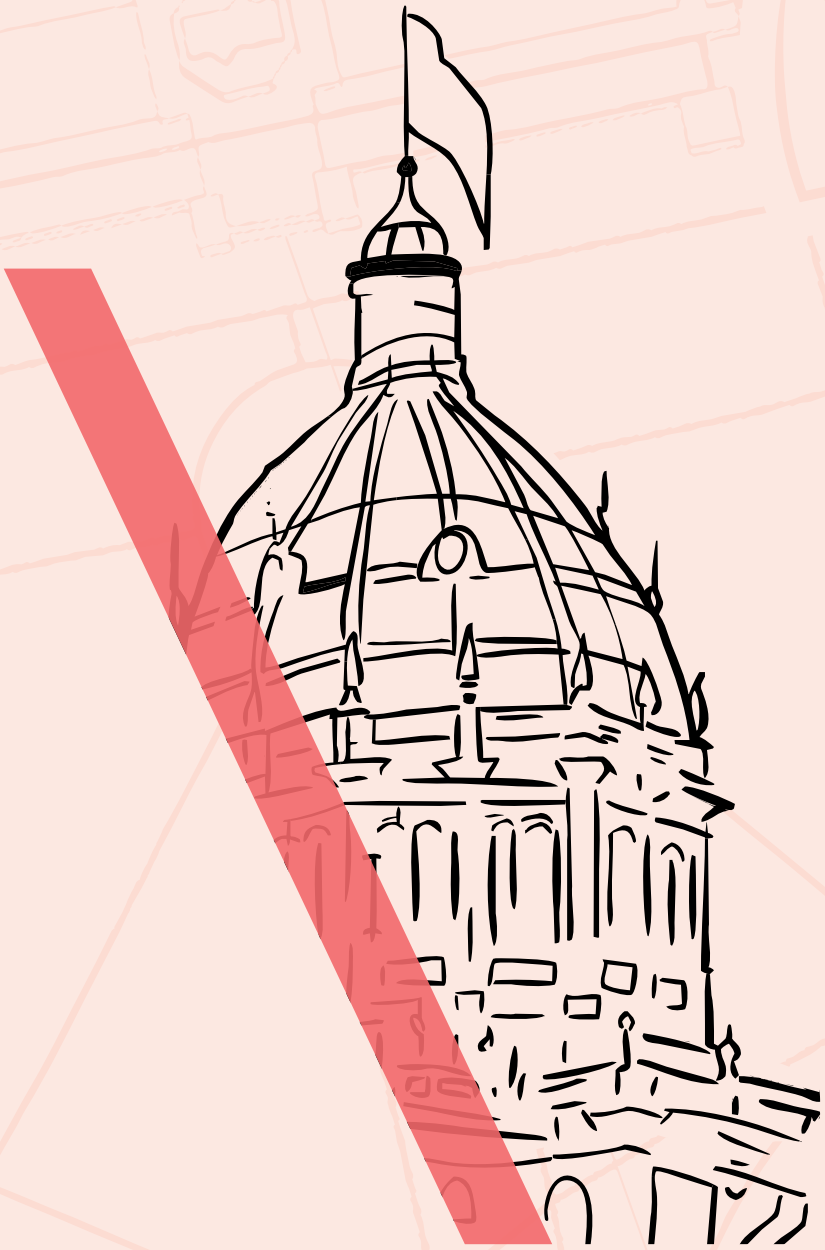
United Nations
Educational, Scientific and
Cultural Organization

Royal Exhibition Building

Royal Exhibition Building & Carlton Gardens

Heritage Management Plan
Appendix 2

Part 3 of 5 of the World Heritage Management Plan



Prepared for the World Heritage Steering Committee for the Royal Exhibition Building and Carlton Gardens.

APPENDIX B:
PHYSICAL SURVEY

B

Overview

The Royal Exhibition Building (REB) is located in the Carlton Gardens, Carlton, bordered by Victoria, Nicholson, Carlton, and Rathdowne streets. The REB and Carlton Gardens were inscribed in the World Heritage List in 2004, in recognition of the World Heritage (outstanding universal) values of the place. Those values derive from it being a surviving 'Palace of Industry' in its original setting, associated with the international exhibition movement of the nineteenth and early twentieth centuries.[1]

Both the REB (C.1) and the Melbourne Museum (C.3) are located within an area excised from the broader Carlton Gardens, which is known as the 'Exhibition and Museum Purposes Reserve' (generally referred to as the 'Exhibition Reserve'). Figure 1, which provides a site plan of the REB and Carlton Gardens, including notable elements of the site identified in this physical survey, shows the Exhibition Reserve boundary.

The Carlton Gardens comprise the South and North Garden, being the southern and northern garden components separated by the Exhibition Reserve. The Carlton Gardens were originally established and laid out to an 1856 plan by Edward La Trobe Bateman (Appendix A1, Figure 1); curving paths that may have implemented aspects of this plan are seen in the background of an 1862 photograph (Appendix A3, Figure 1) along with early plantings. Early photographs (Appendix A3, Figures 1, 6, and 8) show the pre-Exhibition gardens to have been densely planted in a picturesque or park-like style, including large numbers of cypresses and pines, poplars and other deciduous trees, and both new and remnant gum trees. Large shrubbery beds were established in some areas, as along the east-west route from Gertrude Street to Queensberry Street (Appendix A3, Figure 6).

Both Gardens were substantially altered during the Exhibition period: the South Garden was renovated in 1880 to a modified layout by Reed and Barnes and implemented by the noted nurseryman William Sangster, including the wholesale replacement of most of the pre-1880 plantings to the interior of the site. Existing trees were retained along the perimeter of the Gardens, and select specimens were also retained in some of the internal lawn areas, but the dense, naturalistic landscape seen in photographs made in the 1870s was largely cleared, and sections of the site were regraded. New formal landscape features, including treed avenues, shrubberies and extensive parterre planting beds were introduced, and two additional ornamental lakes were constructed.

As part of the exhibition activities, the North Garden was occupied during both the 1880 and 1888 exhibition by extensive temporary annexes and other facilities, and restored following the conclusion of each exhibition. In contrast, after the 1888 Exhibition, the South Garden was largely retained to its second exhibition form, albeit with the gradual loss of its shrubberies and the introduction of new avenue and infill plantings and other garden features.

Today, the South Garden continues to reflect its specific, formal relationship to the REB; while the North Garden exhibits the general form of its c. 1892 restoration but was subject to various twentieth century modifications and uses and has no direct relationship to the REB.

The South Forecourt to the REB as developed for the 1880 Exhibition included the Hochgürtel Fountain, extensive parterre beds and scroll garden and the upper and lower promenades that run east-west across the south side of the REB, as well as the area which is currently an asphalted apron adjoining the south face of the building. These elements are described in this physical survey as components of the South Forecourt (C.2.3). However, the Exhibition Reserve boundary includes the upper promenade and

1 UNESCO World Heritage, 'Justification for inscription'.

asphalted apron only, those areas together are now commonly referred to as the South Forecourt by managers; with the other elements of the original South Forecourt more commonly described as being in the South Garden, where they are managed by the City of Melbourne.

The East and West Forecourts provide a formal frontage from the REB to Nicholson and Rathdowne streets respectively. The East (C.2.1) and West Forecourts (C.2.2) to the REB are also located within the Exhibition Reserve, as is the Museum Plaza (C.3.2), a modern formal landscape separating the REB from the Melbourne Museum to the north.

The REB is sited slightly south of the centreline of the Carlton Gardens, and is generally surrounded by a trafficable curtilage of either asphalt or gravel with formal garden beds and driveways offset from the building. The Melbourne Museum and Museum Plaza were developed in the late 1990s, in an area of the reserve that had been used for various forms and incarnations of exhibition halls, annexes and sporting grounds since the 1880s Exhibition period and throughout the twentieth century.

The Carlton Gardens are formal in design and execution, providing tree-lined pathways, fountains and lakes, as an integral part of the overall site design and setting for the REB. The original gardens were developed as a public park for passive recreation, with the later more classical garden modifications, including 'Gardenesque' elements, made to form the setting for the REB in advance of the 1880 and 1888 exhibitions.

The main garden elements include the main north-south tree-lined avenue in the South Garden (Grande Allee); the Hochgürtel Fountain with surrounding circular garden bed; the East Forecourt with the French Fountain also in a circular garden bed; the radial pattern of tree-lined linear pathways converging on the Hochgürtel Fountain; formal garden beds (parterres); ornamental lakes; the planting of trees in groups or clusters (bosquets) on lawns; and the incorporation of axial views and vistas. The North Garden also has diagonal tree-lined paths and mature specimen trees; these largely post-date the exhibition period, having been reinstated following the 1888 Exhibition.

As was typical of public gardens and exhibition grounds of the period, the Carlton Gardens were originally extensively fenced. First bounded by a timber paling fence (Appendix A3, Figure 8); a more robust fence of iron pickets in a bluestone kerb base was installed to the boundaries for the 1880 Exhibition (Appendix A3, Figure 18), with gates at various entrances. In the pre-exhibition period, fencing had been provided around the major ornamental shrubberies and borders, in the form of woven wire fences installed within the path surface areas (effectively leaving a service setback between the fence and garden bed) (refer Appendix A3, Figure 6 and 7). Most of these shrubberies were removed or reconfigured in construction of the REB and its forecourts, along with the fencing.

The reconfiguration of the Gardens for the 1880 Exhibition included the adaptation of certain pathways to a rectilinear or diagonal alignment and the construction of new ornamental planting beds and ornamental lakes. New fencing was installed within the Gardens principally to manage crowds and ticketed access to the Exhibition and grounds and to exclude access to the ornamental lakes (Appendix A2, Figure 27).

Not all planting beds were fenced – for instance, a c. 1881 photograph (Appendix A2, Figure 25) shows the broad shrubbery borders on the south-west diagonal path were unfenced, as apparently were the formal circular gardens in the forecourts. A view of the south-east diagonal path c.1880-1890 (Appendix A2, Figure 34) also shows fencing only to the path section bordering the East Lake and no fencing to the shrubberies at its crossing intersections.

A different internal fencing arrangement appears to have been put in place for the 1888 Exhibition, including low fencing of woven wire or iron palisades to all the path edges in the South Gardens and to other major features such as the South Forecourt fountain (refer Appendix A2, Figure 43 and 44 , and taller fencing installed along the south side of the promenade (and running around the South Circle) presumably delineating the edge of the Exhibition's ticketed zone (refer Appendix A2, Figure 37 and 40). Although the boundary fence to Carlton Gardens was largely removed in the c. 1920s, much of the internal fencing from the 1888 Exhibition (or added in 1890s reinstatement works) appears to have been retained in place into the 1930s (Appendix A2, Figure 87, showing one of the diagonal paths meeting the Hochgürtel Fountain circle), and some sections appear to have been retained into the 1950s (Appendix A2, Figure 96, showing the Grand Allée).

In recent years, intrusive or incongruous features of modern origin have been progressively removed from the South Gardens, and the ornamental features which establish the three forecourts to the Royal Exhibition Building have been restored or reconstructed.

Physical documentation

Historical illustrations, plans and ground, rooftop and aerial photography are a key resource in the physical documentation of the REB and Carlton Gardens. In particular, photographs made from the street edges and the dome promenade around the time of the 1880 and 1888 exhibitions provide an essential and illuminating record of the original form of the plantings employed in the South Garden during the exhibition period.

Although these photographs have been used in the past to inform key analysis of the landscape of the REB forecourts and the South Gardens (see below), it is considered that these remain essential sources for future conservation decisions and restoration design, and that considerable information remains to be extracted from these documentary photographs.

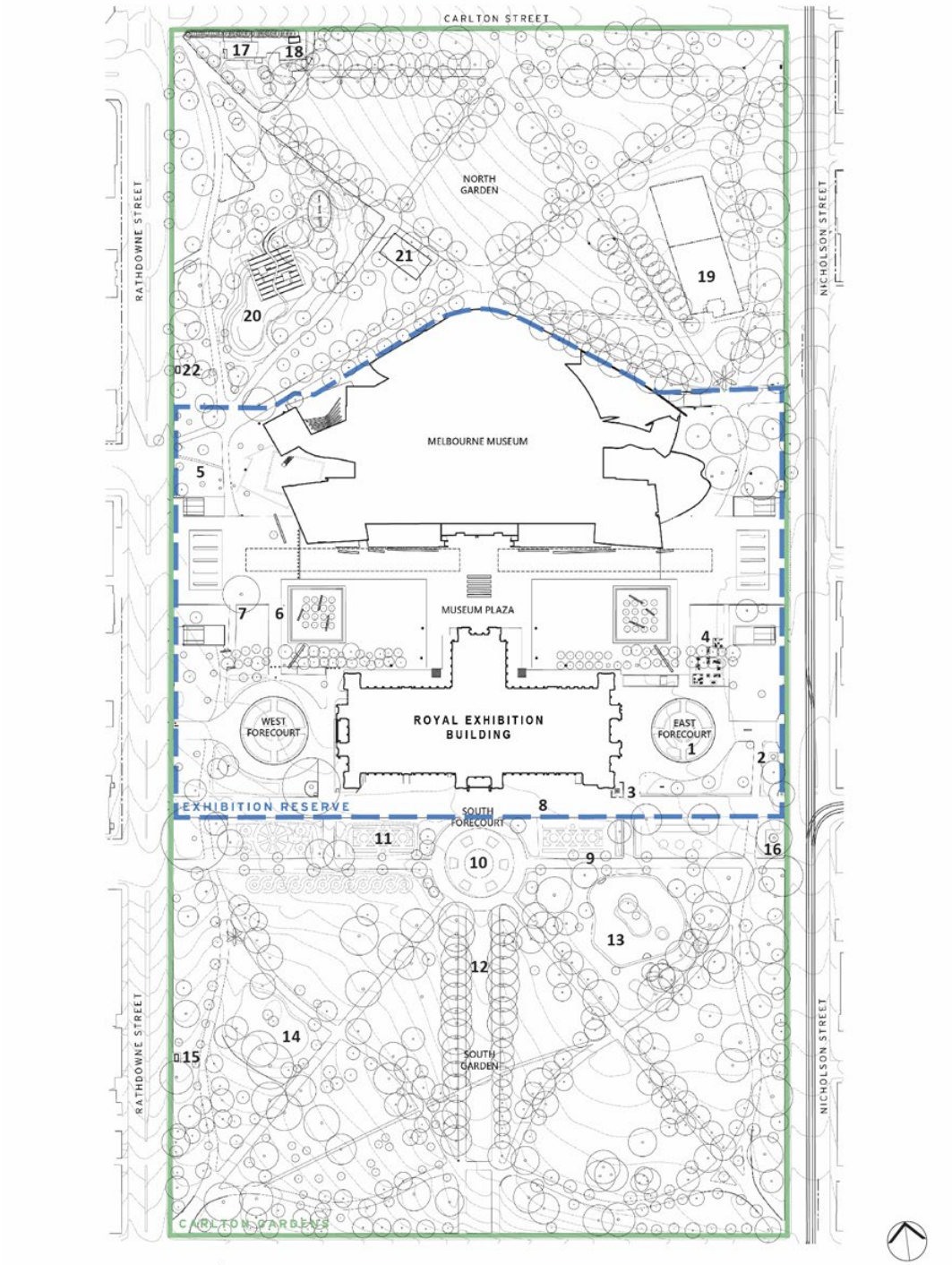
In addition to previous versions of the HMP for the place, a large body of other previous reporting exists which documents the condition of both the REB and the Carlton Gardens since the 1990s and early 2000s. This documentation is an important source for recording change to the place, and for identifying elements which may require restoration (eg. lost specimen trees) or other forms of interpretation in future. A full review and assessment of this documented evidence is beyond the scope of the current survey update, however the following materials are acknowledged and may form a reference for future work:

