, constructed adjacent to the western lake in the 1950s, was added to with a Children's Traffic School, which was created out of the western lake.

Other relatively modest works were undertaken in a utilitarian fashion. These include a tennis court, toilets, a maintenance depot in the northern part of the site, and the replacement of the Children's Traffic School with a new adventure playground. None of these intrude in any major way on the significance of the site. The construction of the new Melbourne Museum on the northern side of the Royal Exhibition

Building within the Exhibition Reserve has had a dramatic impact on parts of the North Garden, with the northern face of the Museum close to diagonal avenues of chestnut-leaved oak and Dutch elm (John Patrick & Allom Lovell 2002: 8). A conservation management plan has recently been completed for the Carlton Gardens, with a major aim being to assist in the future care and development of the site.

For the reasons cited in the primary source, the *Nomination of Royal Exhibition Building and Carlton Gardens, Melbourne by the Government of Australia for Inscription on the World Heritage List*, Environment Australia 2002 and other reasons the Royal Exhibition Building and Carlton Gardens have the have strong claims to World Heritage significance.

Attachment A

The history of the international exhibition phenomenon has been widely written about (see Geppert, Coffey and Lau 2002, comprehensive bibliography). To place the Royal Exhibition Building and Carlton Gardens within their historic context, a brief overview of the history of international exhibitions (1851-1915) is provided, based largely on Briggs (2002 manuscript).

The concept of the international exhibition had a long gestation, evolving slowly as a cultural phenomenon for almost a century before the first event took place, in 1851. The Society of Arts held the first formal display of manufactured goods in 1756-7 in London. In subsequent decades similar displays followed in other parts of Britain, France and elsewhere in Western Europe.

French national exhibitions were widely used as a means to display to a mass audience, the achievements of modern industrial development. The first exhibition of manufactured goods took place in 1798, with subsequent fairs held intermittently throughout the nineteenth century. The eleventh national French fair attracted over 4,500 exhibitors in 1849. Similar national exhibitions did not develop in England, although there were, from about 1820, exhibitions sponsored by mechanics institutes and artisans schools.

The development of exhibitions as a concept during this time paralleled a nineteenth century preoccupation with display, and was demonstrated through the development of institutions such as museums, art gallery, dioramas and cycloramas. The international exhibition movement was an extension of the principles of classification and comparison developed by eighteenth century scientists. Contemplation of objects was intended to inspire feelings of human progress and achievement.

Once the idea became established, many exhibitions were held between 1851 and 1915, each with its own identity, all with features in common. They were landmark events in history both for countries at a national level and for the general populace. Yet they were far more than events. With many links between them, they stand out in retrospect as part of a significant economic, social and cultural process. It is possible to identify an ‘exhibition era’, the time-unit usually applied to it. The adjective ‘international’, always given emphasis, helps to define it. The exhibitions set out to chart visually ‘material and moral progress’, within a world context.

The Great Exhibition of 1851 at the Crystal Palace is usually recognised as the first event in an international sequence. The objects collected inside the building were carefully classified, representing the material culture of the age. Many contemporaries, in retrospect, viewed the Great Exhibition as a turning point in human history, ‘casting all its predecessors into the shade’. The purpose of the 1851 Exhibition was to display ‘the industry of all nations’. This was industry in its broadest sense – a human quality rather than an economic sector. Organisers for this and all subsequent exhibitions saw it as their mission to register visually the unprecedented changes taking place in society, with emphasis on work, on ingenuity,

innovation, and science as 'art'.

Between the Great Exhibition of 1851 and the Paris Exposition of 1900 there were at least 53 international exhibitions. The word 'Palace' persisted throughout the Exhibition era. New York had its own Crystal Palace in 1853 and most exhibitions had a 'Palace of Industry' and a 'Palace of the Arts' after the Paris 1855 Exposition. By the 1870s international exhibitions had acquired a cluster of features. Buildings were set in planned spaces, often including gardens. There were exhibition complexes with their own iconography, a part of history-domes, viewing platforms, national pavilions.

The dynamics of the international exhibition movement were such that the experiences, ideas and values expressed at each event were transmitted and enlarged upon from one to the next. There were always observers, often known as exhibition 'commissioners', who at each exhibition reported what was happening, sometimes officially and always in letters. They identified particular points considered to be relevant to the planning and organisation of international exhibitions in their own countries. Communication between commissions in different countries was a basic ingredient in the exhibition era. This was a highly influential network, carrying out diplomatic as well as planning duties.

Work as well as imagination was always required from colonial commissioners. Their place within the State apparatus of their own countries varied, but their countries came to depend on them as they established authority in their own sphere, which often included libraries, museums and art galleries as well as exhibitions. The number of colonial exhibitions increased during the 1880s and 1890s. Unique and invaluable objects, treasures and displays were often acquired from exhibitions to form the basis of that country's permanent State collections.

The success of every exhibition depended on its power to attract visitors. Vienna's 1873 Exhibition failed to do so. Paris 1878 almost bankrupted the city. The Paris Exposition of 1900 was attended by over 50 million people, a smaller figure than had been hoped for (60 million), but nevertheless the largest attendance of any nineteenth-century exhibition. Public travel was becoming international, but mass tourism was to be a late-twentieth century phenomenon.

When people travelled to exhibitions, they were not mere observers. They were participants. The nature of the entertainment to be found inside and outside the exhibition space, not all of it 'respectable', sometimes shocked visitors, but entertainment contributed to the exhibition atmosphere. This made the exhibition experience more intense. It also encouraged what later became called 'consumerism'. There were food and drinks never tasted before, souvenirs to purchase. Spending was encouraged at a time when thrift was being extolled as a complement to work. However, it was thought proper that visitors had to be informed and educated as well as entertained.

A distrust of exhibitions began to form at the end of the nineteenth century in most countries other than the United States. There was no longer a confident belief in 'progress'. There was an increasing awareness of the element of drudgery in most people's work, and of the existence of poverty in the midst of plenty. Between 1901 and 1915, of around seventeen exhibitions calling themselves international, seven were held in the United States.

Condition and Integrity:

Major conservation works to the dome, roof and the interior were completed in 1995 and were undertaken

in accordance with the Australia ICOMOS Burra Charter. These works have returned the building to a stable, dry condition and presented the interior in its 1901 form.
The building has been adapted to continue to meet the demands of exhibiting. Some changes include replacing the floor a number of times over the past 120 years. The major servicing works of the 1980s have provided the technological facilities needed to retain the exhibition function into the future.
Further conservation works were carried out in 1999-2001. These include the conservation and reinstatement of the rendered facades, fanlights, windows, doors and the east roof, and the completion of exterior painting.
The Royal Exhibition Building is in good condition (May, 2004).

Location:

About 26ha, Victoria Street, Carlton, comprising all of the Land Reserve Rs 37130 (Royal Exhibition Building and Museum of Victoria) and Rs 9990 (Carlton Gardens), Crown Allotment 19A, shown on Diagram 1501 held by the Executive Director of Heritage Victoria, being the land bounded by Rathdowne Street, Carlton Street, Nicholson Street and Victoria Street.

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APPENDIX B BURRA CHARTER

The Australia ICOMOS Burra Charter, 1999

Preamble

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice, 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988 and 26 November 1999.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

Who is the Charter for?

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

Using the Charter

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents.

Article 1. Definitions

For the purposes of this Charter:

1.1 Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

1.2 *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the *place* itself, its *fabric*, *setting, use, associations, meanings,* records, *related places* and *related objects.*

1.3 *Fabric* means all the physical material of the *place* including components, fixtures, contents and objects.

1.4 *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance.*

1.5 *Maintenance* means the continuous protective care of the *fabric* and *setting* of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction.*

1.6 *Preservation* means maintaining the *fabric* of a *place* in its existing state and retarding deterioration.

1.7 *Restoration* means returning the existing *fabric* of a *place* to a known earlier state by removing accretions or by reassembling components without the introduction of new material.

1.8 *Reconstruction* means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material into the *fabric*.

1.9 *Adaptation* means modifying a *place* to suit the existing use or a proposed use.

1.10 *Use* means the functions of a *place*, as well as the activities and practices that may occur at the *place*.

1.11 *Compatible use* means a *use* which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.

1.12 *Setting* means the area around a *place*, which may include the visual catchment.

1.13 *Related place* means a *place* that contributes to the *cultural significance* of another *place*.

1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the *place*.

1.15 *Associations* mean the special connections that exist between people and a *place*.

1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses.

1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.

Conservation Principles

Article 2. Conservation and Management.

2.1 *Places* of *cultural significance* should be conserved.

2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.

2.3 *Conservation* is an integral part of good management of *places* of *cultural significance*.

2.4 *Places* of *cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach.

3.1 *Conservation* is based on a respect for the existing *fabric*, *use, associations* and *meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.

3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4. Knowledge, skills and techniques.

4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the *place*.

4.2 Traditional techniques and materials are preferred for the conservation of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

Article 5. Values.

5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a *place*.

Article 6. Burra Carter Process

6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding *cultural significance* comes first, then development of policy and finally management of the *place* in accordance with the policy.

6.2 The policy for managing a *place* must be based on an understanding of its *cultural significance*.

6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.

Article 7. Use

7.1 Where the use of a place is of cultural significance it should be retained.

Article 8. Setting

Conservation requires the retention of an appropriate visual setting and other relationships that contribute to the cultural significance of the place.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Article 9. Location

9.1 The physical location of a *place* is part of its *cultural significance*. A building, work or other component of a *place* should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

9.2 Some buildings, works or other components of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other components do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other component is moved, it should be moved to an appropriate location and given an appropriate *use*. Such action should not be to the detriment of any *place* of *cultural significance*.

Article 10. Contents

Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is the sole means of ensuring their security and *preservation*: on a temporary basis for treatment or exhibition for cultural reasons: for health and safety: or to protect the *place*. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

Article 11. Related places and objects

The contribution which *related places* and *related* objects make to the *cultural significance* of the *place* should be retained.

Article 12. Participation

Conservation, interpretation and management of a *place* should provide for the participation of people for whom the *place* has special *associations* and *meanings*, or who have social, spiritual or other cultural responsibilities for the *place*.

Article 13. Co-existence of cultural values

Co-existence of cultural values should be recognised, respected and encouraged, especially in cases where *they* conflict.

Article 14. Conservation processes

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a *use*: retention of *associations* and *meanings*: *maintenance, preservation, restoration, reconstruction, adaptation* and *interpretation*: and will commonly include a combination of more than one of these.

Article 15. Change

15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* should be guided by the *cultural significance* of the place and its appropriate *interpretation.*

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a *place* includes *fabric, uses, associations* or *meanings* of different periods, or different aspects of *cultural significance*, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left

out, removed or diminished is of slight *cultural significance* and that which is emphasised or interpreted is of much greater *cultural significance*.

Article 16. Maintenance

Maintenance is fundamental to conservation and should be undertaken where *fabric* is of *cultural significance* and its maintenance is necessary to retain that *cultural significance*.

Article 17. Preservation

Preservation is appropriate where the existing fabric or its condition constitutes evidence of cultural significance, or where insufficient evidence is available to allow other conservation processes to be carried out.

Article 18. Restoration and reconstruction

Restoration and *reconstruction* should reveal culturally significant aspects of the *place*.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20. Reconstruction

20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In rare cases, reconstruction may also be appropriate as part of a *use* or practice that remains the *cultural significance* of the *place*.

20.2 *Reconstruction* should be identifiable on close inspection or through additional *interpretation.*

Article 21. Adaptation

21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the *place*.

21.2 *Adaptation* should involve minimal change to significant fabric, achieved only after considering alternatives.

Article 22. New work

22.1 New work such as additions to the *place* may be acceptable where it does not distort or obscure the *cultural significance* of the *place*, or detract from its *interpretation* and appreciation.

22.2 New work should be readily identifiable as such.

Article 23. Conserving use

Continuing, modifying or reinstating a significant *use* may be appropriate and preferred forms of *conservation*.

Article 24. Retaining associations and meanings.

24.1 Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.

24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Article 25. Interpretation

The *cultural significance* of many *places* is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and enjoyment, and be culturally appropriate.

