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

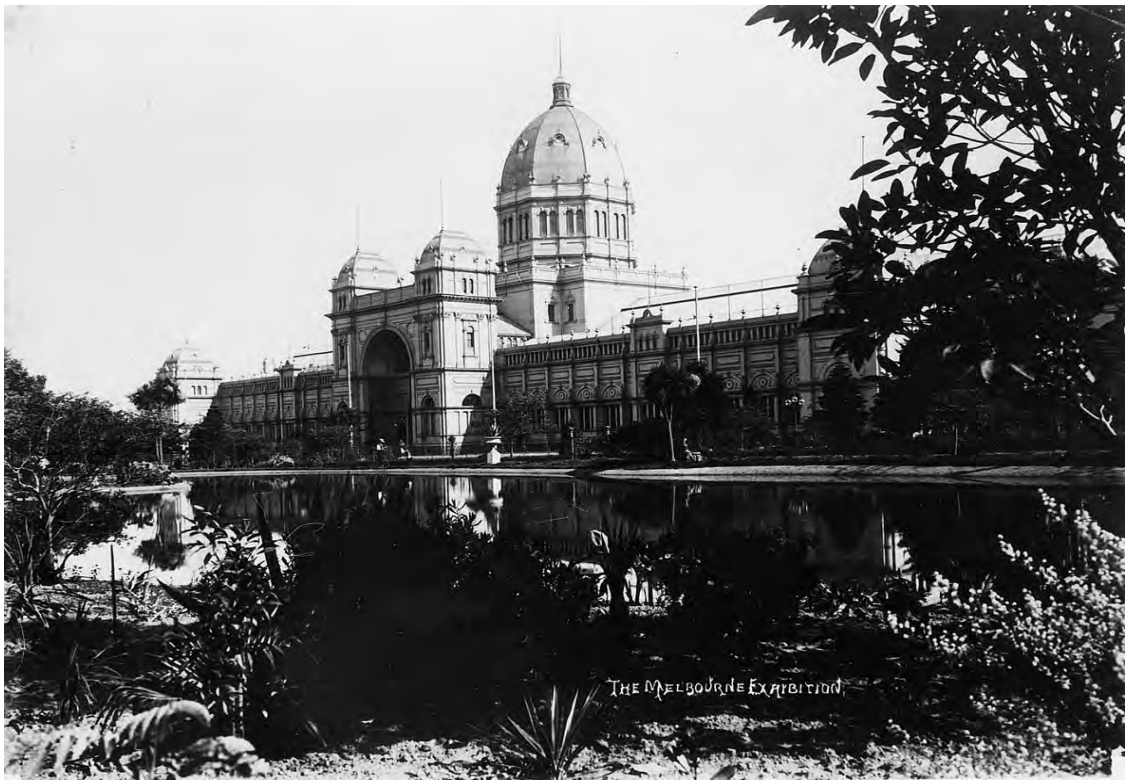
MUSEUMVICTORIA

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

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Updated June 2008

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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.

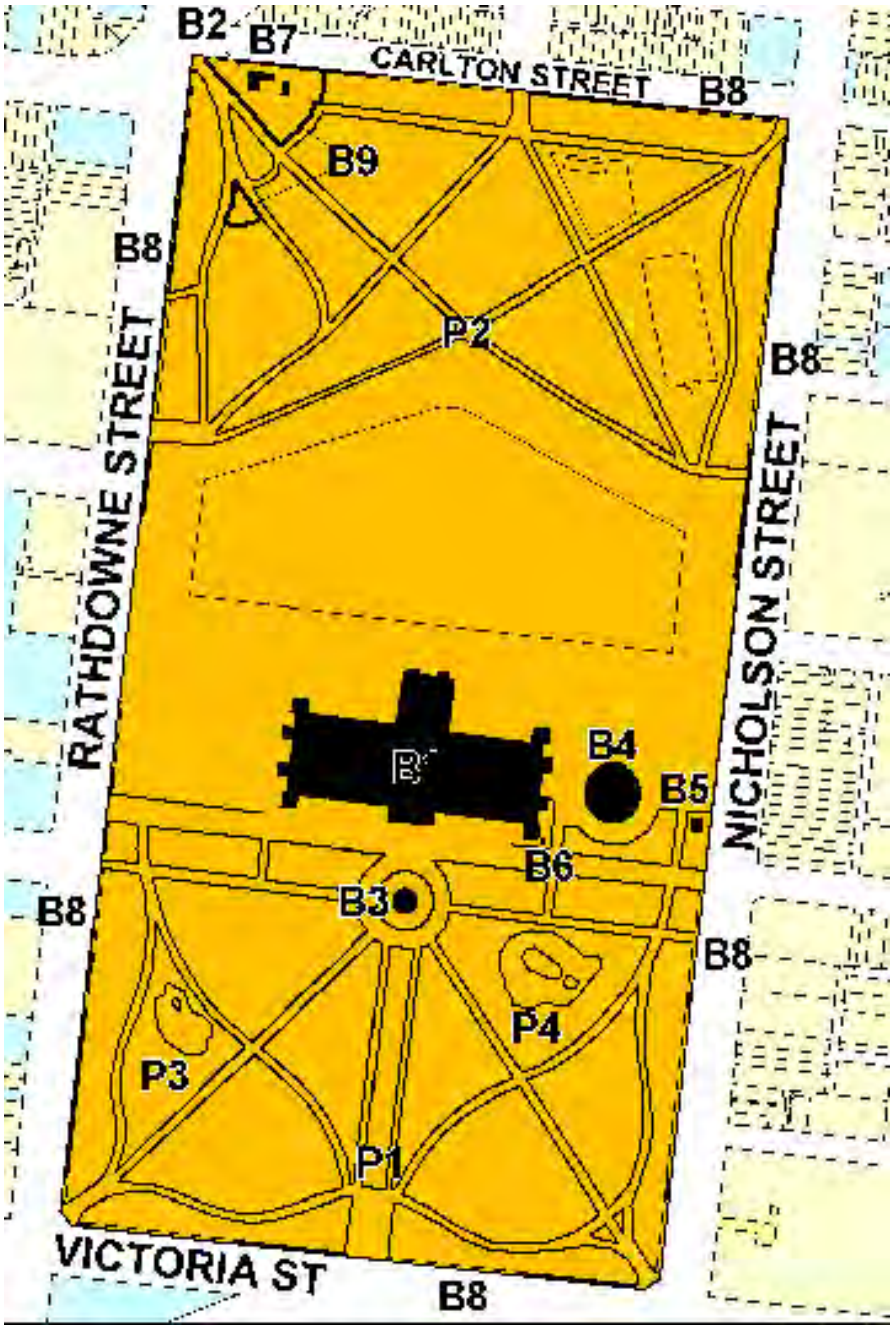

Figure 1 Extent of registration

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.

Meredith Gould, *Draft Review of Previous Conditions of the West, East and Southeast Forecourts of the Exhibition Building, Carlton Gardens*, 2000.

Georgina Whitehead, *Civilising the City: A History of Melbourne's Public Gardens*, State Library of Victoria in association with The City of Melbourne, Melbourne, 1997.

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.