Carlton Gardens including forecourts

- John Patrick Pty Ltd, *Carlton Gardens Conservation Analysis*, 2000
- Meredith Gould Architects Pty Ltd, *Draft West, East and South Forecourts Report*, 2000
- Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens – Tree Conservation Strategy*, 2006
- City of Melbourne, Urban Forest Inventory (includes historical information on trees removed since the 2000s)

Exhibition Reserve

- Past arboricultural reports commissioned by Museums Victoria



Key Overview Plan NOT TO SCALE

1 French Fountain
2 Westgarth Fountain
3 Honourable John Woods Monument
4 Colonial Square
5 Grollo Fountain
6 'Garden of Unity' sculpture
7 Museum Plaza Sugar Gum
8 Upper Promenade (South Drive)
9 Lower Promenade (Melia Avenue)
10 Hochgürtel Fountain
11 Parterre beds
12 Grand Allée
13 East Lake
14 West Lake
15 South toilet block
16 Moreton Bay Fig Meeting Place
17 Curator's Lodge
18 Works Depot
19 Tennis pavilion and courts
20 Playground
21 Basketball court
22 North toilet block

Figure 1 Site Plan (2019) of the REB and Carlton Gardens, with major features

ROYAL EXHIBITION BUILDING, EXHIBITION RESERVE AND SOUTH FORECOURT

The area gazetted as the Exhibition Reserve includes the footprint of the permanent exhibition building, the east and west forecourts, the South Drive, the Melbourne Museum building and the museum forecourt. The forecourts served as large-scale ornamental entrances and interchange spaces to the REB, accommodating ceremonial functions, passive entry into the exhibitions, exhibitor loading and temporary uses and kiosks associated with the exhibitions.

The south forecourt to the REB extends beyond the south drive and the gazetted boundary of the Exhibition Reserve, taking in extensive parterre beds centred on the south garden circle and Hochgürtel Fountain. While the Exhibition Reserve is managed by Museums Victoria, these areas of the south forecourt fall within the South Garden and are managed by the City of Melbourne.

Appendix A2 reproduces historical architectural drawings and plans of the building.

1.0 ROYAL EXHIBITION BUILDING (REB)

1.1 Building form

The building that is currently referred to as the REB is only a portion of the substantial complex of structures erected for the Melbourne International Exhibition in 1880. Originally, this consisted of a 'temporary' component in the form of a vast expanse of annexes, which were demolished after the 1880-81 Exhibition, and a 'permanent' component that was intended for retention and re-use after the Exhibition (Figure 2). Architecturally, the building displays elements of the Byzantine, Romanesque, Lombardic and Italian Renaissance styles. The permanent structure comprised a main building, cruciform in plan, which was flanked by a pair of projecting wings, thus forming a U-shaped complex. The two wings, known as the Western and Eastern Annexes, were demolished in 1961 and 1979 respectively, leaving the main building as the only remaining portion of the permanent component, and moreover, the only remaining in situ portion of the original 1880 exhibition.

The REB is a cruciform plan form, comprising a pair of elongated rectangular wings extending east and west, with a transept to the north and a truncated transept to the south. Square plan pavilions are located to the north and south corners of both the east and west transepts, legible as tower elements completing the facades, and these are surmounted by mansard roofs clad in painted corrugated sheet roofing. A pair of smaller pavilions are integrated into the east and west sides of the north and south porticos, and while also surmounted by mansard roofs of a relatively smaller footprint. The two main wings, to the west and east, are each composed of a nave, with a broad pitched roof, flanked by a pair of lower aisles with hipped roofs clad in corrugated galvanised sheeting. In between these is a section of skillion roof, abutting the upper clerestory windows. The north transept is also composed of a central hipped roof above the nave flanked by skillion roofs above the aisles. The area of wall between the two roof levels is infilled with glazing, forming a clerestory. On all sides, the roofs are concealed by a low parapet. At the intersection of the wings, the parapet rises to form the base of an octagonal drum, from which rises the building's most dramatic feature, a dome in the form of an eight-sided domical vault, surmounted by a timber cupola with a gilded dome and flagpole.

While the north and south fronts of the building are considerably wider than those of the east and west, the horizontal composition of the elevations more or less identical on all sides. Each elevation has a low half-basement level of coursed bluestone, a prominent ground floor level of rendered brick construction, and a narrow attic storey. The ground floor elevation is typically comprised of repeating

bays, defined by projecting piers capped with inverted consoles. Each of these bays contains an opening, usually a tripartite window, surmounted by a blind round arch containing a circular moulded panel with a paterae (circular) vent in the centre. Above each blind arch is a raised panel, which in turn is surmounted by a heavy cornice. At the attic storey level, each bay typically consists of a row of five squat rectangular window openings, capped by a solid parapet with pressed cement urns above each pier. This elevation detailing is repeated on all sides of the buildings, albeit with some minor variations.

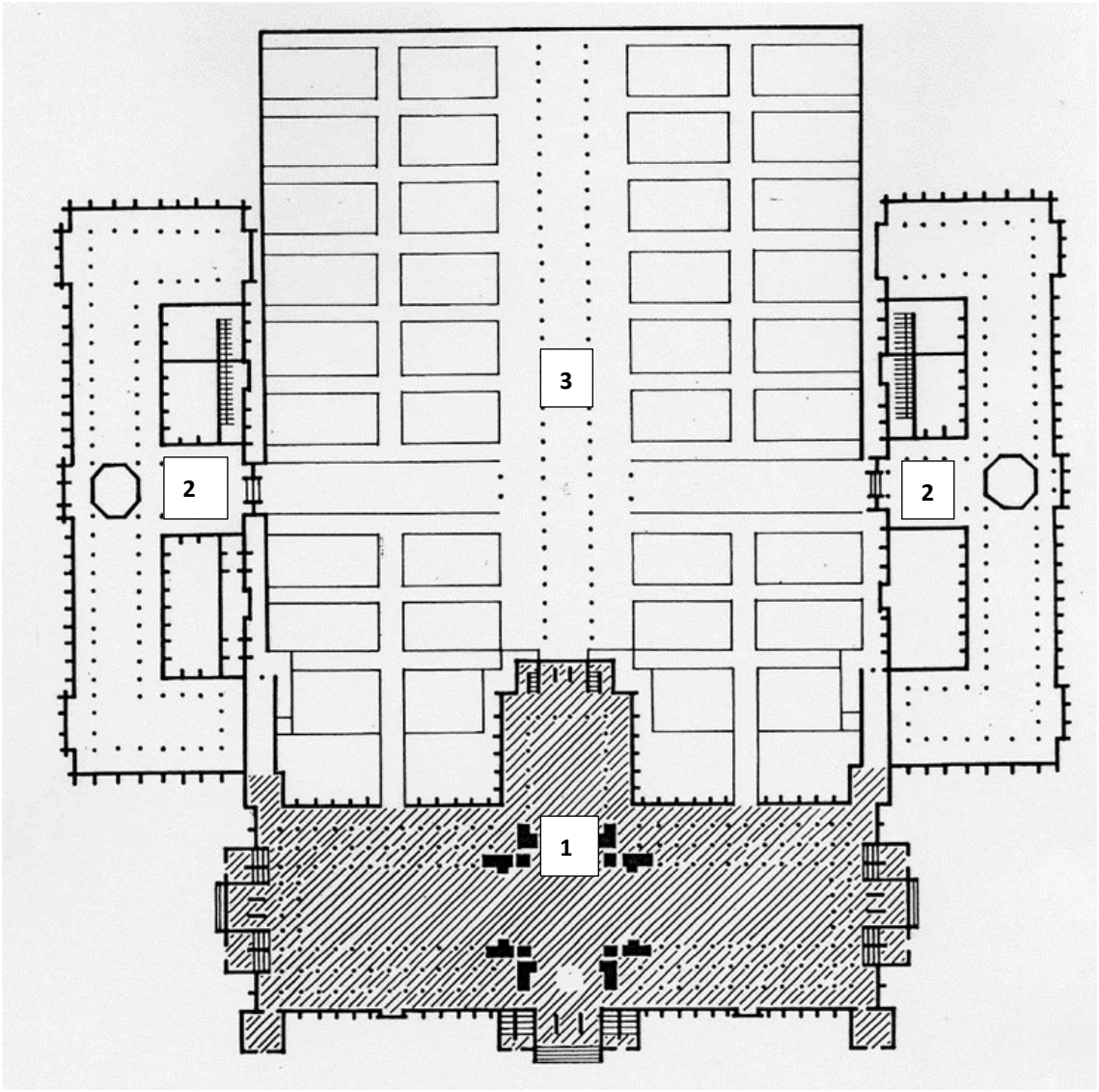


Figure 2 Plan of the 1880 Exhibition complex, showing the main building (1), the permanent annexes (2) and temporary component (3) within a covered courtyard; north is to the top of the image
Source: Buildings of the World Exhibitions

1.2 Materiality

Materially, the REB is a rendered brick superstructure constructed on a bluestone plinth. All roof framing, including that to the dome, is constructed in timber as is the joinery to windows and doors.

The large timber doors at entry portals retain their early hardware. The dome is clad with slate and the gallery, mansards and lower roofs are clad with sheet roofing; the latter is largely modern having been replaced in works undertaken in the last 25 years. Timber flagpoles surmount the mansard roofs and the cupola along with the peaks of the east and west transepts. Recent works have included the over-cladding of the cupola structure with lead (to the gilded roof and section below the windows) and the installation of stainless-steel sheet flashing to the windows. Parapets are decorated with pressed cement urns, though there are several missing. Within the portals, the arched ceiling is constructed of lath and plaster on a timber frame. All steps to entry portals are bluestone.

The basement, extending to the full footprint of the building, is constructed of bluestone walling with a modern concrete floor (Figure 3). The exposed timber floor structure of the ground floor level has diagonal timber bracing between floor joists, though this is sheeted over. Brick piers support the columns of the nave and transepts above. The stepped brick bases to the dome piers have been painted. A concrete lined services tunnel extends beneath the building, aligned to the east-west naves and has a branch extending to the north. This was constructed in the 1980s refurbishment of the building. Due to ground level differences at this level, only the area beneath the southern transept, and western nave are able to be occupied. A small area of subfloor space is located beneath the currently occupied area and the western branch of the services tunnel (Figure 17).

Internally, structural walls to the ground and gallery levels are rendered brickwork, though the brickwork is only paint finished to the interior of the stairwells. There is evidence of historic structural movement to the internal southern brick walls at gallery level.

The gallery structures are all timber framed and lined to their underside with beaded timber lining boards, as is the exposed ceiling. Elaborate roof trusses are constructed of timber and these are exposed along with the ceiling joists. The timber flooring throughout is a modern replacement – with Spotted Gum boards introduced in recent works.

Rainwater goods, gutters and the like, have been periodically replaced, though there remain issues with water ingress into the building, particularly at basement level.

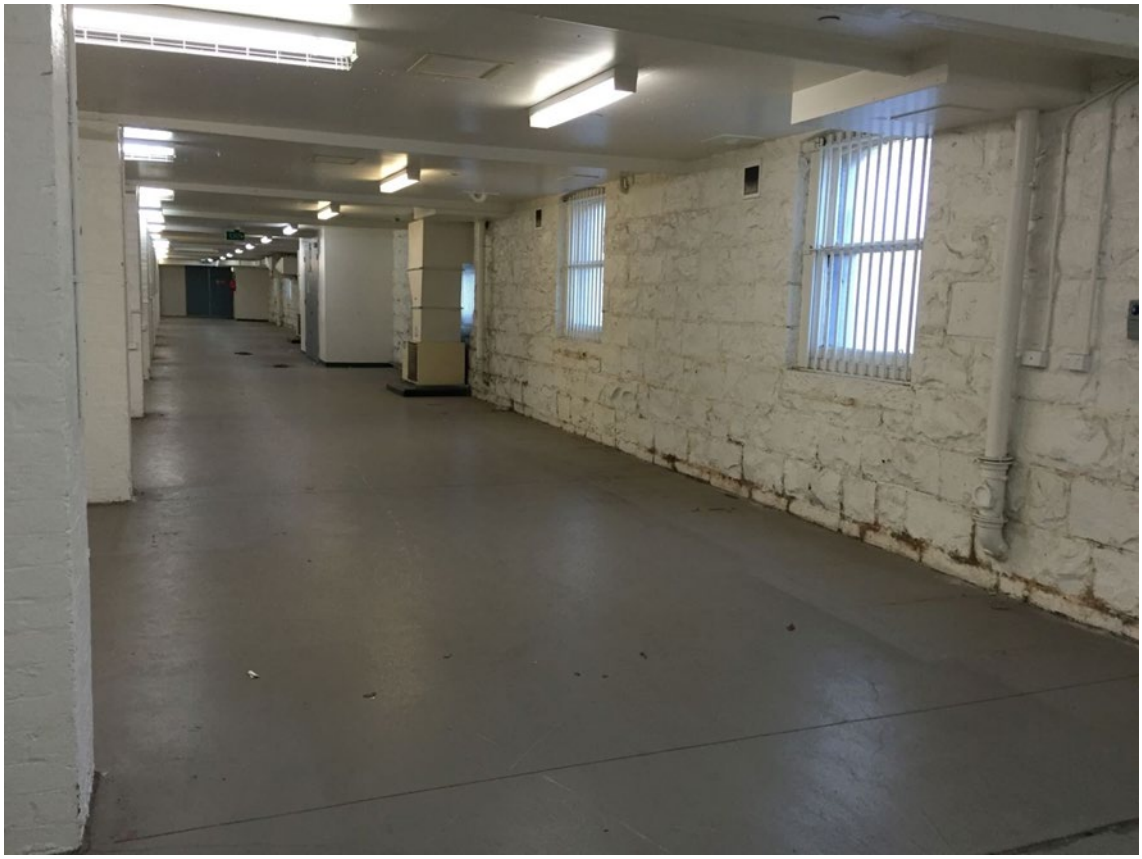


Figure 3 Interior view of basement (c. 2016) prior to recent works, note the painted interior to the bluestone basement walls and modern ceiling

1.3 Exterior

South elevation

The south elevation of the building (Figure 4) was originally conceived by the architects as the principal façade. Of symmetrical composition, the elevation consists of a large and prominent central porch, flanked by the elongated nave wings which culminate at the extremities with a pair of tower-like square pavilions. The central porch is in the form of a traditional triumphal arch motif, whereby a large round-arched opening is flanked by trabeated bays. In this instance, the arch extrudes back into the building to form the reveal to a large portal. The most distinctive element of the portal is the semicircular fanlight, with its peacock-like pattern of radiating ellipses and circles (Figure 5). 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. Externally, the portal arch has a moulded architrave with a keystone in the form of a console, while the spandrels are ornamented with recessed panels.