Conservation Practice

Article 26. Applying the Burra Charter process.

26.1 Work on a *place* should be preceded by studies to understand the *place* which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

26.2 Written statements of *cultural significance* and policy for the *place* should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the *place*.

26.3 Groups and individuals with *associations* with a *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the *cultural significance* of the *place*. Where appropriate they should also have opportunities to participate in its *conservation* and management.

Article 27. Managing Change

27.1 The impact of proposed changes on the *cultural significance* of a *place* should be analysed with reference to the statement of significance and the policy for managing the *place*. It may be necessary to modify proposed changes following analysis to better retain *cultural significance*.

27.2 Existing *fabric, use, associations* and *meanings* should be adequately recorded before any changes are made to the *place*.

Article 28. Disturbance of fabric

28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the *place*, or to obtain important evidence about to be lost or made inaccessible.

28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the *place*. Such investigation should be based on important research

questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility for decisions

The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.

Article 30. Direction, supervision, and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Documenting evidence and decisions.

A log of new evidence and additional decisions should be kept.

Article 32. Records

32.1 The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to the requirements of security and privacy, and where this is culturally appropriate.

32.2 Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric.

Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the *place*.

Article 34. Resources.

Adequate resources should be provided for conservation.

APPENDIX C CARLTON GARDENS CHRONOLOGY

This summary is largely based on the following:

Dunstan, David et al. *Victorian Icon: The Royal Exhibition Building, Melbourne*, The Exhibition Trustees in conjunction with Australian Scholarly Publishing, Kew, 1996.

Rex Swanson, *Melbourne's Historic Public Gardens: a Management and Conservation Guide*, The City of Melbourne, Melbourne, 1984.

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John Patrick Pty Ltd. *Carlton Gardens Conservation Analysis*. Report prepared for the City of Melbourne, June 2000.

CARLTON GARDENS CHRONOLOGY	
YEAR	EVENT, ACTIVITY, ETC
1852	Government's intention to reserve the present 64 acre (26 hectare) site of the Gardens for public purposes. The Carlton Gardens were mentioned by name as a 'recreation reserve' when the Colonial Secretary replied to questions in the Legislative Council on November 16 1852.
1855	The city finally obtained conservancy from the Government to '…bring Carlton Gardens…into a proper state of cultivation and plantation.' The City's intention was to trench the area for disposal of street manure and nightsoil, which appears to have occurred there for several years.
1856	The City's Park Lands Committee had commissioned some designs for Carlton and Fitzroy Gardens from Edward LaTrobe Bateman and these were laid before the Council in the following year. The path system which gave access from the principal adjoining streets was designed in serpentine curves in a pattern of complex symmetry developed about a central oval. A promenade avenue ran across the northern end. The plan was approved and paid for after some contention from the Council and appears to have been used as the basis for the layout of the Gardens.
May 1858	The *Argus* reported that the area had been trenched but not planted and was invaded by goats.
1859	By February, W. M. Hyndman (the Corporation Gardner) reported that the walks had been marked out and '…the cutting out of the same nearly completed by the contractor.' Later that year the *Argus* commented that the trees planted had '…a sickly an unacclimatized look'.
1860	The Council instituted a policy to lock the Gardens at night, and the main east-west path was separately fenced.
1860s	The first gas lamps were erected along the main east-west path.

	From the early 1860s when the Yan Yean water supply became available to Melbourne, piped water was used to nurse young trees through the summer and enable water features to be introduced.
1861	Vandalism to the plantings destroyed about 600 trees and shrubs. The east-west path was notorious for robberies despite its proximity to the police watch-house located in the Gardens on Nicholson Street.
1861-62	The *Dolphin Fountain*, designed by Mr. Sullivan, was installed in the centre of the Gardens. Swanson (1984:56), dates its installation to 1863. The fountain was previously erected in the middle of Collins and Swanston Streets as Melbourne's first 'drinking fountain', but because of its impractical location was reassembled in the Gardens on a high rockery set in a circular basin backed by willows and cypresses.) It was removed for the 1880 Exhibition and its subsequent fate remains unknown.
1864	The Government gazetted its intention to permanently reserve the Gardens and vested them in the City Council, however because of a legal oversight, the process was never completed.
1865-66	Lists of trees used by Hyndman planted in the Carlton Gardens include: *Cupressus macrocarpa Lambertiana*, *C. sempervirens*, *Pinus radiata*, *Pittosporum undulatum*, *P. crassifolium*, *Plantanus orientalis* and *Salix babylonica*.
1869	Hyndman reported to the Council that with three men he was looking after eight miles of walks and that over 18,000 trees had been planted 'from the lightest green to most sombre.' The newest trees were irrigated, and where this was not possible, were watered by hand.
1870	By April, Hyndman was suspended for the unauthorized ring-barking of blue gums, and several weeks later he left Council employment. The Gardens continued to suffer from neglect and deteriorated for the next two years.
1872	1872 John Felstead was appointed as the Gardens Park Ranger, and submitted a report on their poor state and drainage problems, recommending underground drainage and the replacement of contract labour instead of day labourers.
1873	In May Felstead was called to brief Clement Hodgkinson of the Lands Department. Under the terms negotiated between the Government and the City, management of the Gardens and other city parks was to pass to the Government until December 1883. Hodgkinson took over responsibility for the Gardens on July 1st as the newly appointed Inspector General of Metropolitan Gardens, Parks and Reserves. He recommended: 1. Handsome entrance gates facing Queensbury and Gertrude Streets opening onto a gravelled walk '…on a line much more direct than that shown on Mr Bateman's design'; a large statue at the centre of this walk; planting of the walk with an avenue of Huntington elms (*Ulmus vegeta*). 2. A lake and mound on the western side. (The lake at the north-west

	corner, now the Traffic School.) 3. Removal of Trees around the central fountain basin and replanting with palms, ferns, New Zealand flax, pampas grass, variegated bamboo and creepers. 4. Drainage of the central part of the Garden and the planting of choice deciduous trees for autumn foliage, including planes, scarlet oaks and silver poplars. 5. Replanting of an avenue of deodar cedars along the straight walk at the north side of the Garden. 6. Introduction of '…masses of bedding flowers, backed by evergreen shrubs', in suitable positions. 7. Introduction of statues at various points. Much of his work had commenced by September, when he reported that large specimens of figs, cypresses, melias, scarlet oaks and other trees had been transplanted from the Fitzroy and Treasury Gardens.
1874	On Hodgkinson's retirement N.M. Bickford (the Lands Department Inspector of Bailiffs and Overseer of Parks, later Curator of Metropolitan Parks and Gardens), undertook responsibility for the Gardens. Trees were planted from other parks, and internal fencing was installed.
1875	The lake was excavated.
1877	By August, three possible sites were considered for the new Exhibition Building: Royal Park, Carlton Gardens, and an area south of the Yarra where the Arts Centre currently stands. The City Council passed a resolution in favour of the 63 acre (24.4 ha) Carlton Gardens Site.
1878	The Government passed an Act of Parliament which removed control of the Gardens to the Trustees of the Melbourne International Exhibition. Although the Trustees had originally requested use of the southern third of the Gardens, the decision was made to preserve this as a landscaped precinct. For the next two years, the central and northern sections were a building site. Most of the central section disappeared under the Permanent Building and its Eastern and Western Annexes. The northern section was largely obliterated by a collection of temporary structures. An architectural competition was launched for the new Exhibition Building in the Carlton Gardens. Eighteen entries were received, and first prize was awarded to Reed & Barnes, a distinguished Melbourne architectural firm who had entered under the pseudonym of 'Advance'. The core of their scheme was a large rendered brick building, cruciform in plan, that incorporated a range of Italian Renaissance and Gothic influences, including corner turrets, triumphal arch porticoes, and most prominently, a vaulted dome modelled on Brunelleschi's Duomo in Florence. The main building was flanked by a pair of similar but lower annexes, with deep foundations to allow for the display of heavy machinery. The resulting U-shaped complex was to be the 'permanent' component of the exhibition, complemented by a massive configuration of temporary annexes that extended northwards. Tenders for the main building were called in December and the contract was awarded to prominent local builder David Mitchell.

1879	Reed and Barnes' Exhibition Building was intended to be a 'Palace of Industry', with permanent wings for machinery and temporary exhibition halls occupying part of the land to the north. An essential component of their scheme was a landscape context suitable for a palace and pleasure ground intended to encompass the whole of the Carlton Gardens area. The architects' landscaping contractor appears to have been from the nursery firm of Taylor and Sangster who operated from Toorak and Mount Macedon. The landscape design created a balance of palace-style parterres and wide formal walks overlaid and replaced Bateman's forms in the southern half of the Gardens. In the new formal areas, the scale of the Gardens was altered to enhance the massive scale of the Exhibition Building. A wide viewing area was installed to the south, east and west, and decorated on the horizontal surface with circular beds installed symmetrically in front of the eastern and western facades of the Permanent Building, marked its entry and exit points. The bed at the Nicholson Street end (east façade), was set up as a sculpture court with a smaller fountain, called the *French Fountain* located at its centre. This was removed in the early 1900s and replaced by the present model— which is also referred to as the *French Fountain*. New trees were brought down from Macedon, and hundreds of cubic metres of black top soil were carried from Broadmeadows. The *Argus* (29. 9 1879), noted that the established trees were '… worthless for the more elaborate system of ornamentation which is now being carried out', for they were: stone pines, pittosporums and members of the Cupressus family. Between the main (south) façade and fountain, the east-west pathway was redeveloped as a promenade lined with rose beds and floral parterres. Two additional lakes appear to have been built at this time. Which seem to have been intended as reservoirs to pump from in the event of fire. To complete and provide security to the scheme of garden and buildings, the Trustees erected a fine iron railing or 'pallisading', mounted on a solid bluestone base. This ran around the entire perimeter of the Gardens and included 10 sets of ornamental entry gates and several minor entries. Its location is marked by a broken bluestone foundation wall which edges the garden today. Only a short section of the railing remains intact— visible beside the lodge on Carlton Street. Mitchell's contract for the Exhibition Buildings was signed on 3rd February 1879 and the foundation stone was laid by Sir George Bowen on February 19th.
1870s	Photographs from this period show a mix of cypresses and pines, gums, wattles, cordylines, poplars, willows and many unidentifiable deciduous and evergreen trees. The general effect is informal, even ragged; lacking a strong framework of avenue planting. The poor condition and appearance of the Gardens drew strong criticism.
1880	Two thirds of the site was eliminated by the construction of the Exhibition Building, leaving only the walk across the north of the site, and the bottom (southern) third of Carlton Gardens. The focus of the Gardens for the time of the Exhibition was intended as a setting for the grand Baroque-inspired

	building and outdoor exhibits, rather than as a reserve for public recreation. Written descriptions of the Exhibition opening in October provide the only information available on planting colours and clarify some of the species used, otherwise written documentary resources reveal little about the precise plantings, costs involved, or the management decisions to thin or remove plants. Reports to Council from the Gardens Superintendant are brief and do not include plans, although these are sometimes referred to in the written record. An ornate monumental concrete fountain, designed and executed by an immigrant German sculptor, Mr. Hochgurtel was installed in front of the ceremonial southern entrance, surrounded with an iron bar hairpin fence. Straight asphalt paths from the Gardens' five entrances converged at this point, including the double ceremonial entrance avenue (known as the *Grande Allée* at the time of its construction). It framed a central grass passage of buffalo grass and emanated from Victoria Parade and was flanked by plane trees, creating a vista leading to the south façade. Because the plantings were so young there was little shade for visitors over the summer months, although the Gardens possessed extensive green grassy slopes. Although the raised terrace was constructed across the façade of the site, the garden beds planned for the raised level were never implemented in this configuration. The construction of the terrace reduced the level change across the building, but meant that there was an uneven fall to the four parterre beds to the south. The principal parterre flower beds were located in the southern front of the building, forming sunken rectangles and triangles marked by bright coloured plants. These were best viewed from the elevated terrace and the external observation deck located on the outside of the dome. The parterres consisted of small bed plantings with cut turf edges to grass paths and were not fenced for the Exhibition. The parterres to the east and west of the *Hochgurtel Fountain* were symmetrical in plan, each laid out with four central circles, with a feature plant in each, and perimeter beds. The eastern parterre was more open, comprising circular rose beds surrounded by triangular-shaped bed planted with petunias and pelargoniums. Beds in this parterre were bordered with Lamb's Ears (*Stachys lanata*). To the west, the parterre was made into the design of a segmented wheel with flanking quadrants each embellished with a central circle. Very large decorative urns (around the height of a person), and cast iron light stands marked essential points in the parterre and promenade system. The urns, in conjunction with larger plantings at each end of the parterre, provided height to the beds. The plantings in the parterres and the garden surrounding the fountain were described in the Australasian (02/10/1880,440): > For a border, the golden foliage of the erythrium seems to have been chiefly preferred, as a contrast to the grey green of the Glacium fulum, the deep crimson tints of the iresini