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 that flank a smaller arched window, which is surrounded by an ornate aedicule (architrave) composed of a moulded and bracketed sill, a second pair of Corinthian pilasters, and a cornice surmounted by a scrolled disc. The uppermost level of each bay projects above the

parapet line to form a small belvedere (at attic level), containing a pair of narrow windows with round arched heads and a continuous archivolt.

Each of the belvederes has a mansard roof, clad in corrugated galvanised steel and surmounted by a flagpole. The elevations of the nave wings, on either side of the central porch, consist of repeating bays which contain the standard window and ornamental detailing mentioned above. Although the bays themselves are identical in detailing, the central bay in each nave wing is further embellished at the parapet level by an additional projecting section of wall, surmounted by a small semi-circular bellcote and finial.

The projecting pavilions, visible in the 1880 photograph of the building (Figure 6) which terminate the south elevation are somewhat squat in proportion. The outer pavilion corners incorporate a half-round detail, extending from ground to attic level, which reads as a partially embedded circular column. The string courses and cornices extend over this detail. At the ground level, the pavilions have the same tripartite window and blind fanlight detail which is repeated throughout the building. At the attic storey, the pavilions have three round-arched windows surmounted by a continuous archivolt moulding. At each side of the attic storey is an unusual vertical element in the form of 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 sheeting and surmounted by cresting to the ridge and a flagpole (Figure 7). The roof cladding is painted with two bands of imitation fish scale slates. Moulded zinc ventilators are positioned on each roof plane.

Figure 4 South elevation, central porch

Figure 5 Fanlight over the main porch entrance in the south elevation, prior to recent restoration works

Figure 6 The west and south building facades in 1880
Source: State Library of Victoria

Figure 7 Detail of the south-east pavilion from the dome promenade deck (under construction)

North transept and elevation

The north facades of the REB are largely identical to the south, with the major compositional difference being the presence of the projecting northern transept, a wider footprint incorporating the additional bay to the towers and different door arrangement to the entry porch (Figure 8). While also incorporating a pair of mansard roofs flanking the entry, these are smaller than those to the south and simpler in their presentation, being painted in a single colour.

Notably, the transept porch is similar to, but considerably smaller and less ornate than the corresponding porch on the south elevation. On the north porch, the parapet belvederes (attic level) are smaller and have only one window rather than a pair; the stairwell bays have plain piers, and the windows lack the highly ornamented aedicule, being treated with a simpler moulded architrave. The fanlight above the doors is constructed of timber and is proportional to the door openings below. As with the other entry porches, the central doors comprise two wide doors made up in four panels whereas the outer doors comprise two narrow leaves. Shorter paired timber doors are located to the east and west reveals for access to the internal stairs.

Externally, the transept east and west elevations differ to those of the east and west naves in that the clerestory level (to the internal galleries) features a band of blind windows. The roof level clerestory provides natural light to the interior, and these arch-headed windows are grouped in pairs. Otherwise, the external presentation of the north facades to the east and west naves is similar to the south and maintains the arrangement of bays, applied decoration and fenestration.

Figure 8 North transept porch and entry portal

Figure 9 View from the west side of the Museum to the north transept and dome of the REB

Figure 10 North elevation, western nave and pavilion (far right)

Figure 11 North elevation, eastern nave

East and west elevations

The east and west sides of the building are almost identical in composition. Like the north and south sides, they are symmetrical, and have the same overall composition, albeit on a reduced scale, of a central porch, flanked by bays and terminated by corner pavilions (Figure 11 and Figure 12).

The east and west porches, like their north and south counterparts, have round-arched portals which form deep reveals to a fanlight and three bays of paired doors. The main difference, however, is that the east and west porches are otherwise considerably smaller in scale and devoid of decoration. Moreover, their form is based on a portico rather than a triumphal arch. In this way, the portal is flanked by base plinths that support two pairs of Corinthian pilasters, surmounted by an entablature and a broad triangular pediment.

The entablature and pediment both have heavy cornices, with prominent dentils and modillions, and the pediment cornice is further surmounted by a raked parapet with a cluster of cast cement urns at the lower end.

On the east and west sides, there are three bays between the corner pavilions and the central porches, which are largely detailed in the same way as the ground floor bays elsewhere on the building. The two bays beside each pavilion are recessed. On the east elevation, they have doors at the ground floor level, while on the west elevation, they have windows. The third bay in each group is located beside the central porch, and projects out so that it is flush with face of the porch, enclosing the internal stairwell. These projecting bays reverse the standard solid/void detail, having blind windows to the ground floor and attic storey, and glazed fanlights instead of vice versa.

Figure 12 West façade of the REB and forecourt

Figure 13 East facade of the REB

The dome

The distinctive dome is visible from all sides of the building. It rises up from an octagonal drum that in turn rises up from a cruciform base at the crossing point of the naves and transepts (Figure 13). A single rectangular window, decorated with an arched architrave and a moulded sill supported on brackets, is located to the inset faces of the base. Around the top of the platform is a solid parapet with a row of cement urns, which forms the enclosure to what was, in 1880, the public viewing area (promenade deck).

Rising up from the viewing platform is the octagonal drum that forms the base of the dome proper. Each of its eight faces is divided into two bays by pilasters, and each of these bays, in turn, contains a pair of narrow round-arched windows with a continuous archivolt. Directly above the windows is a stringcourse and a cornice, surmounted by a solid parapet wall with a row of cement urns which mark the position of the bays on each facet of the drum, above the pilasters. The dome itself rises above the parapet in the form of a domical vault, clad in Welsh slate with a circular dormer vent on each side. The dome is timber-framed and double-shelled and has an internal staircase between the shells which provides access to an octagonal timber cupola at the apex. The cupola has a single round-arched opening on each face, and a miniature gilded domical vault surmounted by an orb and a flagpole (Figure 14). The dome and cupola have been repaired and conserved as part of the Protection and Promotion Project works, which include the construction of a new promenade around the base of the dome at roof

level. The project will return public accessibility to the roof area via a new lift and stairs on the south side of the building.

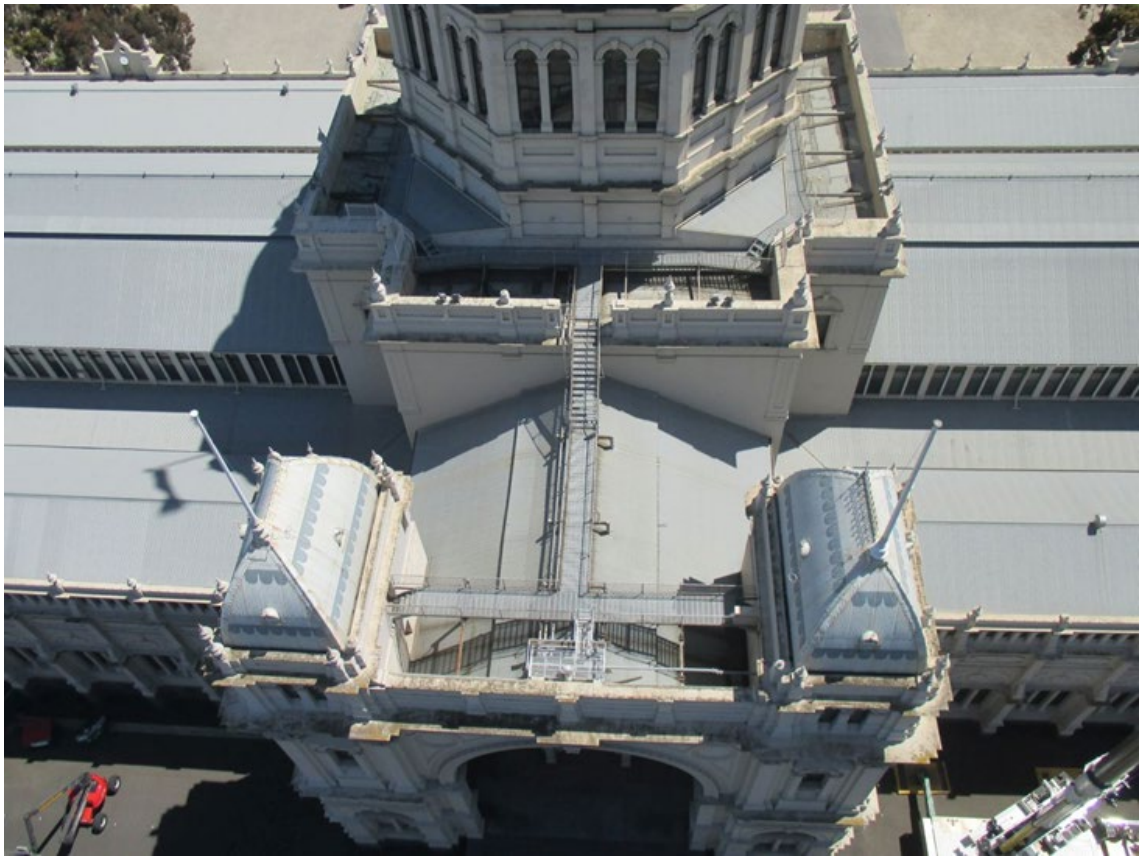


Figure 14 View of the dome base above the southern entry c. 2015, prior to the installation of the promenade deck

Figure 15 The dome and cupola viewed from the south at promenade level; note the dome and cupola repair works are complete and works for construction of the promenade deck are underway

Figure 16 View of the dome from north-east following completion of the recent conservation program