	clindeni, the blue of lobelias, and the scarlet of the geranium. Blue and yellow violas are the flowers to be seen on some beds, relieved with edges of white msesmbryanthemums. In the circles, the central position is occupied sometimes by the purple lasiandrum or white Brugmansia Knighti. Where devices of the same outline are repeated, the colours are changed. The nemophilia insignis prevails where masses of blue are required. In one bed there is a Maltese cross formed by combinations of the alma geranium, blue and scarlet verbenas, golden feathers, and iresine. Gazonias occasionally supply an orange-coloured border. Shrubs have been planted in the circles around the fountain — the Cantua dependens, deutszias, the coral tree, tecomas, the hibiscus splendens, from Queensland – a shrub that will flower in December – cedars, figs, &c. Melias line the path parallel with the promenade. They look young, just now, but will grow rapidly, and in the future yield grateful shade. At the same time, they will never rise high enough to interrupt the view from the promenade… Rose beds were a major feature of the floral displays. These beds were located mainly at path junctions and were densely planted with a heavy emphasis on foliage texture. The rose garden to the south-west of the parterres was laid out in an intricate scroll design with small intersecting grass paths. This marked the western entrance to the Exhibition. As described in the Australasian (02/10/1880, 439): there was …a line of standards along the edge, and dwarf roses in the curves, and pillar roses in the centre of little rounds of soil. Roses of a golden or yellow tone have been chosen for the pillars and standards, and mixed colours for the curves. Beyond the flower beds lay broad lawns and artificial lakes: one on the low ground towards Rathdowne Street, incorporated rockwork and plants evocative of a semi-tropical region; and the other on the high ground was situated closer to Nicholson Street. A third was on the west side situated between the German and Austrian annexes at Rathdowne Street. But the grounds facing the eastern and western annexes were too recently prepared to contain many plants. Instead, large beds facing the eastern entrance were sown with grass and a circle of French bronzes, vases, busts and statuary with the ‘French Fountain’ erected in the centre of the bed contributed decorative focal elements to this space. On the opposite western side a similar arrangement of bronzes (supplied by German exhibitors) were grouped around a centrally located kiosk. William Pitt put forward a proposal for an Aquarium.
1881	Following closure of the Exhibition on the 30th April, the temporary buildings were demolished, and the North and South Gardens reverted to the care of the Board of Land and Works as directed under the Act. The Northern Garden was a wasteland (broken-up surface abounding in deep excavations, broken bricks, glass, scraps of iron, rubbish and noxious weeds.) A major cleanup and planting program was required, to be drawn up in 1882 and implemented by

	the Curator.
1882	The decision was made to create a small park, planting only trees and large shrubs, and avoiding floral bedding work. Large quantities of manure were delivered and buried, and paths laid out in broad gravelled avenues to provide 'convenient lines of communication across the garden between Melbourne, Carlton and Fitzroy', based on the familiar crossed diagonal pattern used by Hodgkinson in most of the government gardens. Elms, oaks, Moreton Bay figs and bunya pines were planted along the avenues, and deodar cedars, and groups of deciduous trees were used to fill the spaces in-between. A reticulated watering system made of iron piping connected to the main Yan Yean water supply, was used to water the new plantings.
1884	Early in 1884, plans for an Aquarium prepared by Shakespeare were adopted.
1885	24th February, the Aquarium, situated in the north-eastern annexe was opened, occupying a corner of the quadrangle, remaining until fire damage closed its operation in 1952.
1887	Another Exhibition was initiated and the Trustees resumed the land. The North Garden vanished under temporary buildings. At about this date, a timber caretaker's cottage (possibly the old watch-house in the Gardens on Nicholson Street) was removed to make way for temporary buildings).
1888	Opening on 1st August, the Centennial International Exhibition was even larger than the first, and its display buildings crammed the Gardens to the footpaths of Nicholson and Rathdowne Streets. The South Gardens were retained for the Centennial Exhibition, but did not incorporate the Western Forecourt, which was half-covered by temporary buildings. A fence on the south side of the fountain and parterres separated the garden beds from the lower promenade to allow pedestrian access across the site without entry to the Exhibition. Immediately south of the main gates was a display of scenic plants developed by Ferdinand von Mueller, including a huge example of the indigenous fern *Todea Rivularis*. William Westgarth's gift of a carved pink Aberdeen granite drinking fountain was placed in front of the Exhibition Building's Nicholson Street Entrance.
1889	31st January, the Centennial Exhibition closed.
1890	When the temporary structures were dismantled in 1890, the job of restoring the North Garden commenced from scratch. Bickford initiated this work as his last major task before retiring as Curator. Paths were re-laid and the whole area dug over, levelled and replanted using a similar layout to that of 1882. The mature oaks, elms, planes and figs which flourish in the North Garden today appear to date from this period of reconstruction. A new Act of Parliament vested the Exhibition Buildings and central 20.5 acres in the Trustees, who from that date, attempted to operate the property as a self-supporting concern by leasing space and developing revenue earning facilities.

1891	A new brick lodge (which became known as the 'Curator's Cottage'), was built by the gate at the north-west corner for a resident gardener. John Guilfoyle, the newly appointed curator moved in.
1890s	The Eastern Annexe was fitted out as a museum. Dramatic cuts in park funding were imposed during the 1890s depression. The South Garden remained open at night and gained an unpleasant reputation for criminal activities and suicides. Guilfoyle may have raised the parterre beds and used more intricate designs to make them even more ornate. He was careful to maintain Sangster's rose garden and he added a floral sundial near the parterres.
1900	The western annexe was modified to house the Parliament of Australia. The landscape treatment in the centre of the Western Forecourt was rearranged in preparation for the opening of Parliament in the Exhibition Building.
1901	May 9, opening of Parliament. State Parliament occupied the Western Annexe from 1901-1927. A fountain formed the central element of the Western Forecourt garden roundel. Key features of the Exhibition Building façade were illuminated as part of the celebrations for the opening of Parliament. Arbor Day officially sanctioned by the Education Department in 1901. Arbour Day was instituted and local schools came to plant trees each year. Raised parterres (possibly planted in the South Garden for the opening of Parliament), were maintained during the early twentieth century in fenced enclosures. Alternate trees in the plane avenue in the South Gardens were headed back and ultimately removed at sometime prior to the First World War.
1919	A report by the Town Clerk stated that 13 of the 26 acres within the Carlton Gardens were in poor condition. This was a result of a combination of staff shortages during the First World War, a lack of funding and adequate resources. Significant development did not occur until the following decade.
1920s	The Eastern Annexe was transformed into the National War Museum. The 20s was a period of vigorous activity within the Carlton Gardens.
1921	August 20th, the first exhibition at the National War Museum was opened.
1922	A playground was built in the North Garden.
1923	The lake adjacent to the North Garden was converted into a wading pool.
1924	The first tennis *entoutcas* courts added to the northern gardens, placed inside the canopy of the avenue plantings, were opened, and appear to predate the Pavilion. (On the east side the elm avenue canopy extended to the perimeter fence; and on the west the plane tree canopy is close to the court fence at the south end, several metres from the planes at the north end. A drawing for

	fencing was prepared in May, followed by a 'dressing shed' in July. The courts were not lit for evening games.
1925	The iron railings and gates erected for the 1880 Exhibition were removed, to comply with the Council's longstanding policy of opening up the City's parks by removing fences along the streets.
1927	The tennis courts were extended to the north.
1930	By this date an Old Men's Shelter was built inside the avenue of planes, north of Victoria Street, as a boarding facility. It was demolished in the 1960s.
1933	Additions were made to the Tennis Pavilion, and toilets were added.
1934	Further additions were made to the Tennis Pavilion. The Western Annexe of the Exhibition Building housed the Motor Registration Branch from this period, which began conversion of parkland within the Exhibition Reserve into a car park. A weighbridge was also constructed at this time.
1938	The children's playground was rebuilt as a Model Playground under the auspices of the Playground Association; desperately needed facilities as part of the area's transformation from a slum neighbourhood.
1940	In October, the Exhibition Building was officially requisitioned under the conditions of the National Security (General) Regulations, for use as a barracks and training facility for RAAF personnel.
1940	A toilet block was erected, replacing an old rockery and urinals.
1941	After minor renovations in 1941 the RAAF No 1 School of Technical Training relocated to the Exhibition Building from its former location at the West Melbourne Technical School; remaining there until the unit disbanded at the end of 1945. Originally occupying the Great Hall, the RAAF gradually took possession of the surrounding parts of the building: the western transept, the concrete area to the south and east of the building were used for drilling and parades; and timber huts for military camp were built on the oval to the north (these were later used as an immigrants' hostel for many years following the war).
1945	By the end of World War II the parterre had insignificant plantings and the flanking to the shrub beds adjoining diagonal paths and their associated fences were removed and replaced with trees and lawn. The entire eastern parterre was removed and replaced with lawn.
Post-War Period	There was a general policy of developing the Northern Garden for active recreation, while maintaining the South Garden for decorative horticulture and passive recreation. Within Melbourne generally after the War, gardens were simplified to reduce their maintenance and contain costs, while money was spent on sporting complexes. Garden beds were grassed over, and many that remained were replanted with shrubs and other less labour-intensive plants that had featured previously. Lawns, which since the 1920s had assumed an importance perhaps equal to floral displays, gained even greater significance.

	Advances in irrigation and lawn management techniques during the 1970s and 1980s, and the increase of available water upon completion of the Thompson Dam in 1984, enabled all previous standards to be surpassed.
1950s-1960s	The gardens were gradually simplified and opened up to view from the surrounding streets, reducing maintenance costs and assisting police surveillance. The Rathdowne Street garden frontage was finally consumed by car parks in the 1950s. Much flower-bedding and most of the iron hurdle fencing was removed, especially in the north-west corner in the vicinity of the playground. In the latter half of the twentieth century, the parterres were developed as garden beds and kerbed with concrete along their northern edge, presumably to reduce maintenance costs. The new tall dense plantings within parterres effectively formed a wall between the landscape and the building; offering only a small indication of the original design created by Reed and Barnes; the beds have been replaced by lawn and mixed shrub borders with only some of the floral and foliage diversity reflecting the late nineteenth-century layout.
1960s-1970s	Both the Eastern and Western Annexes of the Exhibition Building were demolished to make way for a new complex of exhibition halls.
1960	In the 1960s, the children's wading pool (converted out of the original pond/lake in 1923),was identified as polluted and a health risk, and subsequently filled in and redeveloped as the Children's Traffic School—popular during the period although less utilised today. A toilet block was installed in the North Garden. The toilets in both the North and South Gardens have since been replaced by cast metal structures, based on the design of early cast iron toilets that can still be found around inner Melbourne.
1960s	The service depot was moved from the Rathdowne-Victoria Parade corner in the 1960s and service facilities were consolidated in a new privet-screened yard on the site of an old fire yard in the North Garden.
1972	The sunken floral beds below the Exhibition Building terrace were reconfigured in 1972 into a series of diagonal beds. This may have been a restoration of an earlier scheme visible on an aerial photograph from the 1920s.
1980-1981	As part of the Exhibition Buildings centenary celebrations, the Nicholson Street frontage of the Exhibition was re-developed by the Exhibition Trustees as a garden setting for the new display buildings. A notable feature was the Grollo Fountain; constituting only a partially successful link between the North and South Gardens, since some car parking remains and a large area of 'Highway Standard' pavement has been retained for access to the rear of the Exhibition Buildings.
1990s	The site of the Carlton Gardens, to the north of the Exhibition Building was chosen by the Kennett Government for the new museum, and the Royal Exhibition Building was identified as the centrepiece of the Museum campus, with the new building being constructed on the site of the former car-park.

	Trees were planted in the east and west forecourts of the Exhibition building to create an interface with the Melbourne Museum. *French Fountain* restored by Allom Lovell & Associates.
1992	A circular 'peace planting' of camellias (in the north-west corner of the Carlton Gardens), was dedicated in honour of the visiting Nobel Peace Prize recipient, His Holiness, the 14th Dalai Lama.
1997/8	*Grollo Fountain* dismantled.
2000-2002	The Melbourne Museum was constructed opposite the Exhibition Building's northern elevation in the area originally containing the Annexes constructed for the 1888 International Exhibition and the 1888-89 Centennial Exhibition, when the area was utilised as a car park.

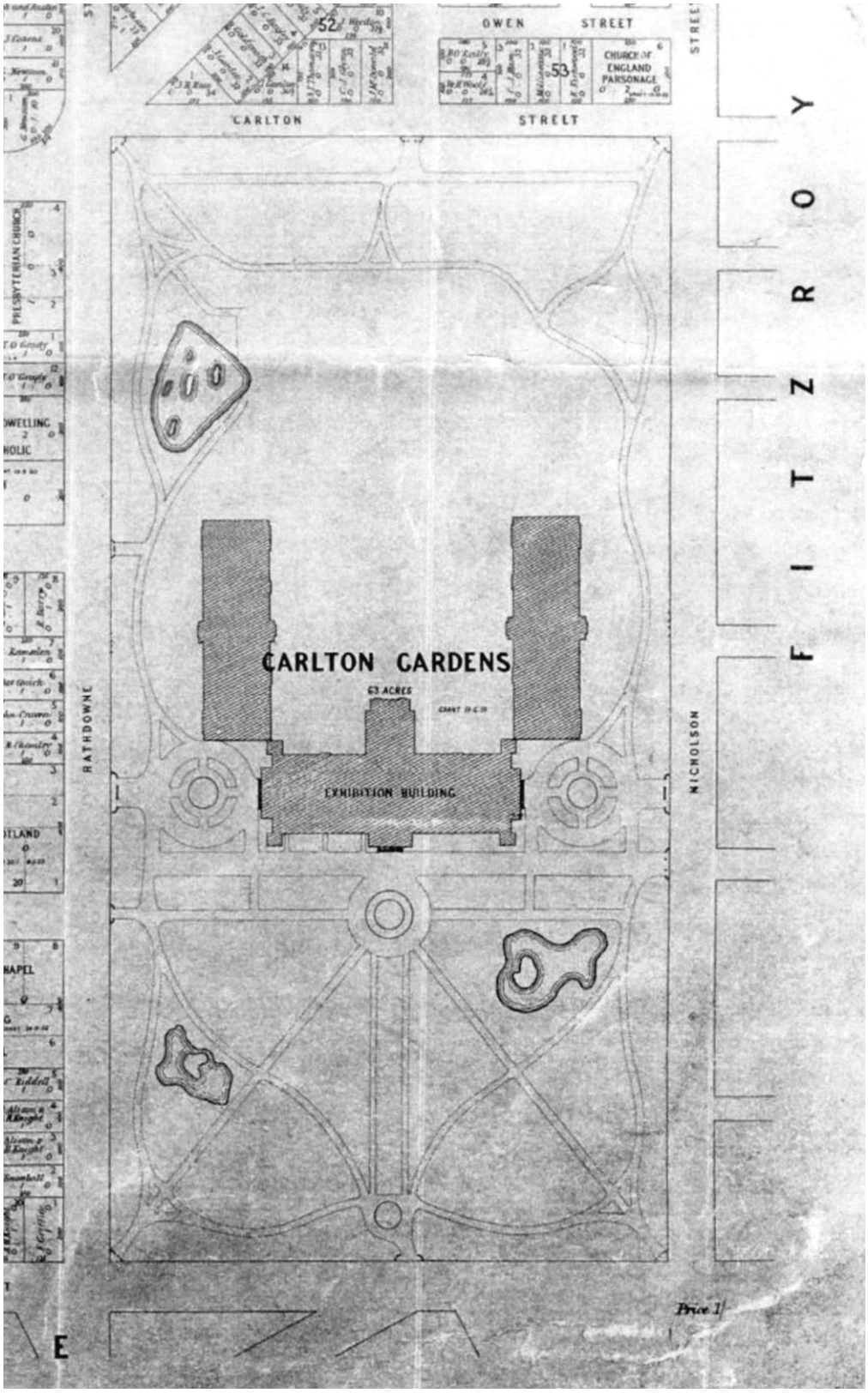


Figure 6 Department of Lands and Survey plan (undated) shows hard landscape elements after removal of the temporary exhibition buildings in 1881 but before the restitution of the north gardens by Hodgkinson.
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*.

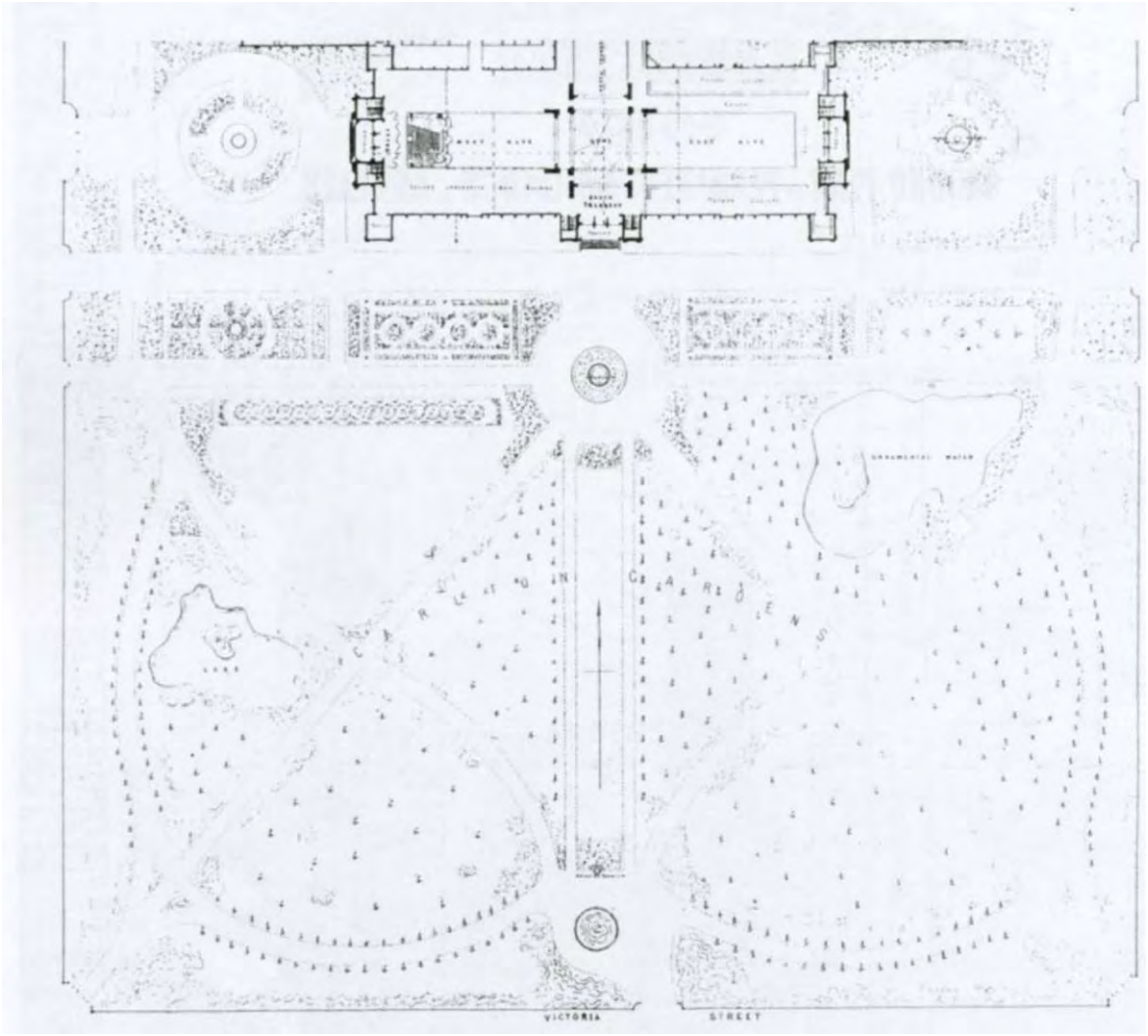


Figure 7 Reed and Barnes 1879 design (south gardens) as altered and recorded for the 1888 International Exhibition.
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*.