1.4 Interior structure

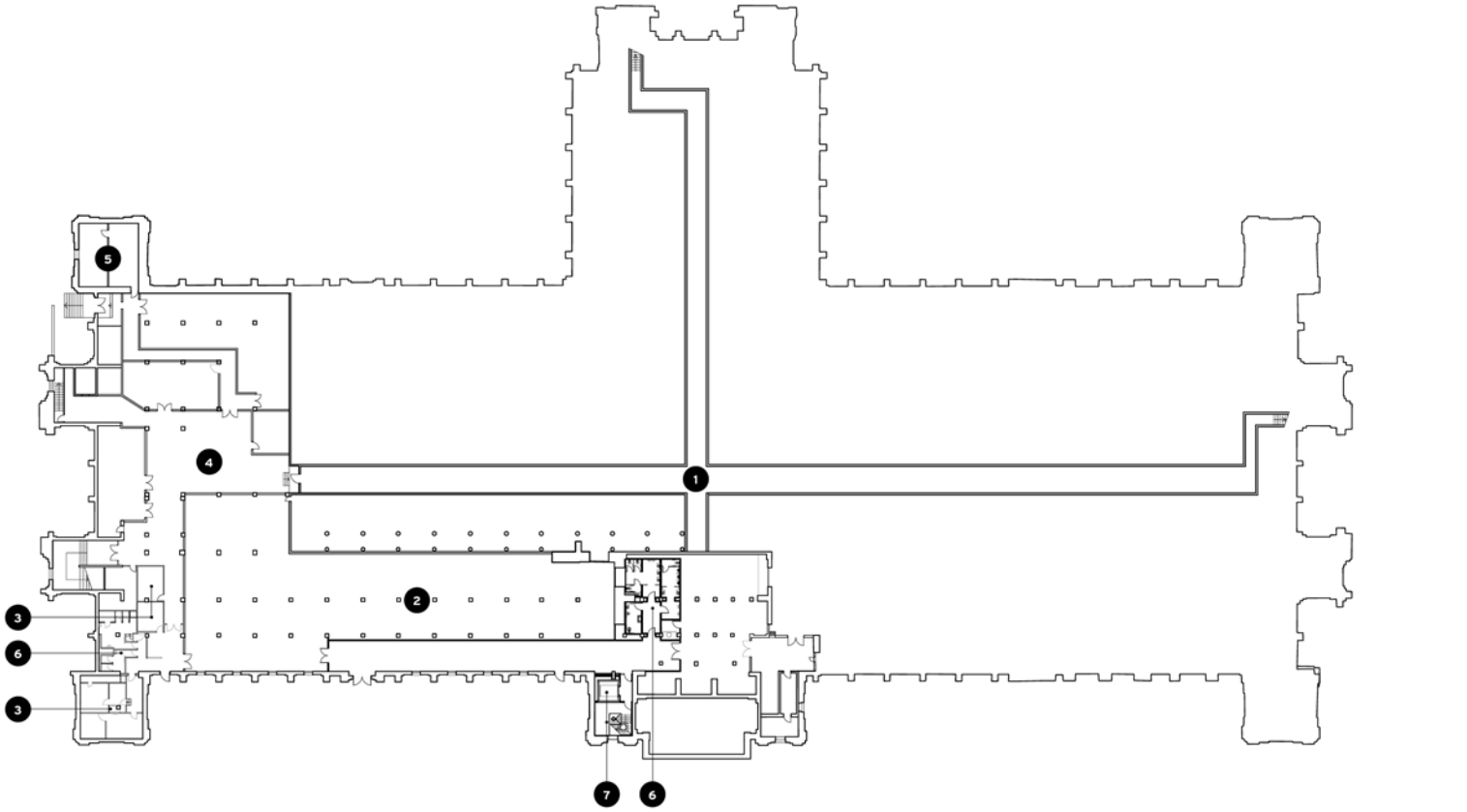
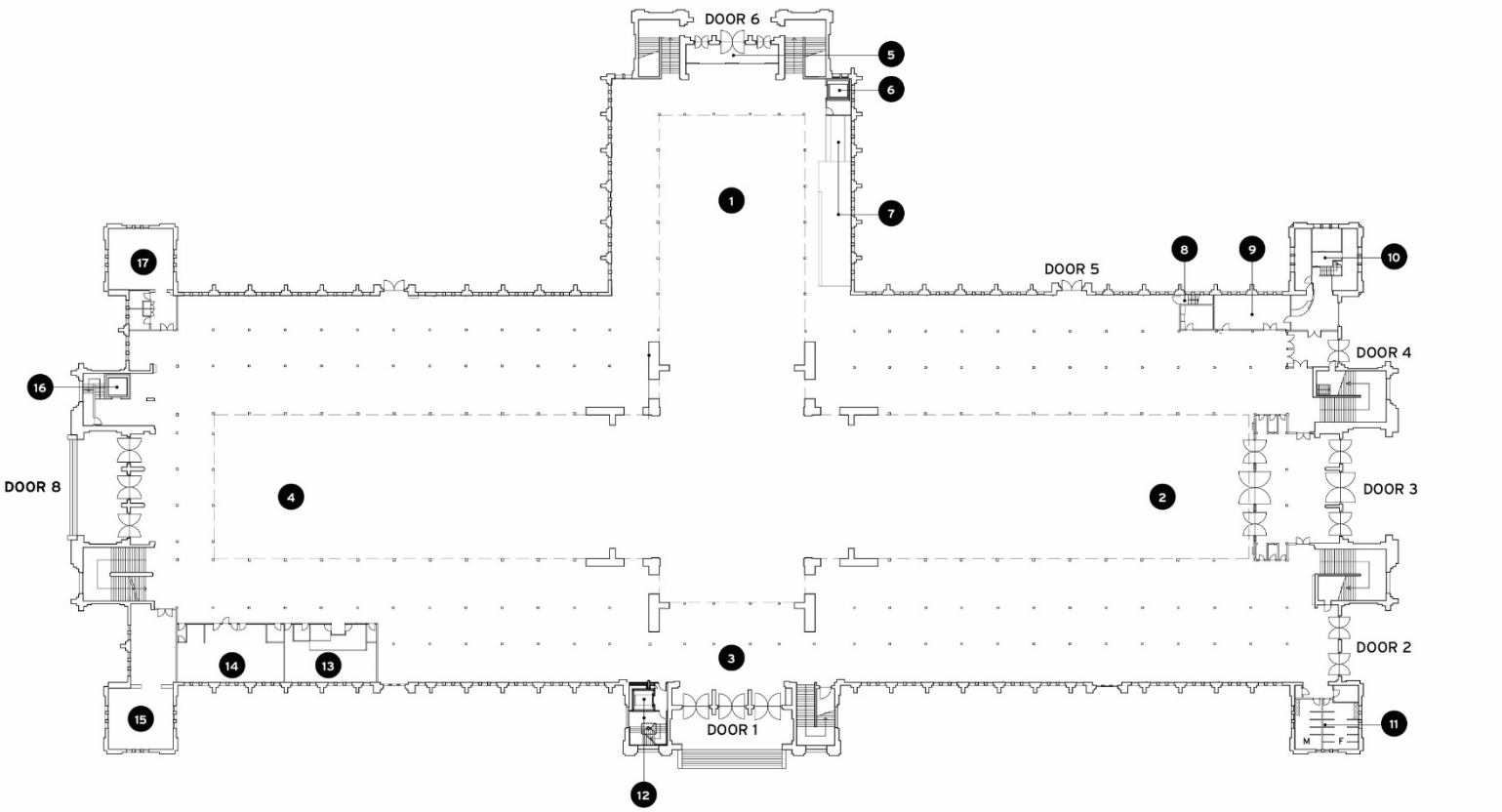


Figure 17 Basement floor plan

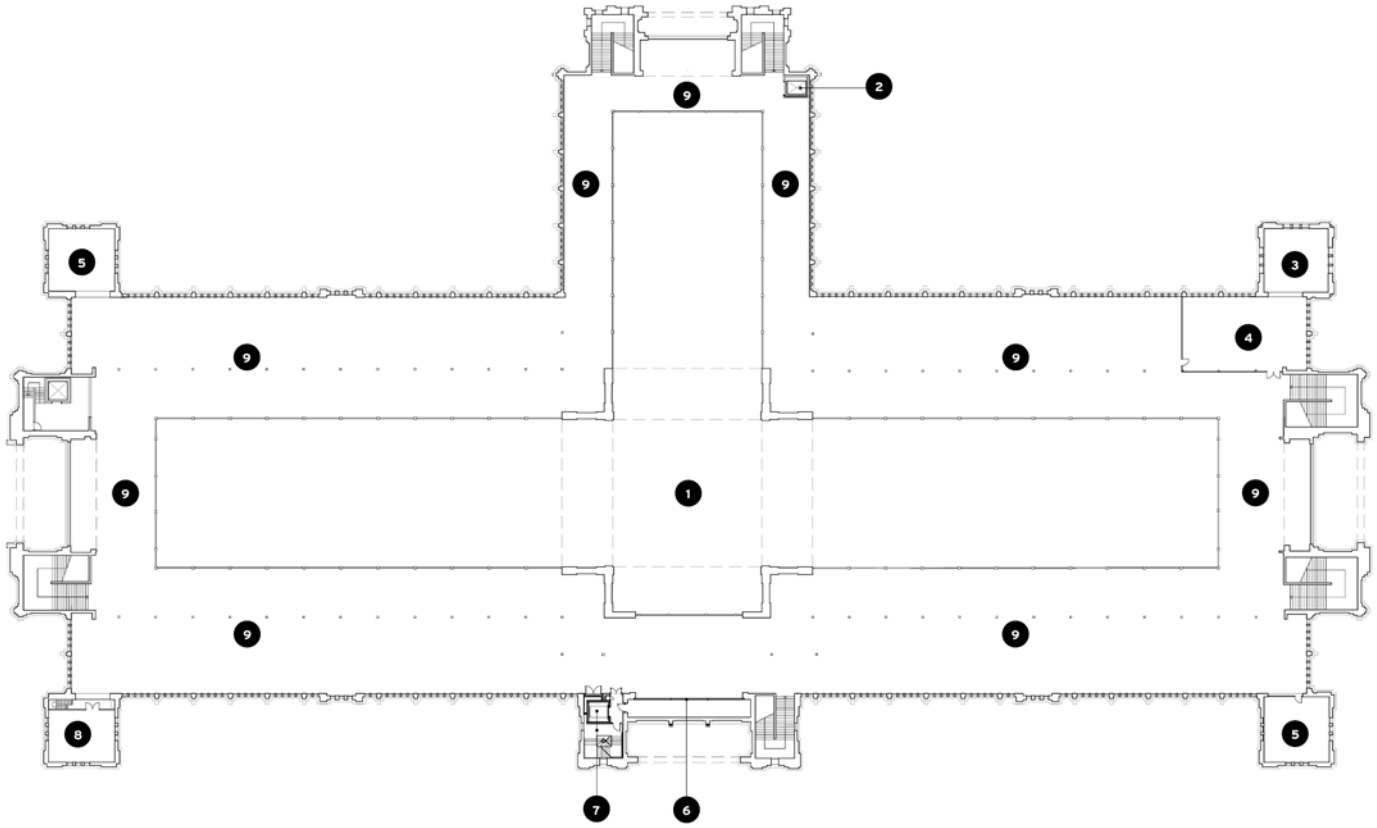


KEY **GROUND FLOOR PLAN**

0 5 10 25 (m)

1 NORTH TRANSEPT
2 EASTERN NAVE
3 SOUTH TRANSEPT
4 WESTERN NAVE
5 AIRLOCK
6 LIFT
7 KIOSK
8 STAIRS
9 OFFICE
10 STAFF ADMIN & MEZZANINE (WCs OVER)
11 TOILET
12 LIFT & STAIR TO DOME PROMENADE
13 FEMALE W.C.
14 MALE W.C.
15 STORE
16 LIFT
17 MEETING ROOM

Figure 18 Ground floor plan



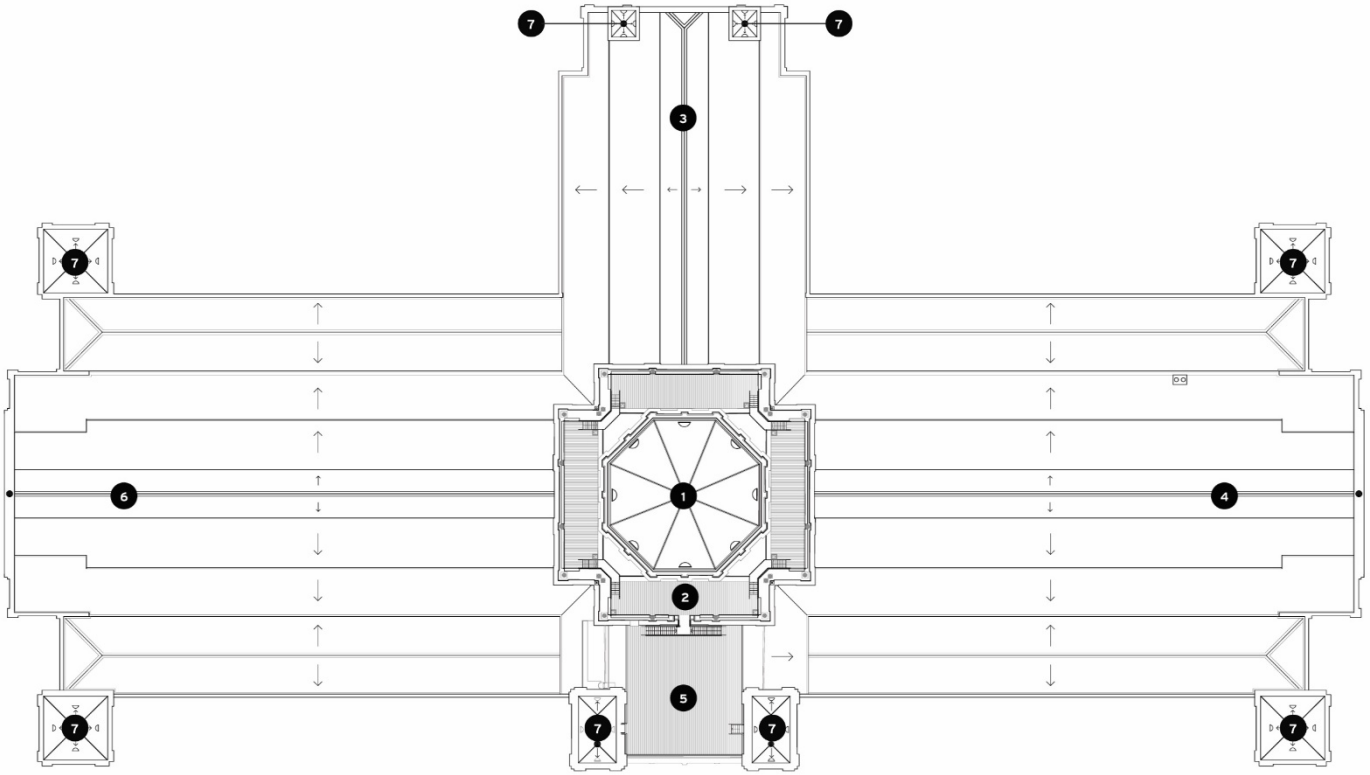
KEY

LEVEL 1 FLOOR PLAN

0 5 10 25 (m)

1	DOME	5	MEETING SPACE	9	GALLERY
2	LIFT	6	GLASS SCREEN		
3	OFFICES	7	LIFT & STAIRS TO DOME PROMENADE		
4	THEATRETTE	8	BOARD ROOM		

Figure 19 Level 1 floor plan



KEY **ROOF PLAN**

0 5 10 25
(m)

1	DOME	5	SOUTH TRANSEPT
2	DOME PROMENADE	6	WESTERN NAVE
3	NORTH TRANSEPT	7	PAVILLIONS
4	EASTERN NAVE		

Figure 20 Roof plan

Naves and transepts

The bulk of the REB consists of a pair of elongated wings, referred to here as the eastern and western naves, and a pair of shorter wings, referred to here as the northern and southern transepts. Collectively, the interior space of the REB is frequently described as the Main Hall. Although these wings vary in length and width, they are largely identical in their 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 a exposed raked ceiling, which is flanked by a pair of lower aisles (Figure 15). These aisles comprise a wide passage at ground level, with a mezzanine gallery over. The height difference between the ceiling of the central space and the ceiling of the aisles is infilled with a continuous clerestory.

The flanking aisles are three bays wide in the eastern and western naves. The rear of the nave galleries originally accommodated four separate exhibition art galleries separated from the front of the balcony, at the middle row of columns, by horizontal timber boarded partitioning. 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. The square grid of the column layout is echoed in the ceiling plan of both the aisles and galleries, which consists of exposed timber beams, forming square panels that are lined with beaded timber lining boards.

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, of a repetitive triangulated design, runs between the timber posts. Directly above the gallery is the main clerestory, which corresponds to the bays formed by the rows of timbers posts. Each clerestory bay contains two pairs of rectangular timber-framed windows, which, in turn, each contain an elongated fixed sash and a smaller hopper sash above. Between the clerestory windows and the ceiling line of the gallery below is a rectangular spandrel lined with horizontal beaded timber boards.

The roof framing of the central nave, which springs from the clerestory, also corresponds to the repetitive bays marked by the timber posts. (Figure 16) 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, which in turn are connected by a horizontal metal tie rod. This creates a roof truss of a distinctive canted profile, which 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, which support a band of secondary rafters. Beyond these rafters is the exposed narrow timber lining boards.

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 to the northern transept is slightly smaller, proportionately, 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. These walkways have matching triangulated timber balustrades, but with moulded timber newel posts, surmounted by orbs, in place of the stop-chamfered timber columns used in the galleries. The southern walkway has been modified by the introduction of a glazed screen as part of the recent dome access works to enable the viewing of the interior of the Main Hall as part of the Dome Experience.

In the southern transept, western nave and eastern nave, the principal entrances to the building are situated immediately below these walkways. Each of these entrances consists of three wide rectangular doorways, each of which, in turn, contain a pair of timber six-panel doors with heavy bolection mouldings, and clear glazing to the uppermost four panels.

Each of the three entry points are flanked by pairs of round-arched openings that provide access to the building's primary stairwells. Each stairwell contains a wide timber-framed dog-leg stairway, with one pair of flights that ascends to the gallery level, and another pair that descends to the basement.

Within the pavilions flanking the entries are stairs extending from the basement (western and south-west stairs) through to the second, third and fourth levels (southern stairs only). Over time, these have variously been replaced, in total or in part. The western stair to the southern transept retained a section of what was thought to be original stair, extending from the basement to the ground floor, with the section extending from second to fourth floor possibly original or at least early fabric. The eastern stair to the southern transept is also original fabric, in the section extending from the first-floor gallery to the fourth floor.[2] While initially thought to be original, the section of stair to the south-west pavilion of the south entry, was identified as later fabric through the works associated with the Protection and Promotion project. With the removal of the south-west stair, to accommodate a new fire stair and lift to access the dome promenade, the well for the hydraulic lift installed for the 1888 Exhibition was uncovered. As part of the project works, the well will be revealed and interpreted. Entrances to the stairs are secured by timber gates. The stairs have been subject to minor compliance works in recent years, including the introduction of new nosings.

Many modern spaces/elements have been introduced within the building to service staff and provide public amenities, access and function spaces. At ground level, these include the kiosk and lift in the east side of the north transept, offices and stairs on the north side of eastern nave, toilets to both the north and south sides of the western nave. A theatrette was introduced to the north side of the eastern nave at gallery level in the 2000s.

Art galleries

At the rear of the balconies were four separate art galleries which were used to display fine art at the two major nineteenth century exhibitions. Their location is indicated today by the middle row of columns. Between each column was timber partitioning, the only surviving remnant being that section which now encloses the theatrette in the north-east corner. Each gallery had its own decorative scheme which, based on photographic evidence, was relatively plain as it was intended to be a neutral backdrop for paintings.

2 Lovell Chen, Additional Investigation Royal Exhibition Building: Protection and Promotion Project, May 2017 pp. 11-17.

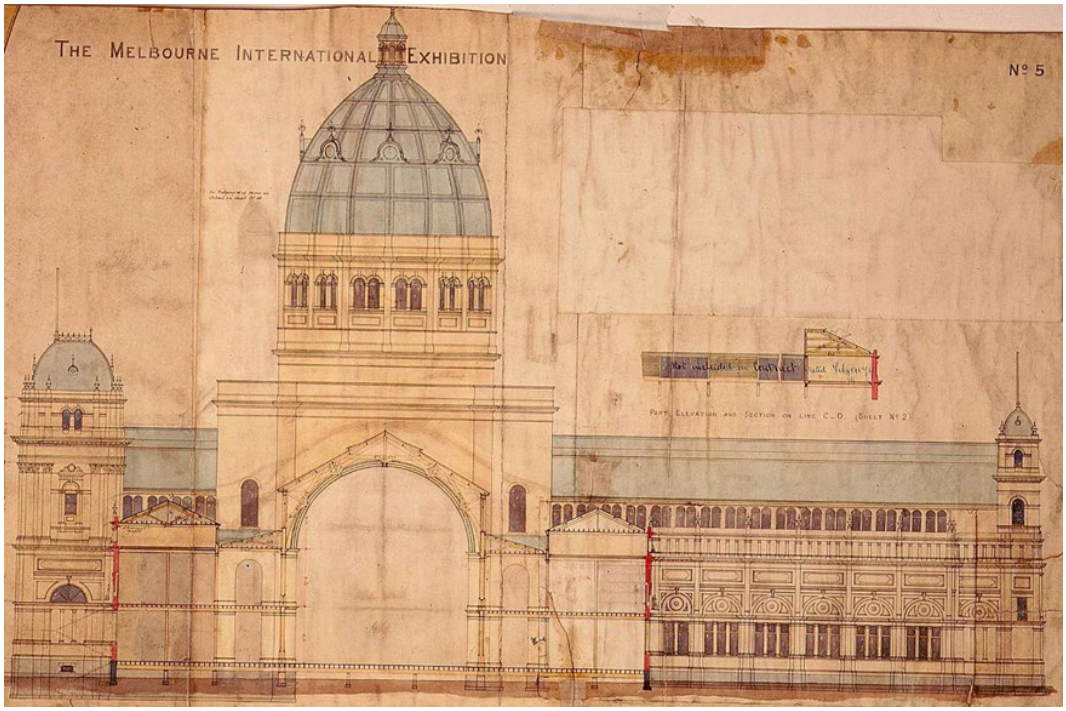


Figure 21 Transverse section through the nave, showing aisles and gallery, 1879
Source: Bates Smart and McCutcheon archives

Figure 22 View to the southern side of the east transept; note the timber structural system and the upper clerestory

Figure 23 View of the interior of the north transept; the kiosk is at right

Figure 24 View of the underside of the ceiling and roof structure

Dome crossing

The area at the intersection of the nave and transepts, directly under the dome has a cruciform plan (as per the drum base above). The narrow sections of wall rise over three levels, which correspond to the ground level, the gallery level, and the nave clerestory level. At the ground level, the wall is penetrated by a segmental arched opening, flanked by wide piers with moulded capitals and rectangular moulded panels. The narrow piece of wall between the opening and the pier has a low dado line, with a secondary set of moulded rectangular panels above.

A similar pier and cornice detail is repeated at the gallery level, which has a blind round arch instead of a segmental arched doorway. This blind arch, which contains a painted depiction of a female figure, is flanked by a series of moulded panels of various shapes. The piers at this level form the springing points for a pair of large round arches which span the wide openings to the naves and transepts. Between each pair of arches, the ceiling is barrel-vaulted, and decorated with a series of painted panels. The outer arch in each pair of arches is lower than the inner one, creating a crescent-shaped lunette in the wall space between, with figure paintings/murals (Figure 19).

Above the arches are a second set of lunettes, which intersect with four pendentives (Figure 20) to create an octagonal plan from which rises the drum of the dome. The base of the drum has a series of decorative friezes. The lowermost one, ornamented with a repetitive Greek Key motif, is separated from the one above by a moulded stringcourse. This frieze, which is ornamented with a painted band of garlands, is surmounted by a heavy cornice supported on modillons.

Directly above these ornamented friezes, each of the eight sides of the dome drum has an elongated moulded rectangular panel each of which is slightly different in length. Each of these is infilled with stencilled decoration, and every second panel also contains a gilded Latin inscription. Above these panels, each side of the drum contains two pairs of narrow windows separated by narrow piers with moulded capitals. The windows have round arched heads and keystones, and a continuous moulded archivolt that connects each pair. Above the windows is a second frieze with a Greek Key pattern, surmounted by yet another cornice. From this point, the eight sides of the timber board lined dome, containing ventilators and an access hatch to the inner dome, converge to a point at the apex, which is marked by a downward projecting gilded orb.

Pavilions

The pavilion interiors are intact in terms of original structure although they have variously been altered including to accommodate a variety of administration and operational needs. In the basement, the north-west pavilion contains services equipment (fire pump and switchboard), with the south-west containing offices. The south-west pavilion at the south entry has been modified internally to introduce a modern lift and stair to access the dome promenade. At ground level, the north-west pavilion contains the former Trustees board room and anteroom (dating from the 1930s). Buildings administration offices have been introduced to the north-east pavilion, with amenities in the mezzanine above this space. The south-east pavilion has public toilets on the ground floor with the gallery level of this pavilion has been fitted out with a small meeting/seminar room and toilets. The south-west is used for storage at ground level and the board room at the upper level.

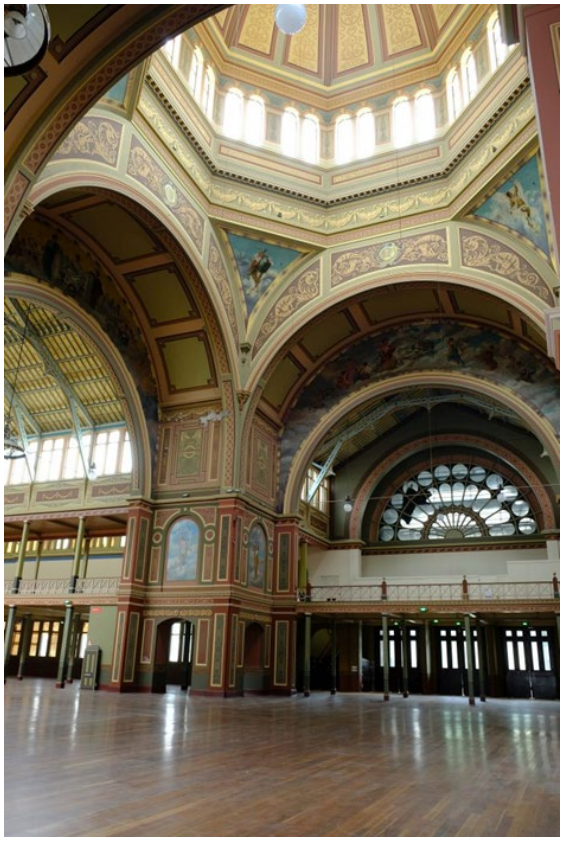


Figure 25 The underside of the dome looking to the south-east showing the arrangement of the structure and applied decoration

Figure 26 Detail of mural to the south-western pendentive

2.0 EXHIBITION FORECOURTS

At its opening in 1880, the REB was established with formal forecourt areas to its immediate east, west and south, and a sprawling complex of temporary structures to its north. The forecourts are an essential component of the 'palace-garden' composition of the building within the landscape of Carlton Gardens, as grand spaces of arrival and departure within the more intimately scaled parkland. These also serve as key infrastructure not only for crowd management but also for services and exhibitor staging, and for the foot and bicycle traffic passing through the Gardens on its way between Fitzroy and Carlton. Restoration of the east, west and south forecourt areas, which were heavily altered to the functional requirements of the early/mid- twentieth century, has been ongoing since the 1990s.

To the north of the REB, various permanent annexes and attractions replaced the temporary structures put in place for each exhibition. These were subsequently removed prior to the development of the Melbourne Museum (opened in 2000 and completed in 2001) and the accompanying Museum forecourt, a highly formal space designed to complement and interface the neo-classical presentation of the REB with the broadly symmetrical but highly articulated sculptural mass of the new museum.

Figure 27 1945 aerial photograph of the Exhibition Reserve showing West, South and East Forecourts, including the west and east circles
Source: Airspy, University of Melbourne Archives Image Collection

2.1 East forecourt (French Circle)

The REB's east forecourt to Nicholson Street has also been known as the 'French Circle', after the French Fountain installed for the 1880 Exhibition. It consists of a central circular garden area set within a drive and a broad turning circle (Figure 22). The turning circle has a circular form to the south and south-east, and squared off areas of hardstand to the north and around the east end of the REB. The east forecourt is bounded to the north by the east end of the museum forecourt, including modern decorative precast kerbs, raised areas of lawn and garden bed, the museum forecourt's double row of gums, and the collection of salvaged building details known as 'Colonial Square'.

Having been repeatedly remade as part of various twentieth century uses of the east side of the Exhibition Reserve, the east forecourt's central garden was subsequently restored to a plan form similar to that depicted in original exhibition plans and photography, including areas of deep ornamental border and trimmed hedge, divided by lawn pathways. Sculptures and other embellishments that adorned the garden and turning circle during the 1880 Exhibition (Figure 23) are not present. Believed originally to have had a gravel surface, the East forecourt's drive and hardstand have been cement or asphalt paved since at least the Second World War.

Originally having had cast iron entry gates similar to those which have been reconstructed on the west forecourt (C.2.2), the east forecourt gateway had been replaced by the 1920s with a short lived gateway arch feature. It is currently denoted by a modest bluestone gateway feature consisting of a variety of recycled bluestone elements, and topped with reproduction (electric) gas light globes. This feature is a twentieth century interpretation of earlier material forms which are unrelated to the preparation of the forecourt (and the entirety of Carlton Gardens) for the 1880-1888 Exhibition, and is an incongruous element of low quality which contrasts markedly with the original 1880 bluestone fence plinth extant around most of the Carlton Gardens perimeter.

The serpentine perimeter path from the South Garden is interrupted at the forecourt's drive from Nicholson Street. The area to the north of the drive is occupied by a rectangular area of lawn and the south-east entry ramp to the museum's underground car park; to the inside of this area and not aligned with the serpentine path, straight walkways lead north to the museum forecourt (eventually connecting to the serpentine path in the North Garden).

Specimen Trees to the south and east borders of the East forecourt are twentieth century plantings consistent with the treatment of the Carlton Gardens during the Exhibition Period. These include a Moreton Bay Fig and two specimens of English Elm, as well as younger plantings of Magnolia and Melia. An elderly specimen of Dutch Elm to the north of the entry drive from Nicholson Street, perhaps a component of the 1880 boundary specimens, was removed in 2017 (a replacement has been planted).

The Westgarth Fountain was reinstalled in the 1990s on the East forecourt's south-east border, between the serpentine path and the frontage to Nicholson Street. As detailed below, during the 1880 / 1888 Exhibitions this fountain was located on the porch to the building's eastern nave.

Figure 28 View to the East forecourt from Nicholson Street

Figure 29 View of the eastern entrance, 1880
Source: Picture Collection, State Library of Victoria

French Fountain

The French Fountain stands in the centre of the East Forecourt. This fountain dates from the 1880 Exhibition and was originally installed in the ferneries (for both exhibitions). This fountain, which is illustrated at Figure 24, was relocated to the East forecourt and refurbished in the early 1900s and was considered to be 'a much more elegant model' than the original 1880 fountain in this location.[3] Elizabeth Willis describes the current French Fountain as follows:

> Three putti, winged children with dolphins on their heads, surround an urn which supports giant clam shells. There is an elegant acanthus leaf column that demonstrates the skill of nineteenth century craftsmen in the use of bronze for ornamentation.[4]

The cast iron fountain is set atop of a brick pedestal finished with cement rendered, which is situated in the centre of a round, cement rendered basin. The profile of the pedestal has been modified over time, making for a much less elaborate form of this element.[5] The basin is constructed of masonry, finished with a render skim coat detailed with regular joints to give the impression of large stone sections. It is partly recessed into the ground.[6]

The fountain has undergone a series of restorations, including repainting of the fountain and renewal of lighting and pump systems in the early 2000s. A significant tranche of conservation and repair works were undertaken in 2016 which included the reconstruction of the cast iron urn and finial (to the top of the fountain) and repainting of the fountain with a new paint system in a bronze finish. The rendered pedestal was cleaned, and a new render wash coat applied to it along with the top and face of the basin and the basin interior repainted (Figure 25). Lighting was relocated to enhance the appreciation of the fountain.[7]

3 Swanson, op. cit., p. 61.

4 Willis, op.cit., p. 11.

5 Correspondence to Heritage Victoria regarding works to the French Fountain, prepared by Lovell Chen, 30 September 2015 and endorsed under P23613, 9 October 2015.