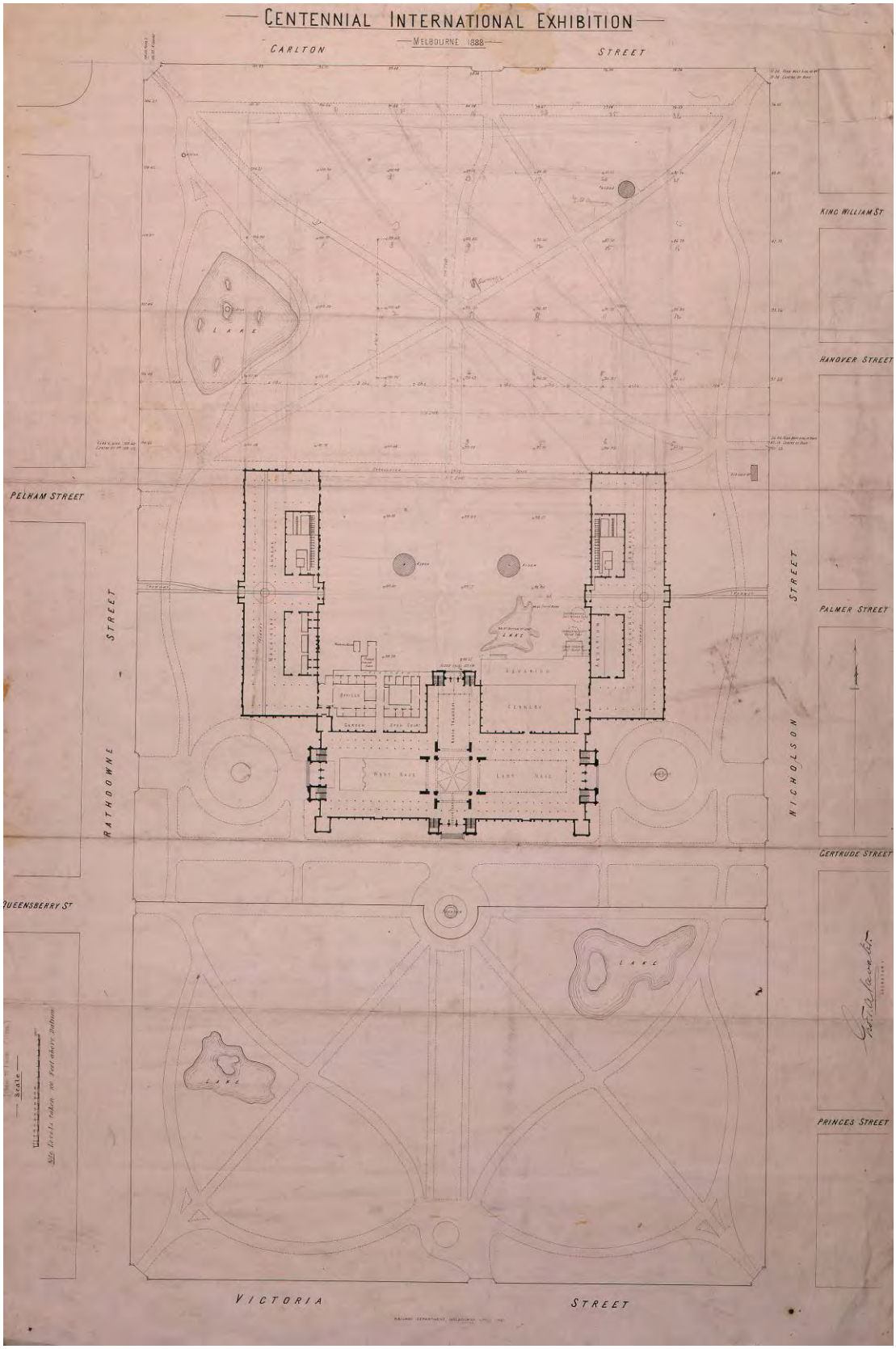
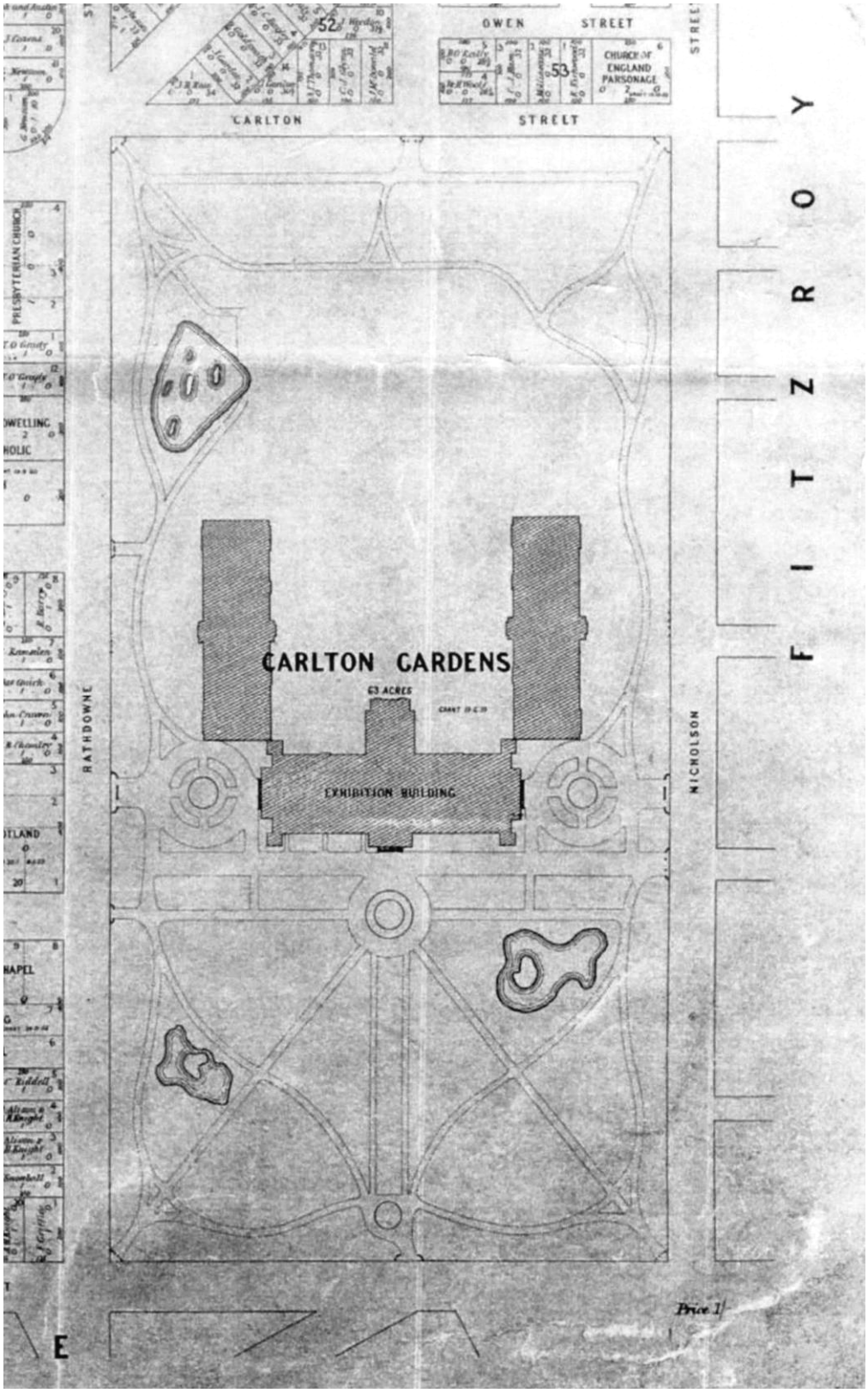


Figure 8 Railway Department plan of the Exhibition Buildings and Carlton Gardens dated 1887.
Source: Lovell Chen archives.



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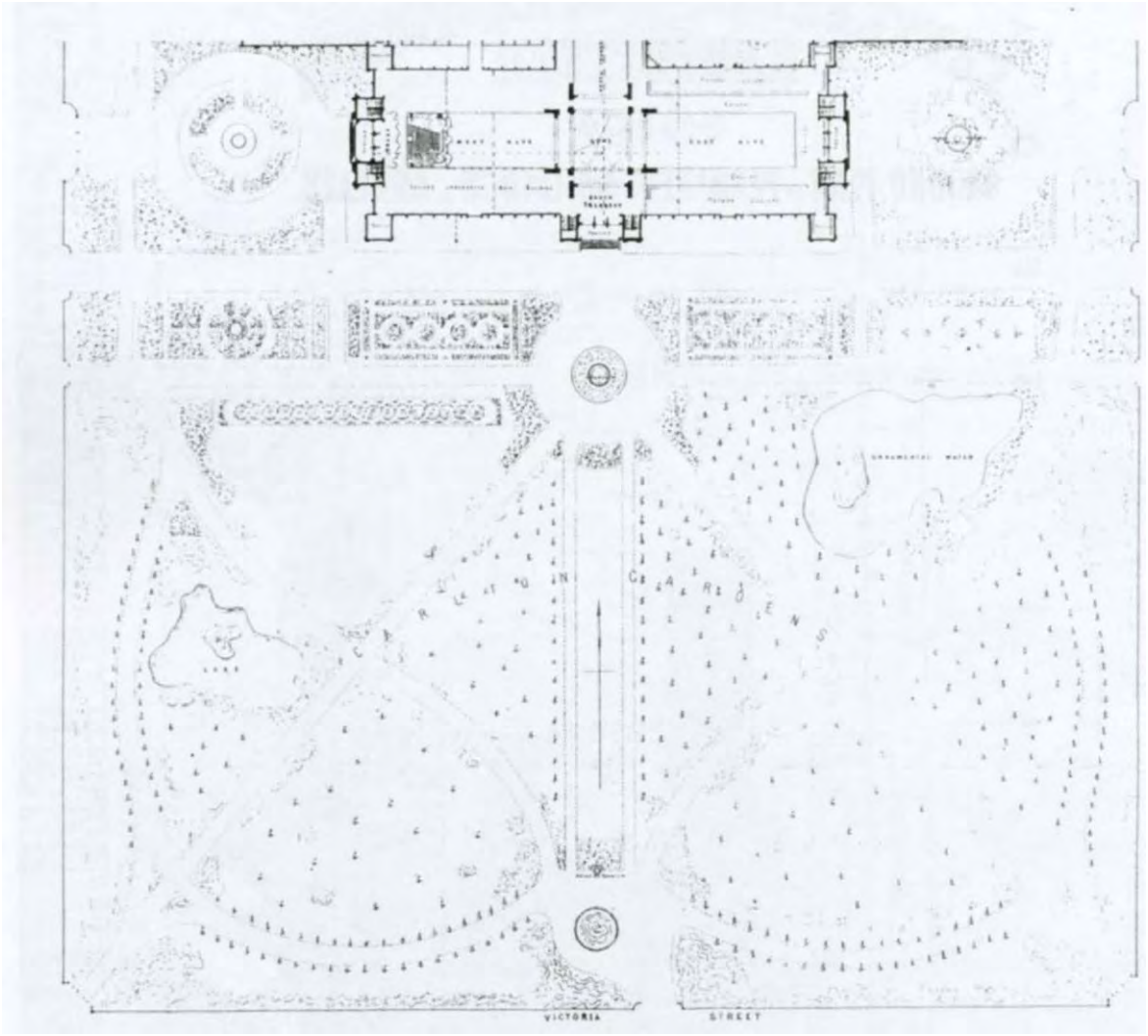

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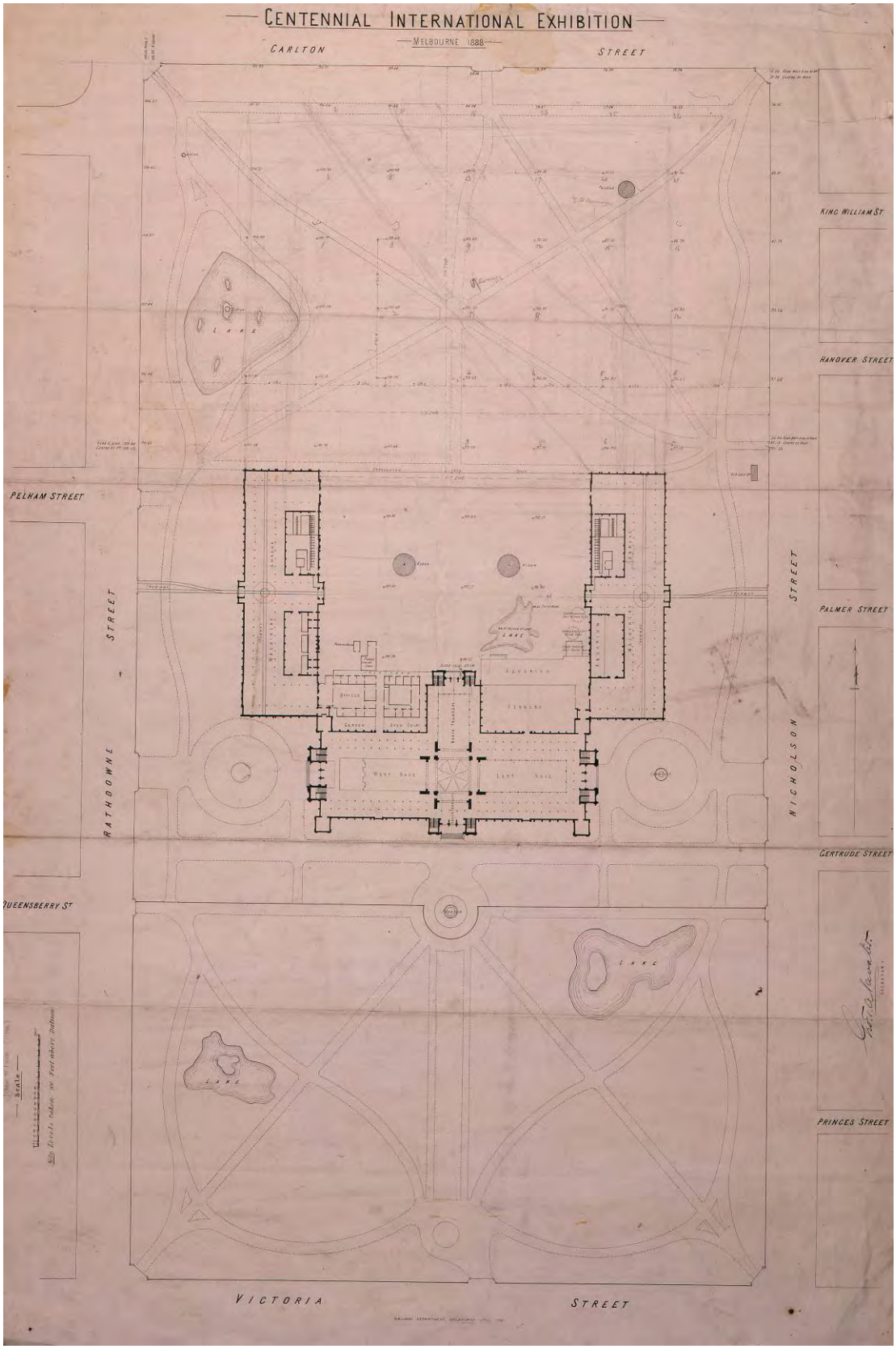

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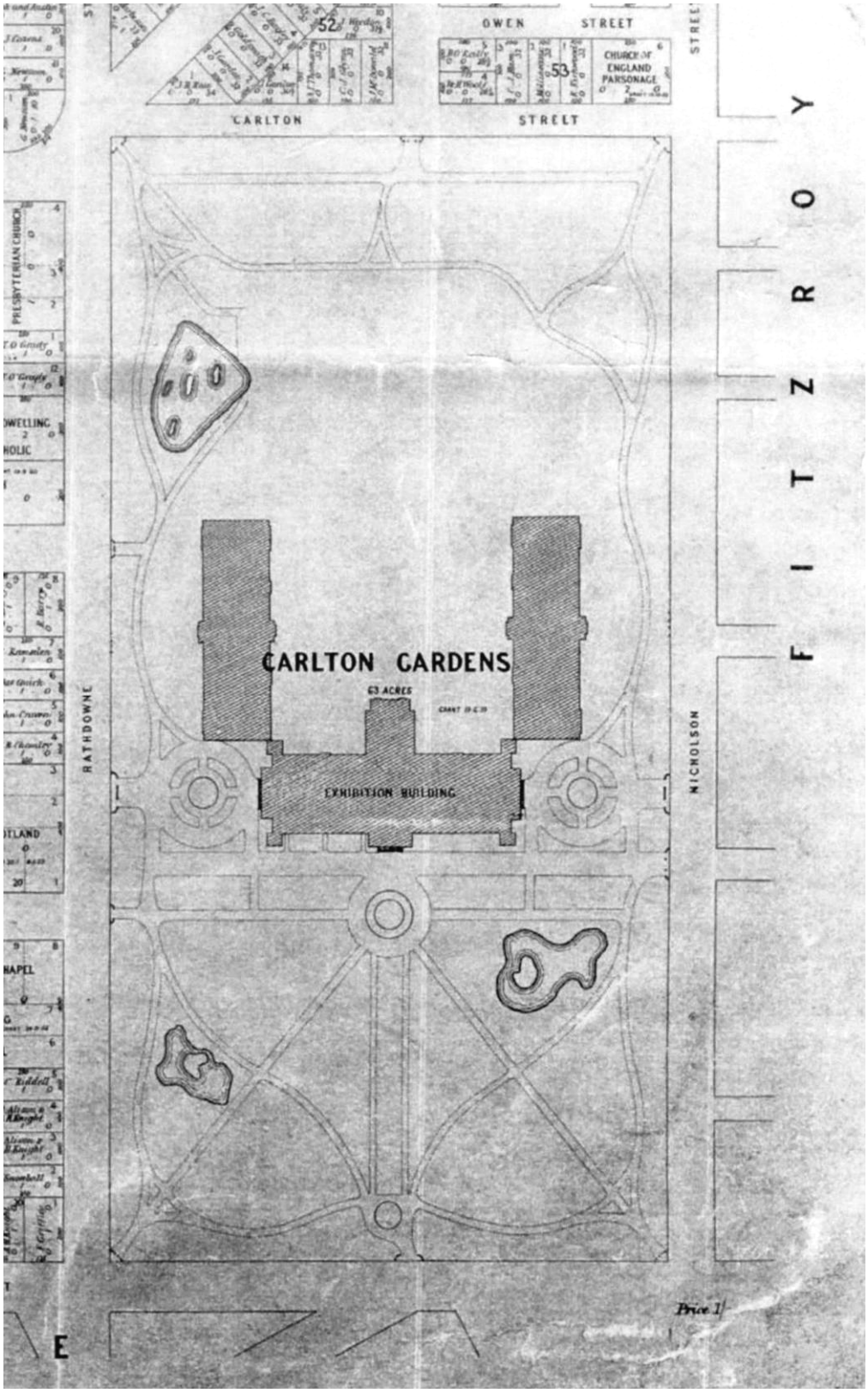

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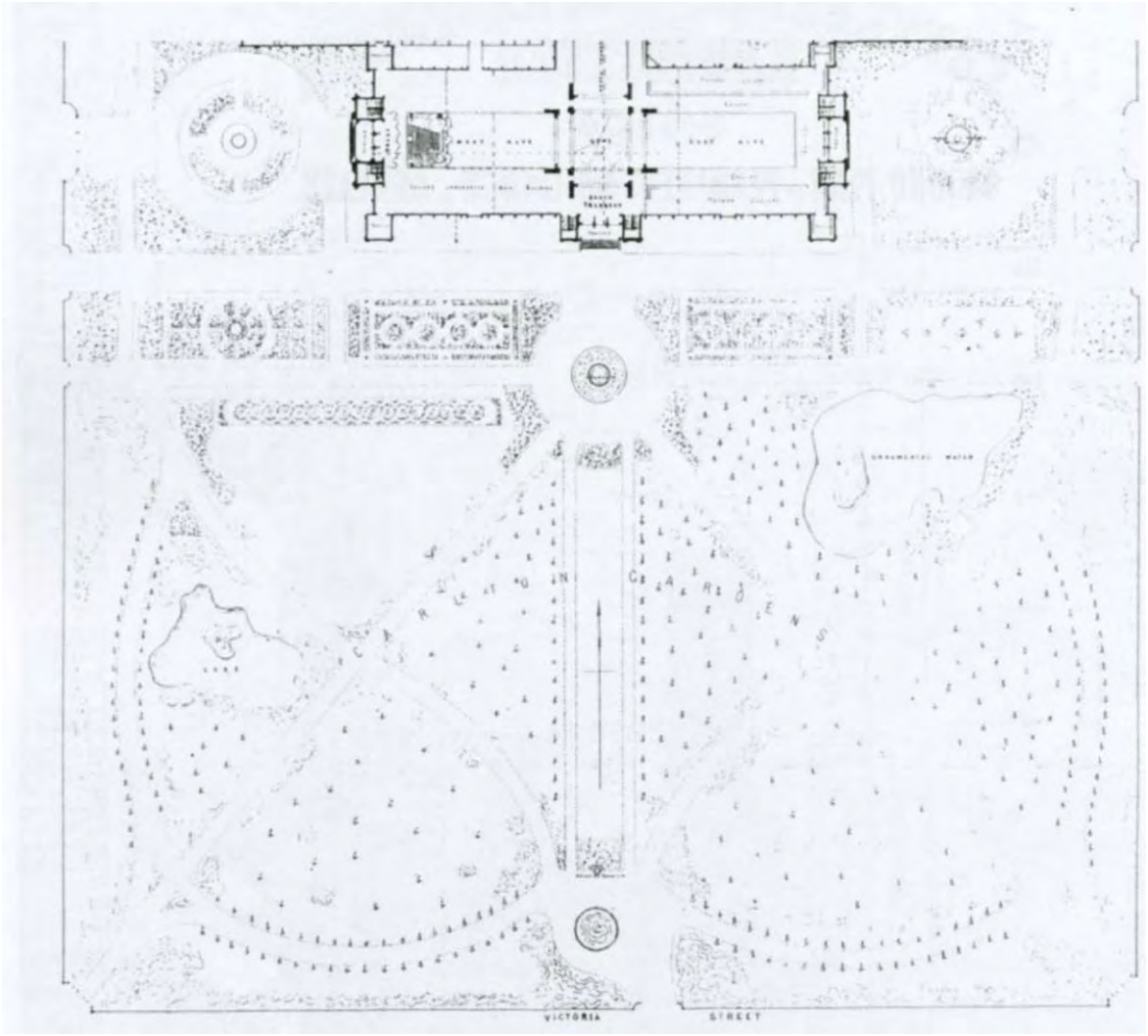
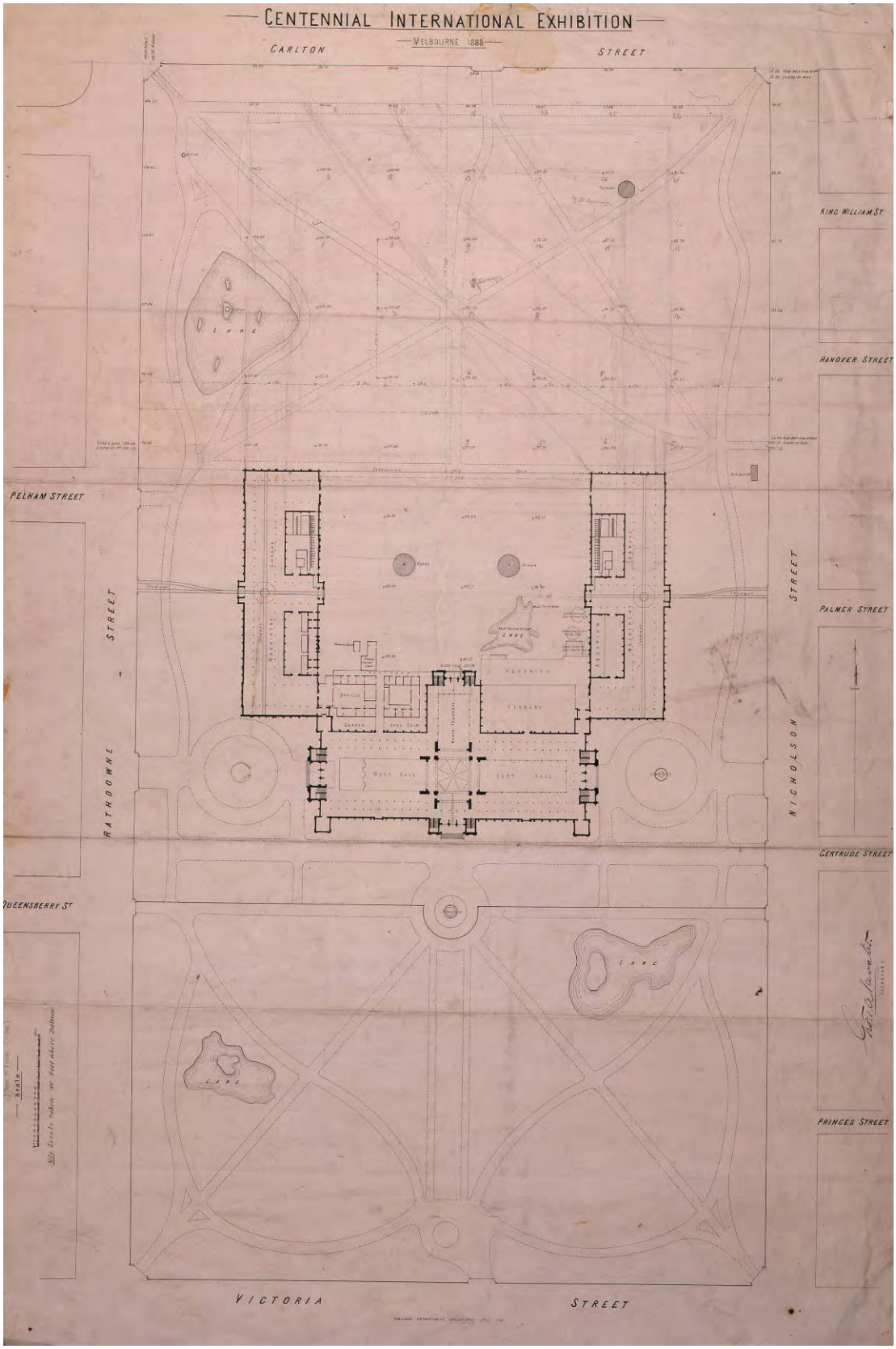


Figure 7 Reed and Barnes 1879 design (south gardens) as altered and recorded for the 1888 International Exhibition.
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*.