6 Royal Exhibition Reserve East Forecourt Upgrade Scoping Report, prepared for Museum Victoria by Lovell Chen, 2010, p. 11.

7 Correspondence to Heritage Victoria regarding works to the French Fountain, prepared by Lovell Chen, 30 September 2015 and endorsed under P23613, 9 October 2015.

Figure 30 View of the fernery, containing the fountain later known as the French Fountain
Source: State Library of Victoria Picture Collection

Figure 31 View of the French Fountain in its garden setting within the East Forecourt

Westgarth Fountain

The history of the Westgarth Fountain (Figure 26), which was installed for the 1888 Exhibition, is addressed in Appendix A1. It is reputedly constructed by Alexander McDonald & Co.[8] It originally occupied a prominent position in front of the porch to the eastern nave. After having been removed from the site in the mid-century, it was restored and reinstated to a position close to Nicholson Street in the 1993.[9]

The fountain is constructed of Aberdeen pink granite and features cast bronze drinking spouts, in the form of an emu head, a pair of kangaroos and a cast lamp standard with an orb light fitting. The plinth takes the form of a shallow piece of stone at its base, in a quatrefoil shape, which is then repeated in a thicker slab a stone forming a step to the monument plinth and a large stone bowl to its west side. The plinth incorporates columns with plain capitals, and bowls to the north and south sides, above which are the emu head spouts set into the central section of the monument. A plaque is located on the east side of the plinth. A pair of embracing kangaroos surmounts the monument and these in turn support the lamp fitting. The area around the fountain is paved with bluestone flags and is it set within a broader lawn area adjacent to the Moreton Bay Fig and seating area.

The fountain was recently subject to conservation works which included the reinstatement of an original bronze emu head spout and the installation of a replica.[10]

Figure 32 Westgarth drinking fountain viewed from the east (left) and north-west (right); note the bowl to the west side of the fountain

8 http://www.emelbourne.net.au/biogs/EM02027b.htm, accessed 3 March 2020.

9 http://www.emelbourne.net.au/biogs/EM02027b.htm, accessed 3 March 2020.

10 Heritage Victoria VHR H1501 Royal Exhibition Building and Carlton Gardens, All permit Events report, 16 December 2019.

Honourable John Woods Monument

The Honourable John Woods Monument was erected at the south-east corner of the REB (Figure 27), at the edge of the eastern forecourt, in 1881.[11]

The monument is understood to consist of a large unit of Heatherlie sandstone, quarried from the Heatherlie Quarry below Mt Difficult in the Grampian Ranges (Gariwerd), west of Stawell, mounted as a pillar on a slab plinth. The Heatherlie Quarry operated from c. 1870s to the 1930s, and did supply dimension stone for use in the Parliament House as well as other prominent Melbourne buildings.

A bronze plaque was added to the monument in 1979 by the Exhibition Trustees. The plaque suggests that the Hon. John Woods, MP for Stawell (1877-1892), erected the monument in protest of the use of stone from New South Wales in the construction of Parliament House. However, a preliminary review of newspaper cover from 1880-1881 suggests that the stone formed a part of a more complicated series of boasts and controversies between quarrymen and their supporters, stemming from the exhibition of Tasmanian stone at the 1880 Exhibition and subsequent jockeying to determine what stone should be used in the Parliament House at Melbourne.

Several test blocks appear to have been mounted at the Exhibition in 1880, including stone not only from the Heatherlie Quarry at Mount Difficult but also from a quarry at Mt. Abrupt in the south Grampians (represented by agents at Hamilton, Victoria). The John Woods stone would appear to be one of a number of such stones prepared and mounted at the Exhibition during these exchanges, with the plaque added to the monument in 1979 capturing a much more simplified and potentially inaccurate construction of the history of the monument.

The form of the plinth, which consists of a raised slab positioned on exposed footings, suggests that it has previously been relocated within this area, perhaps to facilitate installation of the current asphalt apron. The footings include large shims that may also be suggestive that the monument has been relocated in the past.

11 Elizabeth Willis. *The REB: A Guide*¸ p. 11.

Figure 33 Honourable John Woods Monument to the south-east corner of the REB, seen during façade restoration works in 2020

2.2 West forecourt (German Circle)

The west forecourt to the REB at Rathdowne Street (Figure 29) was reconstructed in 2010-2011, restoring the circular form and general presentation of the original 1880 garden forecourt and removing the exhibitor car park (Figure 28) which had been present in this location since 1956. The west forecourt had previously been removed for the 1888 Exhibition (when this area was occupied by temporary structure housing an 'Armament Court' and the Great Britain exhibit area), and then restored following the conclusion of the second exhibition.

Following the 2010-11 reconstruction, the forecourt now consists of an asphalt paved entry drive and turning circle, with a circular central parterre garden, planted borders to the north and south and foundation beds to the foot of the REB's west porch. It is bordered to the north by the Museum reserve's double row of gums, and on the south by the main east-west drive to the front of the REB.

Three trees likely to belong to the 1880 plantings remain along the forecourt's south border – a large Moreton Bay Fig (*Ficus macrophylla*) and specimens of Bunya Bunya Pine (*Araucaria bidwillii*) and Hoop Pine (*Araucaria cunninghamii*). A very mature specimen of English Elm is also present in the south-west corner of the West forecourt; this tree has also previously been identified as having potentially been an 1880 planting.

The restoration project installed a concrete and masonry plinth in the centre of the circular garden, which may support a future kiosk interpretation. The original kiosk representing Germany in the 1880

Exhibition gave the west forecourt its alternative name (the German Circle). Remanufactured pedestal urns were also installed as gateway elements within the borders.

A reconstruction of the c. 1880 cast iron egress gates, including short sections of iron palisade fence, was installed at the Rathdowne Street edge of the forecourt as part of the 2010-2011 works. The reconstruction was based on the remaining gate and pillars adjoining the front garden of the Curator's Lodge in the Gardens' north-west corner. The original gates were believed to have been removed in the 1920s with the majority of the Carlton Gardens perimeter fence. Removable bollards allow access to the circular asphalt drive for service vehicles and exhibitor load-in/load-out.

As part of the works, the serpentine perimeter path was reinstated to the west of the forecourt circle, and new specimen trees (including varieties of Elm, Oak, *Araucaria* and *Brachychiton*) were installed reproducing the loose form typical of the specimen plantings that define the Carlton Gardens boundaries.

Figure 34 West forecourt, 1993
Source: Lovell Chen archive

Figure 35 The restored west forecourt in 2019

2.3 South forecourt

The south forecourt is the central ornamental threshold, promenade and ceremonial entry to the REB. The forecourt is centred upon the intersection of the east-west promenades with the *Grand Allée* which ascends the South Garden from Victoria Parade. At their junction, a third garden circle (the south circle) presents the Hochgürtel Fountain. The south forecourt extends beyond the edge of the Exhibition Reserve—the major system of parterre plantings and the central circle with Hochgürtel Fountain are key ornamental elements of the forecourt located in the area of the South Garden managed by City of Melbourne but discussed here.

Graded as a low benched terrace above the South Garden, the forecourt is a pedestrian space of high ambition, with highly detailed plantings and views to the park landscape beyond. Extending across the entire width of the site from Nicholson Street to Rathdowne Street, the forecourt also offers an extended space from which the scale and detail of the Exhibition Building can be perceived and experienced.[12]

Within the Exhibition Reserve, the south drive is a direct east-west carriageway running to the immediate front of the building between the flanking public streets. The Exhibition Reserve extends to

12 Refer to similar comment in Meredith Gould, 2000, p. 38.

the south side of the drive, beyond which the lower promenade (Melia) path, garden features and central circular garden and Hochgürtel Fountain are managed by the City of Melbourne.

The main east-west drive runs along the south façade of the building. It is presently an asphalt carriageway variously marked out with parking bays and used for that purpose in addition to accessing the site. The margin between the carriageway and the building was formerly grassed (this was the treatment during the 1888 exhibition and subsequently remained), and is presently paved. Below the drive, flanking parterres to the Melia Avenue have been restored to designs consistent with their 1880s treatment.

Elaborate cast iron standard lights, each with three orbs, illuminated the upper promenade, the Grand Allée, and the building entries (including both the central entrance and those at the east and west forecourts).

The provision of ornamental flowering beds to the southern façade of the Exhibition Building was an integral feature of the Reed and Barnes 1880 plan for the Carlton Gardens. Intended to be viewed to best advantage from the observation deck on the outside of the dome, geometric schemes delineated by patterns of brightly coloured flowering and foliage plants were a perfect landscape foil to the grand architectural expression of the Exhibition Building. When viewed from the observatory deck they were described as 'circles and curves, rays and triangles, set in a field of green'. The plantings have previously been assessed as being typical of late nineteenth century mixed bedding schemes, and were documented in newspaper reports. The parterre scheme was not symmetrical; the geometric planting patterns extending north and south of the lower promenade to the west of the fountain, but only to the north of the promenade to the east, because of the presence of the East Lake.

Large shrubberies also formed a part of the south forecourt in its original treatment, particularly around the south circle and in the vicinity of the east lake (to its original, larger form), as well as serving to bookend the various parterre sections. As with other original shrubberies, changing maintenance regimes and plant growth have led to the de-emphasis of these features over time, with selected tree specimens retained in preference to the original shrubbery concept or current shrubbery beds reinstated with a more sustainable palette of plantings.

Figure 36 View of the south forecourt during the ceremonial opening 1880
Source: State Library of Victoria

Figure 37 View from the lower promenade across the parterres to the REB during works to the building in 2019

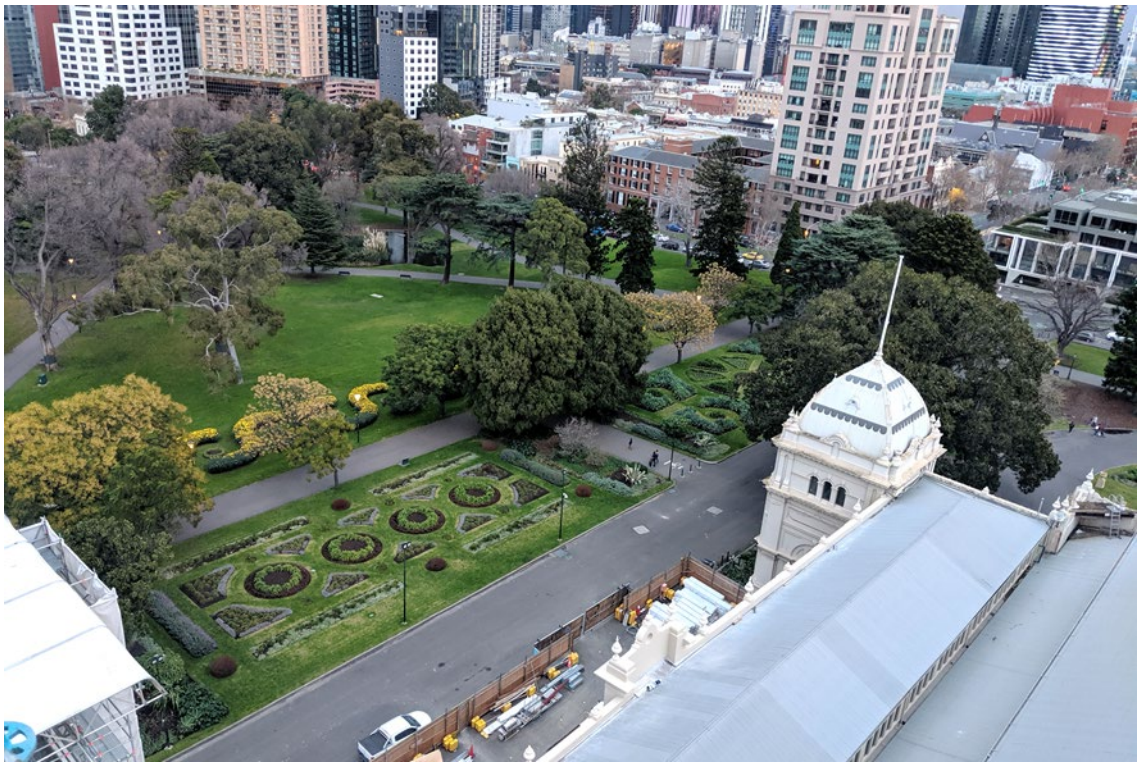


Figure 38 View of the South forecourt, including parterre beds and the Melia Avenue of the lower promenade, from the REB dome

Upper promenade (South Drive carriageway) and building margin

The broad terrace running parallel to the REB was the principal pedestrian promenade area during the Exhibitions. A wide carriageway or open plaza in its original manifestation, the upper promenade was likely to have originally been surfaced with gravel although both this drive and the east and west circles appear to have been cemented before 1910. The roughly 12 metre deep margin to the building was subject to various treatments: it is known to have been grassed for the 1888 exhibition, with various kiosks within it; more recently it has been paved to match the promenade.

Several features also defined the broad terrace in the 1880 and 1888 International Exhibitions, including giant flagpoles with an upper vertical banner and lower angled flags located along the south side. Very large decorative urns (around the height of a person) and cast iron light standards marked essential points in the pathway and/or the *parterre* system. These were removed, possibly around the time of the Second World War.

For the 1888 exhibition the south margin hosted a number of small pavilions and kiosks, including the 'German Lager Beer Kiosk' (Figure 33), a Greenhouse and an 'Areated Water Exhibit' (presumably a misspelling of 'aerated'). In the case of the beer garden, this was constructed on a timber platform. Other features were installed on the upper promenade itself, most notably a large gold-painted obelisk, representing 'in bulk of the total quantity of gold raised in the Australasian colonies.'[13]

The south edge of the upper promenade forms the boundary of the Exhibition Reserve as it exists and is managed today.

Figure 39 German beer garden, 1888 Exhibition
Source: State Library of Victoria Picture Collection

13 *Official Record of the Centennial International Exhibition, Melbourne, 1888-1889, Sands & McDougall, 1890*, pp. 134, 147-148, 211-212.

Lower promenade (Melia avenue) and parterre gardens

The lower promenade adopts a more pedestrian scale than the broad carriageway the runs parallel to it in front of the Exhibition Building. It is flanked by parterre beds and an avenue of Melia (*Melia azedarach*) trees, and originally had a granular surface.

This area (along with the South Circle and Hochgürtel Fountain) is managed today by the City of Melbourne as an element of the South Garden.

Melia avenue

The widely spaced Melia rows (*Melia azedarach*, see Figure 34) were originally established in the 1879-1880 Sangster plantings. Dunstan stated that 'Melias lined the path parallel with the promenade, their main function being to grow rapidly - though never high enough to interrupt the view – and to provide shade.' Early photography from the Exhibition Building roof shows that the trees were aligned to the corners and midpoints of each parterre bed, trees on the west half of the promenade no longer have this alignment and it is unclear if this stems from the trees or the parterre beds having later been replaced in an off-set position. Recent replacement Melias installed on the east half of the promenade are aligned correctly with the adjacent parterre.

As alluded to above, many of the Melia trees have been replaced in the past or recently, and the age of the older specimens in the avenue is unknown; despite ongoing replacement the form and intent of this planting feature remains effective.

Parterre beds

A continuous set of geometric *parterre* planting beds (Figure 35) run along the forecourt between the two promenades, interrupted only by the central circular garden and the Hochgürtel Fountain. These beds are formed into several designs, including 'wagon wheel' and 'bishop mitre' forms.

An additional parterre design is located separately from this band, south of the lower promenade to the west of the central circle (Figure 36). This parterre bed was restored in c. 2008 to the design shown on the 1880 and 1888 exhibition plans, a circular scroll motif originally planted with roses in 1880 and now executed in trimmed daisy bushes. This end of the promenade also served as the principal pedestrian entry from Rathdowne Street to the 1880 Exhibition site, and originally had a set of cast iron pedestrian and carriage gates.

The elaborate patterns of the parterre beds could be appreciated from both the slight elevation presented by the terraced promenades at ground-level, and from the rooftop promenade adjoining the Exhibition dome (presently being restored for renewed public roof access). At the same time, the low vertical scale of the parterres provided an broad and even area of open space in front of the building, ensuring an unobstructed view of the impressive scale of the building when viewed from the south.

At the east end, the promenade is bordered to the south by the East Lake. During the exhibition period, the lake edge here was closer to the path and more rectilinear in form; the lake was later reworked to a smaller footprint and a more naturalistic design. Like the west end at Nicholson Street, the east terminus of the promenade was the principal pedestrian entry from Nicholson Street to the Exhibition site.

Figure 40 View within the Melia Avenue on the lower promenade, looking east towards the Hochgürtel Fountain

Figure 41 View of the parterre beds from Nicholson Street entrance of the lower promenade

Figure 42 The reconstructed circular scroll parterre

South Circle and Hochgürtel Fountain

Set in a broad circular bed, the fountain terminates the *Grand Allée* (refer C.4.1) and marks the ceremonial entry to the site of the Exhibition. The fountain was named after Mr Josef Hochgürtel of Cologne, Germany who won the design competition[14] though is also known as the Exhibition Fountain.[15]

The fountain, comprising four basins, is set within a larger pool at the centre of the southern circle (Figure 37). It depicts three large-scale figures, half man-half-fish, supporting the first elevated basin, which in turn supports four dancing boys surrounding a pedestal for the second elevated basin, the dancing figures are symbolic and represent Commerce, Industry, Science and Art.[16] Above this, the pedestal is detailed with flowers and bird indigenous to Victoria. A further ledge is topped by a boy holding a basket of fishes on his head (Figure 38).[17] The fountain is somewhat whimsical in the elements that it represents. It was described in the *Australian Sketcher* as being thirty-four feet high,

14 D Dunstan. Op cit. p 91.

15 http://citycollection.melbourne.vic.gov.au/exhibition-fountain/ accessed 19 December, 2019.

16 http://citycollection.melbourne.vic.gov.au/exhibition-fountain/ accessed 19 December, 2019.

17 http://citycollection.melbourne.vic.gov.au/exhibition-fountain/ accessed 19 December, 2019.

rising out of a basin sixty feet in diameter and constructed of 'the best Portland cement on a strong framework of stone and iron'.[18]

While the fountain initially faced critical derision from some sources, notably the Melbourne *Argus*, there was a wider recognition that the fountain harnessed the romance of water for the benefit of the community, and specifically reminded visitors of 'the power and grandeur of Melbourne's great water supply, the Yan Yean'.[19]

Figure 43 Hochgürtel Fountain and South Circle viewed from the REB roof deck

18 The Australasian Sketcher, 5 June 1880, p. 127.

19 Dunstan, ibid., p. 91.

Figure 44 The Hochgürtel Fountain viewed from the west

3.0 MELBOURNE MUSEUM

3.1 Museum building

The Melbourne Museum building is located to the north of the REB, with the Museum Plaza sited between the two structures. It is a three-storey above ground structure, with back-of-house facilities and substantial underground space including a two-level car park. It accommodates approximately 16,000 square metres of public space and 10,000 square metres of staff and collections storage areas (Figure 39-Figure 41). The building was completed in 2001, and subsequently received awards at both the state and national awards from the Australian Institute of Architects in 2001.

Overall, the Museum is constructed within an externally expressed grid-like frame, defining the formal architectural strategy where individual built elements are assembled and held within the grid (Figure 42). This allows for the inclusion of larger volumes, such as the staff offices and main circulation in the large east-west volume, the colourful 'Rubik's cube'-like children's museum and theatre, and the creation of smaller interstitial and courtyard spaces. The underpinning design strategy was for a 'campus' arrangement described as follows by design architects Denton Corker Marshall (DCM):

> The museum plan uses a campus mode; an arrangement of varied elements grouped together beneath a formal volumetric framework that constitutes a reference to the formality of the site…..
>
> The enveloping grid framework is a significant element if the design. Its formal qualities allow the complex and varied elements with the 'campus' to read as individual components; separate elements, or [sic] example, the research centre, the Imax theatre, or the Aboriginal centre, having greater individuality than would be possible or appropriate without the ordering frame.[20]

In plan form, the Museum reflects the symmetrical arrangement of the REB, with a long east-west spine and a wing to the north; in this instance rendered as an over-scaled blade projecting over the Carlton Gardens (Figure 43). Paired roof canopies/blades, contained within the grid frame, are located to the south of the glazed principal façade, with a low-central point at the entry, and elevating to the east and west (Figure 44 and Figure 45). These frame views to the inner suburbs to the east and west, and the REB to the south. The canopies are also somewhat directional, drawing visitors into the site and to the main entrance from the Nicholson and Rathdowne streets entries to the Exhibition Reserve. At ground level the lower part of the grid frame is legible as a loggia.

The entrance located directly opposite the northern portal of the REB. The setback between the Museum and the north façade of the REB is approximately 40 metres, allowing for an area of open urban space (refer Museum Plaza C.3.2). The entry foyer to the Museum leads to a large outdoor sheltered exhibition space, the Forest Garden.

Each volume has a different surface treatment, some reflecting the attraction housed within. To the north, the external wall to the park is treated as a robust, fortress-like wall in with a charcoal-coloured finish, with seemingly randomly placed fenestration to break down the scale of this element at ground level within the Carlton Gardens. Other volumes are highly coloured or textural, such as the Children's Museum.

20 https://architectureau.com/articles/melbourne-museum/ accessed 16 December 2019.

The materials used across the building include glass, metal, painted board and concrete. The southern façade opposite the REB is a glazed curtain wall and allows views to the historic building from within the Museum (Figure 46).

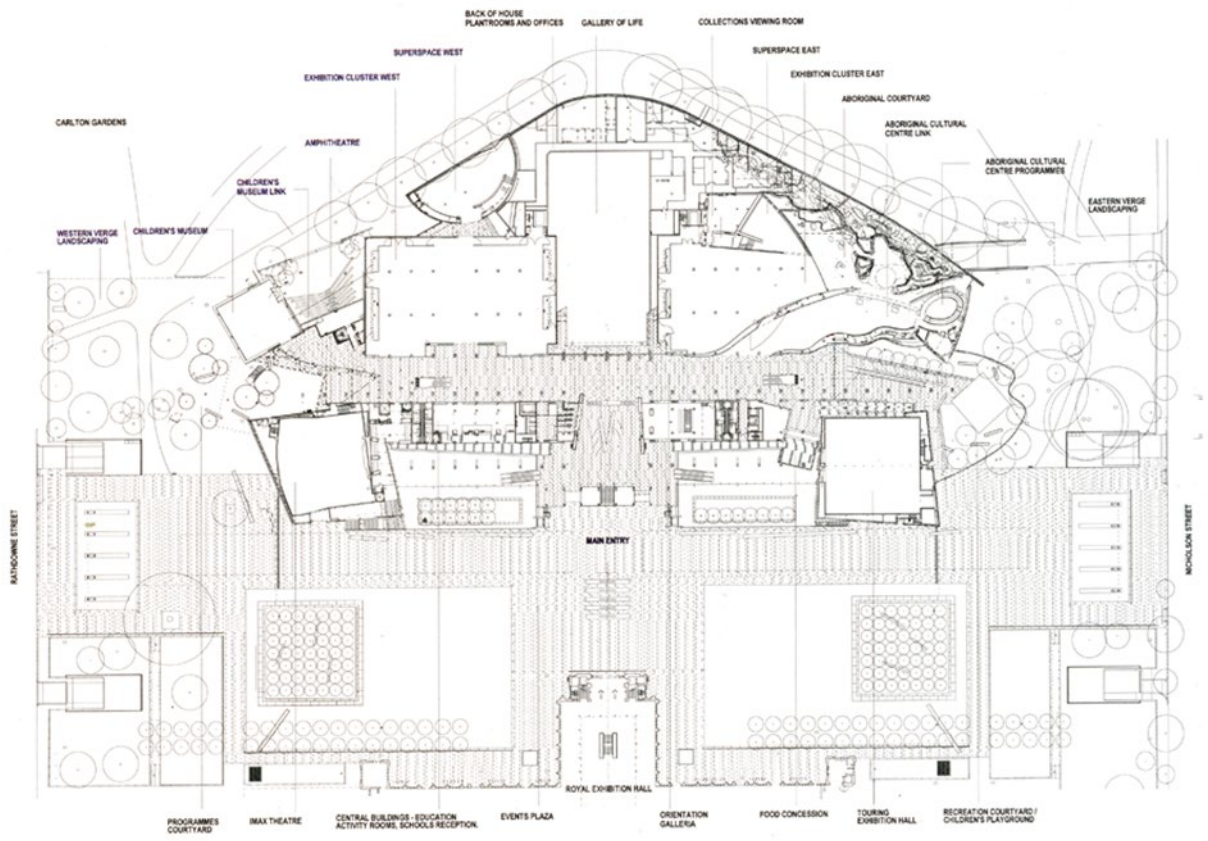


Figure 45 Level 3 (ground) level plan of the Melbourne Museum
Source: Architecture Australia, January 2001

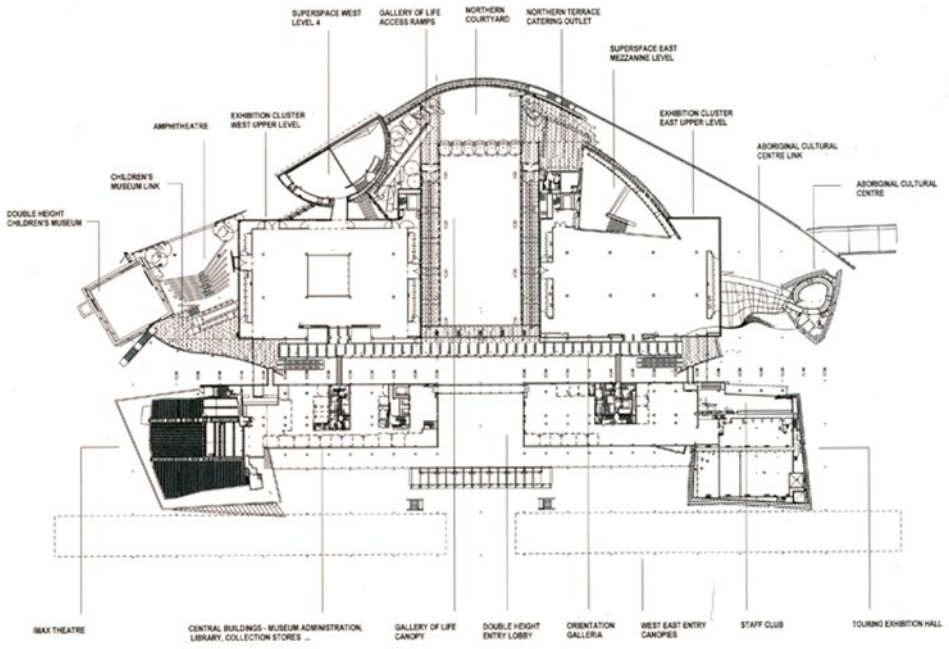


Figure 46 Level 4 plan of the Melbourne Museum
Source: Source: Architecture Australia, January 2001

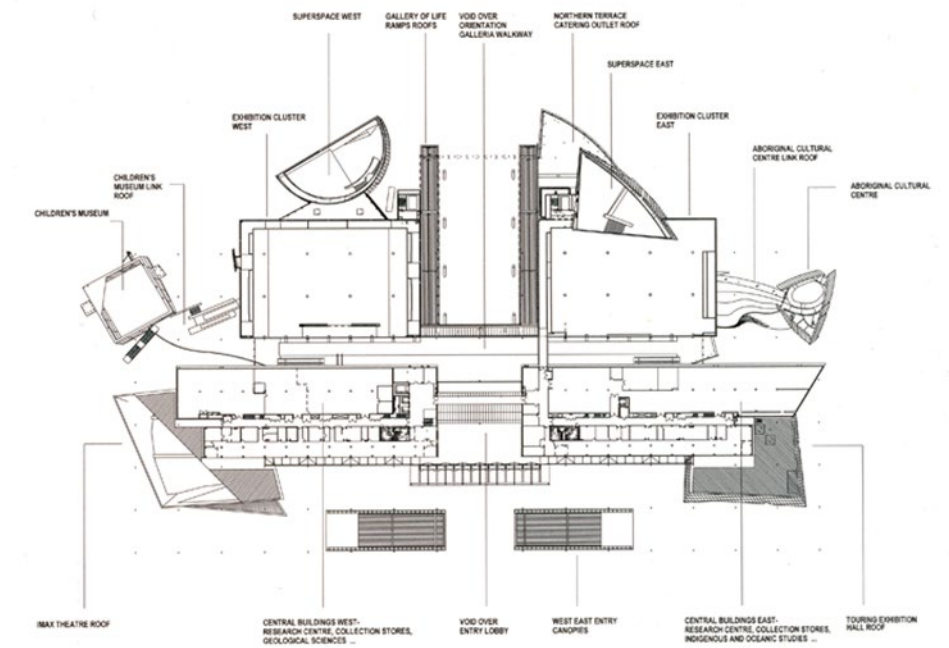


Figure 47 Level 5 plan of the Melbourne Museum
Source: Source: Architecture Australia, January 2001

Figure 48 View of Melbourne Museum from the western edge of the Carlton Gardens; note the grid structure over the top of the individual volumes and the colourful Children's Museum

Figure 49 View of the north wall of the Museum and blade roof and Forest Garden from the Carlton Gardens

Figure 50 View of the Melbourne Museum east entry canopy and forecourt from the south-east

Figure 51 View of the west entry canopy to the Melbourne Museum with the REB behind

Figure 52 View of the Children's Museum from within the Museum

3.2 Museum Plaza

The Museum Plaza is an extended public forecourt space positioned between the museum and the REB. Positioned above an underground car park, the Plaza was designed by DCM as a piece with the museum, and incorporates sets of symmetrical, formal elements that serve to mediate the relationship between the Museum and the REB.