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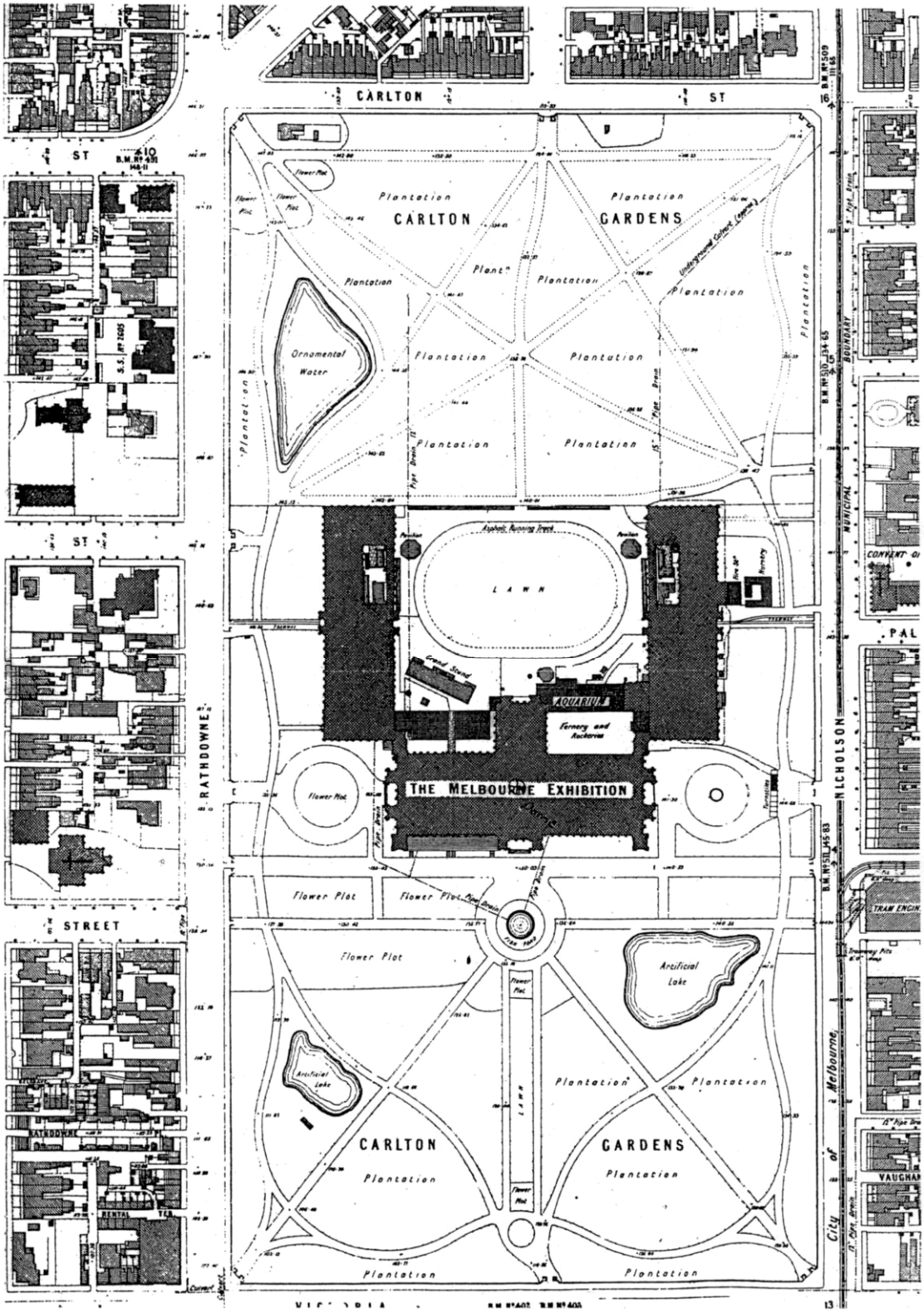


Figure 13 MMBW plan of the Carlton Gardens, c. 1897. Note what appears to be an east-west fence line aligned with the promenade, separating the south garden from the parterres ('flower plots'), terrace and Hochgürtel fountain.
Source: Lovell Chen archives.

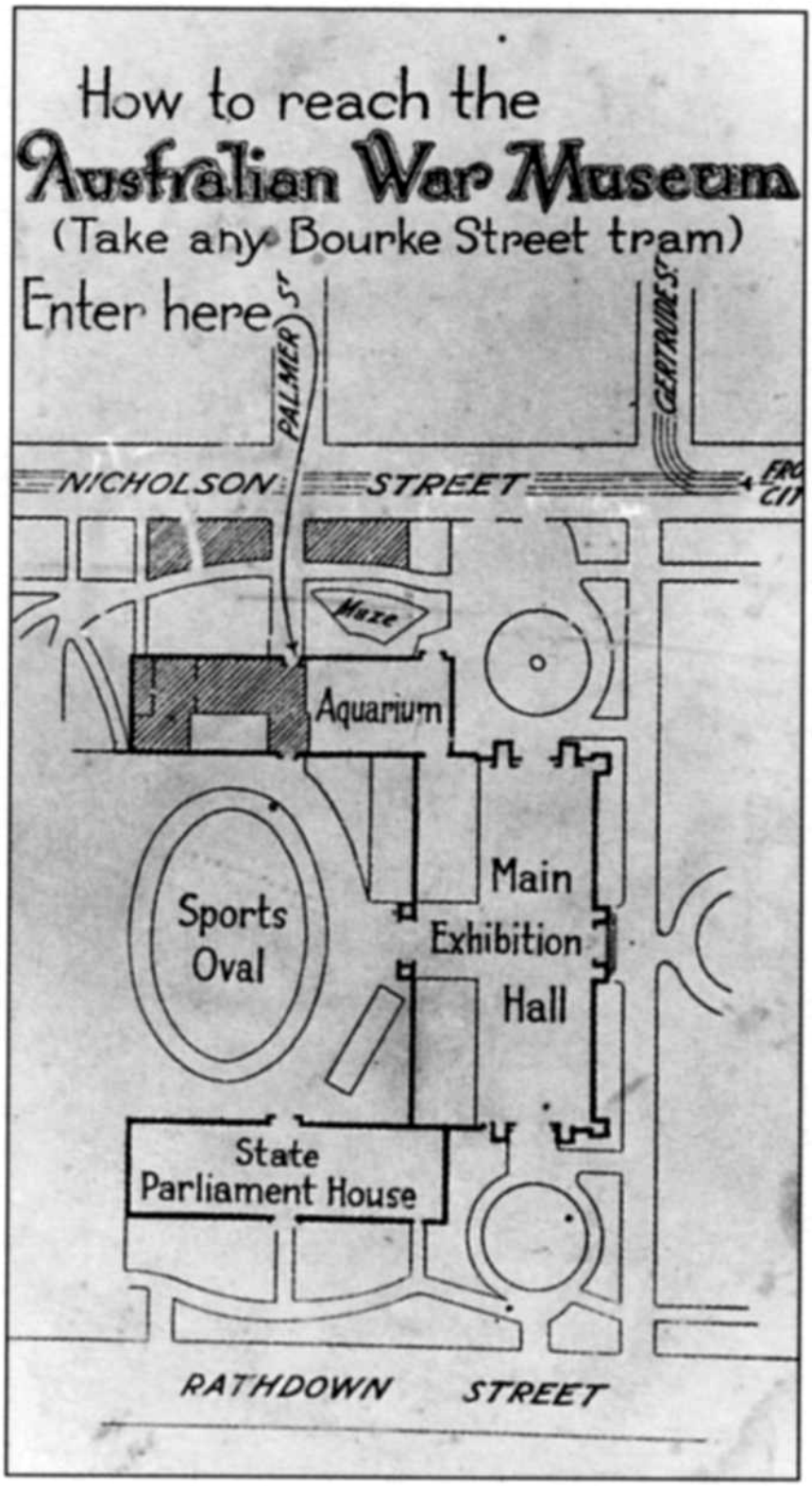


Figure 14 The Exhibition Buildings were the first home of the Australian War Museum, later the Australian War Memorial. It was located in the northern part of the eastern annexe, and the first exhibition was opened on the 20 August 1921.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*.

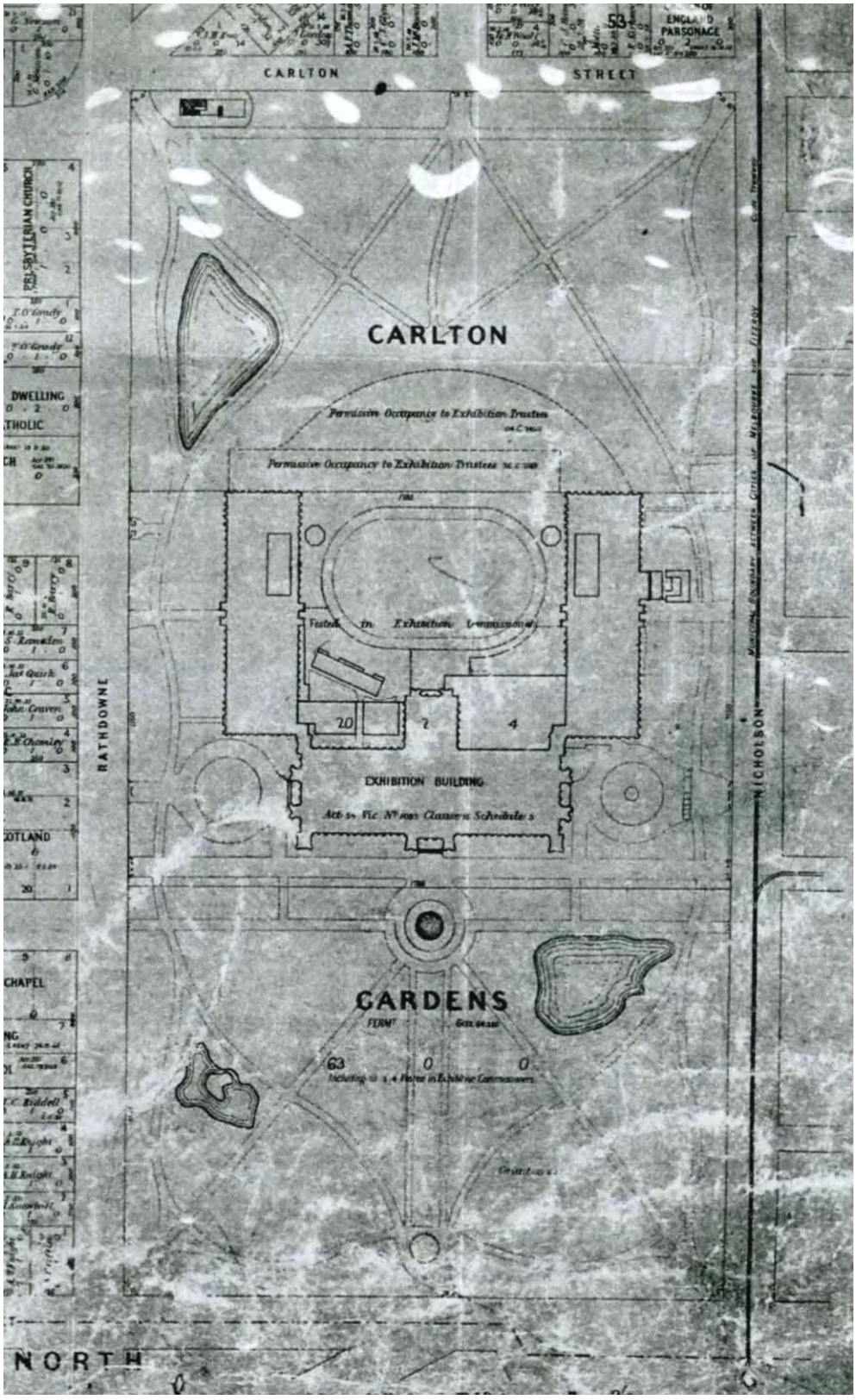


Figure 15 Department of Lands and Survey plan of the Exhibition Buildings and Carlton Gardens, c. 1920s.
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*.

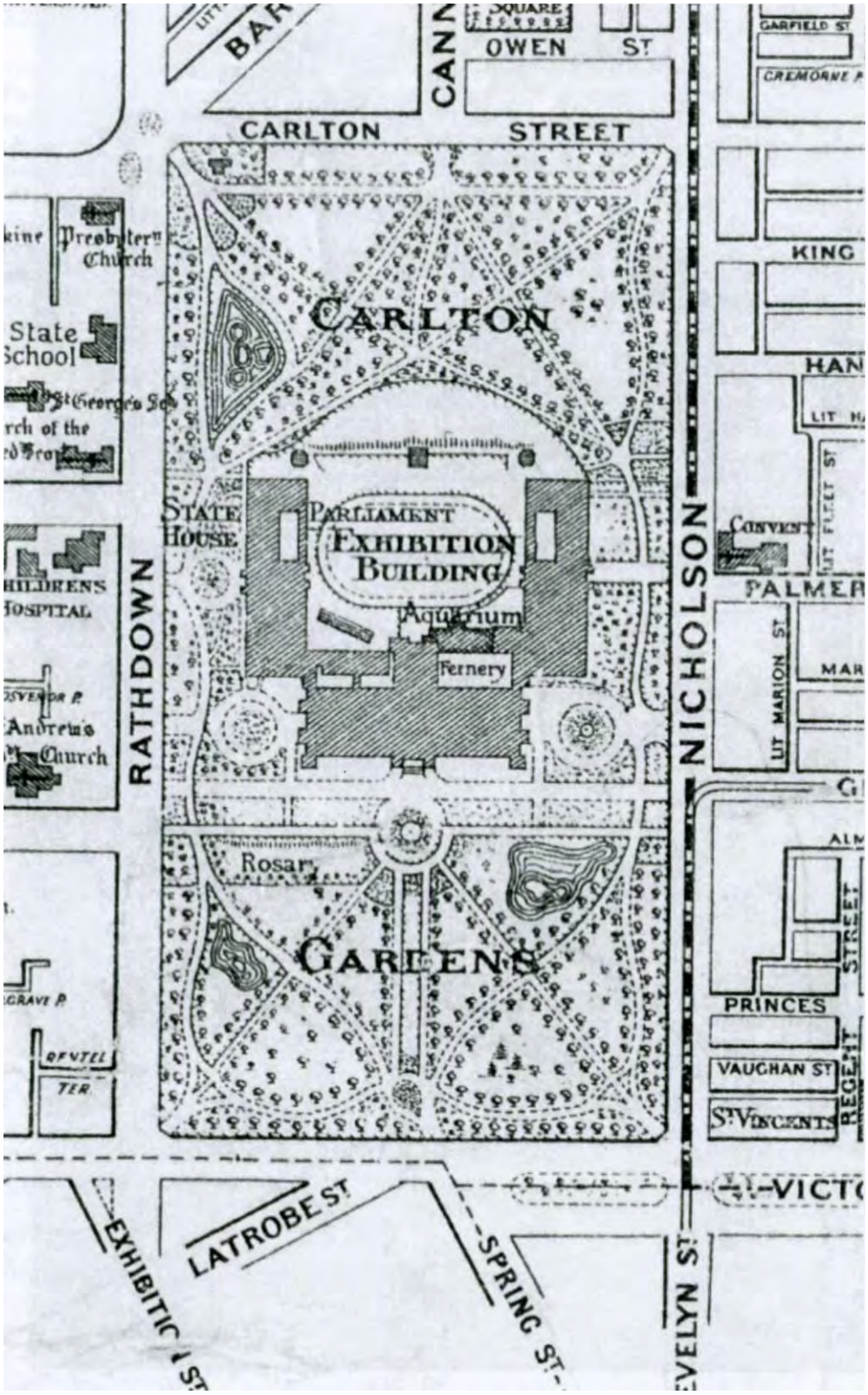


Figure 16 Melbourne City Council Land Survey Group plan of the Exhibition Buildings and Carlton Gardens, c. 1920s
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*.

Figure 17 Oblique aerial view of the Exhibition Buildings and Carlton Gardens from the north-west, c. 1927-28, showing the northern entrance obscured by a large tree (centre picture); the northern oval and pavilion flanked by the eastern and western annexes; the western portico entrance and its formal garden roundel (at right); and the Hochgürtel Fountain facing the south entrance and terminating the Grand Allée, visible as a double line of trees.
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*.

Figure 18 Oblique aerial view from the north-west of the Exhibition Buildings and Carlton Gardens, c. 1930s-1940s.
Source: Picture Collection, State Library of Victoria.

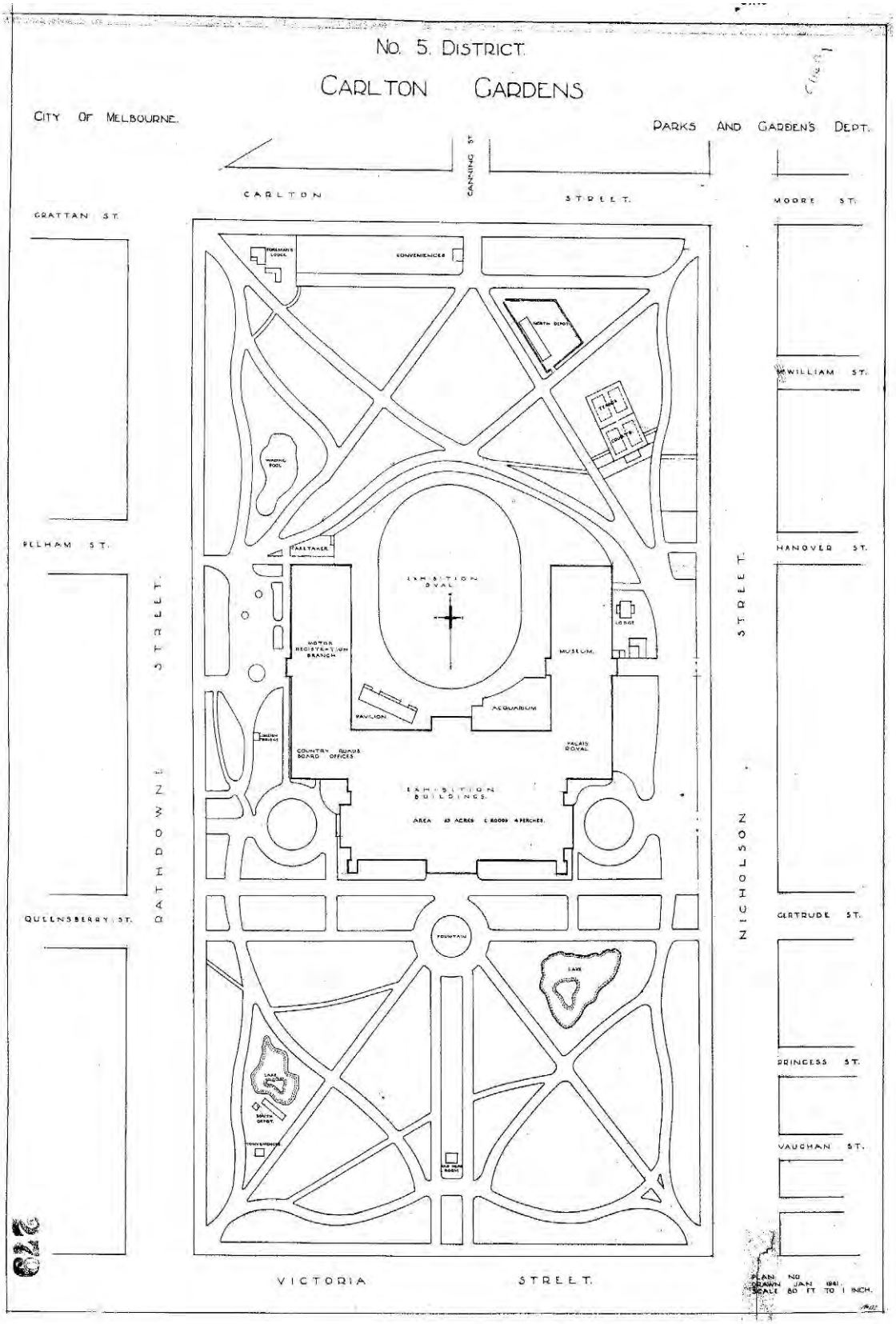
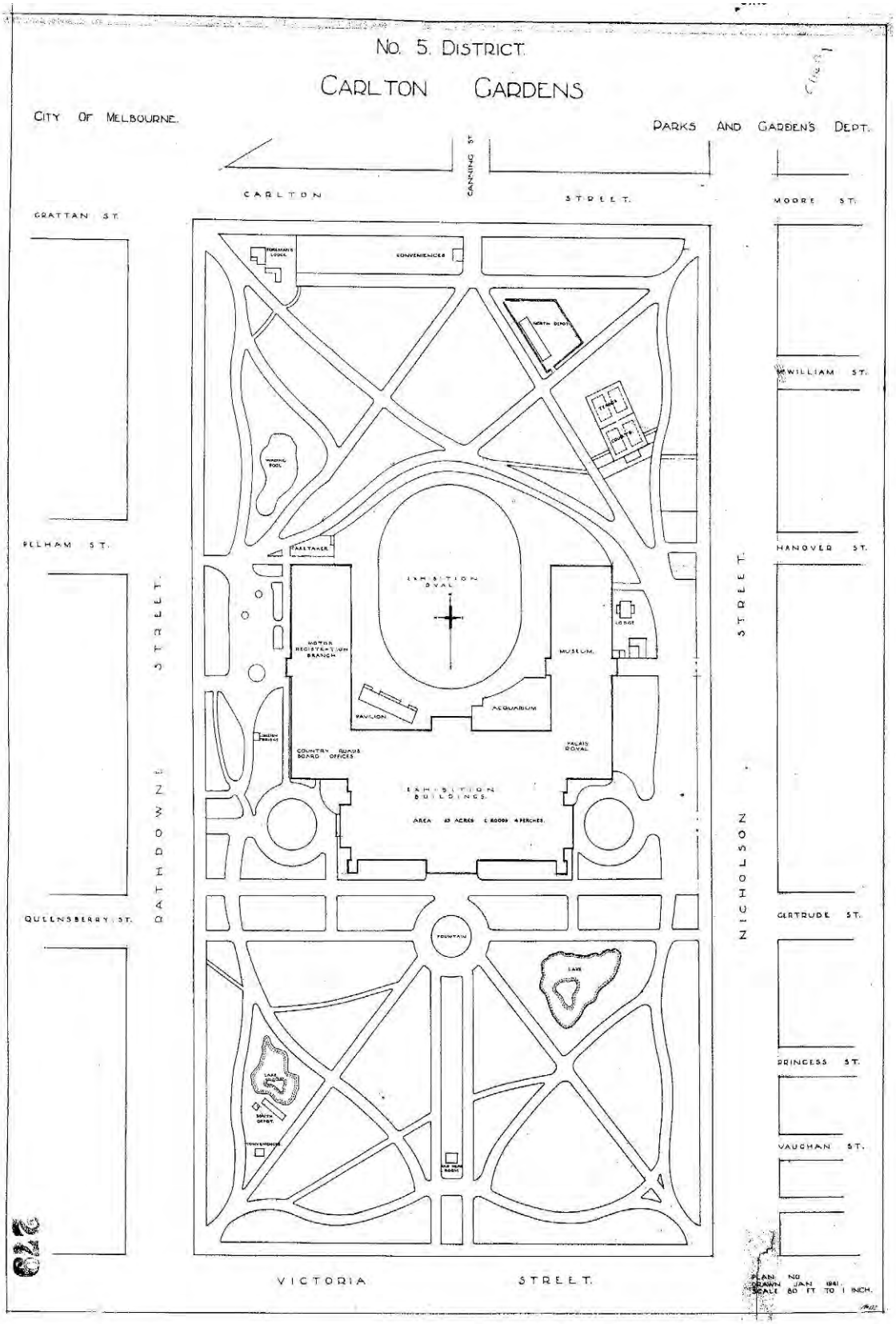


Figure 19 Plan of Carlton Gardens, January 1941.
Source: City of Melbourne, Parks and Gardens Department.

Figure 20 Oblique aerial view of the Exhibition Buildings and Carlton Gardens from the south-east, 1948.
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*.

Figure 21 Oblique aerial view of the Exhibition Buildings and Carlton Gardens seen from the north, 1949, at the time of construction of the temporary accommodation huts for the Migrant Reception Centre use.
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*.



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