The frontage to the museum is dominated by the new building's entry loggia with its opposing pair of blade canopies. In front of this composition, the plaza is predominantly hard surfaced. Plantings are organised into two raised square-plan plinths that now contain 4x4 bosquet grids of Water Gum (*Tristaniopsis laurina*), and into a double row of native gum trees (Smooth-barked Apple Myrtle, *Angophora costata*, from coastal NSW and southern Queensland) which runs along the south (Exhibition Building) edge of the museum forecourt.

At either end of the forecourt, sets of five vertical pillars mounted to narrow concrete plinths interpret in an abstract form the original cast iron gateways to the Exhibition site. The pillars are open structural frames clad in wire mesh, which mount museum exhibit advertising. Signage identifying Melbourne Museum is mounted to the low-slung concrete wing walls of each of the four vehicular ramps to the underground car park.

Although monumental in scale, the Museum Plaza employs economical surfacing and other materials that are suggestive that much of this work was value engineered. Visually, there is evidence that the Plaza requires material renewal. The 4x4 plantings of Water Gum were established in 2014, replacing an original 7x7 grid planting.

The Museum Plaza also includes select services for the REB, and serves from time to time as a staging area and hardstand for temporary event infrastructure (such as chillers). Two small permanent fire services enclosures have been installed on the plaza to either side of the REB's north transept; these are square walled enclosures executed in a dark concrete render. This is a very effective approach that matches the symmetry of the larger plaza while creating a negative space out of each enclosure that does not distract from the valued presentation of the REB.

Figure 53 View east-northeast across the Museum Plaza towards the entry blades / loggia

Figure 54 Bosquet of Water Gum on plinth to the east side of the Museum Plaza; the dark grey box structure at centre-right rear is one of the fire services enclosures

Figure 55 Formal elements within the Museum Plaza

Figure 56 Gateway feature on the Museum Plaza at Rathdowne Street

Sugar Gum

A large specimen of Sugar Gum (*Eucalyptus cladocalyx*) is situated in the west part of the Museum Plaza, in an area that was formerly part of the Rathdowne Street frontages and west serpentine path. The tree has a trunk diameter of greater than 1.5 metres, and a height greater than 25 metres. Due to structural faults, it has been made the subject of regular inspection works and recurring maintenance to manage the risk of a major failure at this highly trafficked site.

It is not clear if the tree was planted after the 1888 Exhibition, or somehow protected within the temporary annexes that are shown as having occupied this location in 1888. It is however one of the largest specimens in the Carlton Gardens, and one of the few specimens of native Eucalypt to survive in the gardens from the nineteenth century. Previous arboricultural assessments have identified the need to provide a greater area of permeable surface and public exclusion around the tree in order to support its long-term retention.[21]

21 ArborSafe, 'PICUS Sonic Tomogram Report,' 13 February 2018; Treelogic Pty Ltd, 'Arboricultural Assessment and Report, Melbourne Museum,' 14 February 2019

Figure 57 Sugar Gum on the Museum Plaza

'Garden of Unity' sculpture (Akio Makigawa, 2001)

The 'Garden of Unity' artwork was commissioned from the artist Akio Makigawa and donated as a Centenary of Federation project by the Friends of Federation, 'prominent Victorian individuals, families and institutions who, through their philanthropy and public spirit, have enabled the Centenary of Federation celebrations in 2001 to reach and engage all Victorians.'

The artwork consists of a sequence of 6 abstracted sculptural depictions of a tree with a columnar form (representing the six Australian colonies). The sculptures are located on and in front of the western plinth (backed by one of the 4x4 groves of Water Gums), with five of the six elements mounted on the plinth and the sixth in the foreground in front of it. An explanatory plaque is surface-mounted to the concrete face of the plinth.

Figure 58 Garden of Unity sculpture on the west plinth

3.3 Rathdowne and Nicholson street frontages

Both the Museum Plaza and the surrounding car park ramps, areas of rectilinear lawn and modern elements like Colonial Square and the (c. 2000) Grollo Fountain serve to interrupt the historical boundary treatment of the Carlton Gardens, which has been typified by mixed specimen plantings situated informally within lawn along the boundaries, inside of which a serpentine pathway follows essentially the alignment shown in the 1856 La Trobe Bateman plan for the site.

Colonial Square

In 1890, the Equitable Life Assurance Society of the United States of America, extended its business into Melbourne and purchased a rectangular block of land on the corner of Collins and Elizabeth Streets. The

Directors of the Equitable Life, in the spirit of the land and economic boom of the 1880s, wanted to erect 'the grandest building in the Southern Hemisphere', clearly reflecting the status of both the company and the city (Figure 53). Edward E Raht designed the building, and the contractor was David Mitchell.

Grey granite, quarried at Harcourt, near Mt Alexander (later Castlemaine) was used for most of the construction and pink granite from Cape Woolamai on Phillip Island was incorporated into the grand archway forming the entrance to Collins Street. Above the entrance was mounted bronze statuary, now at the University of Melbourne.

The building was demolished in 1959, with much of the original stonework sold off. Some survived until 2000 when Museum Victoria acquired a representative sample of ornamentation and subsequently installed them as 'Colonial Square' on the east side of the new museum (Figure 54).[22]

Most of the blocks on display are sourced to a particular feature: six pieces forming the northern cluster are from the upper floors of the building, the central cluster is made up of random pieces; and pieces of pink Cape Woolamai granite, from the portico, form the southern cluster.[23] An interpretative panel indicates their former location on the building.

22 https://collections.museumvictoria.com.au/articles/16557 accessed 16 December 2019

23 https://collections.museumvictoria.com.au/articles/16557 accessed 16 December 2019

Figure 59 The former Colonial Mutual Life Building
Source: State Library of Victoria, accession number H83.96_359 SLV

Figure 60 View of Colonial Square from the east

Grollo Fountain

Adjacent to Rathdowne Street, the interface from the North Garden to the museum forecourt includes the Grollo Fountain (Figure 55), a modern fountain donated by the Grollo family, prominent Melbourne builders.

The fountain was installed in the Carlton Gardens following completion of the Melbourne Museum. It is a replacement for the large circular fountain donated by Luigi Grollo & Sons in 1980, which had previously been located on the Nicholson Street frontage of the former Centennial Hall and was dismantled as part of the Museum works. The current fountain consists of water jets set in a rectangular pavement, which operate intermittently.

Figure 61 Grollo Fountain, looking west

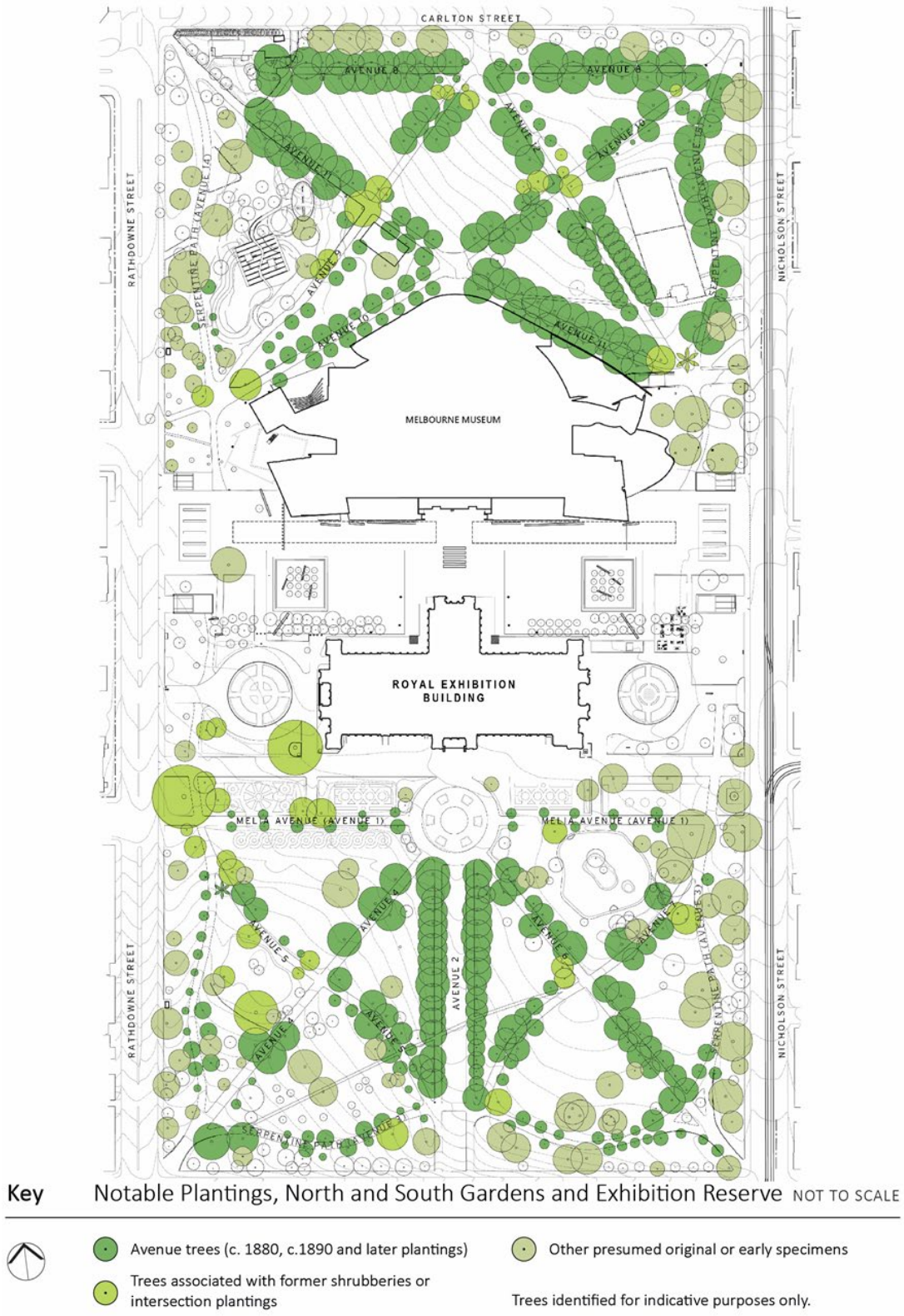


Figure 62 Site plan showing for indicative purposes notable plantings within Carlton Gardens, including avenue plantings (including infills/replacements), plantings believed to have originated in shrubbery and intersection plantings, and other specimens of original or early origin

SOUTH GARDEN

The South Garden contain a significant arrangement of paths, ornamental lakes, and tree plantings that survive from and continue to reflect the structure and thematic interests of the 1879/80 exhibition gardens.

The exhibition gardens were established by Reed and Barnes with the nurseryman William Sangster on the existing base of the Carlton Gardens as had been laid out by Edward La Trobe Bateman in 1856 and planted and managed by Clement Hodgkinson in his roles with the Victorian Government Lands Department (1860-1873) and as Inspector General of Metropolitan Parks and Reserves (1873-74). Previous reports have noted the presence of earlier plantings, including what appear to be Pines (Stone Pine, Canary Island Pines), Cypress, Araucaria (Norfolk Island Pines, Hoop Pines), Blue Gums and Lombardy Poplars,[24] in pre-1880 photographs.

Carlton Gardens was extensively reworked as part of the 1879-80 works by Reed and Barnes and Sangster, including removal of many trees and simplification/formalisation of the path system in the South Garden, along with removal of the original garden layout and features from the site of the REB and from much of the North Garden (which were occupied by exhibition annexes). As part of the works in the South Garden, extensive new avenue tree plantations and ambitious shrubberies were established throughout, including widespread use of advanced stock specimens. Trees which demonstrate the structure of these avenue and shrubbery plantings are identified on Figure 56.

The elaborately planted forecourts to the Exhibition Building were also established as components of the 1880 landscape, discussed at C.1.1. The elaborate plantings of the South Forecourt, discussed above, are located outside the modern boundaries of the Exhibition Reserve and are managed by the City of Melbourne as part of the South Garden.

Trees surviving in the South Garden from the 1879/1880 plantings, associated with Sangster, include avenue plantings and a number of specimen plantings within the internal and boundary lawns and in garden beds around the Exhibition forecourts. Many trees have also been planted as replacements for the 1880 plantings, including new specimen plantings, extensive renewal of Oak plantings on the serpentine perimeter path, and replacement of individual trees within the avenue plantations.

Following the Exhibition period, the South Garden returned to the management of the City of Melbourne. In contrast to the North Garden, which were replanted after the 1888 exhibition and subsequently managed as a recreation reserve with active recreation facilities, the South Garden was retained as an ornamental garden and extended setting to the REB, and maintained to a generally high quality and with relatively few incongruous elements inserted.

The City of Melbourne has also maintained and recently restored the parterre plantings that form the ornamental foundation to the REB's south forecourt, and which are described at C.2.3.

However, the character of some plantings established during the Exhibition did shift over time, as densely planted shrubberies often gave way to a handful of permanent tree specimens—at least some of the surviving Araucaria trees appear to have originated in shrubbery beds. New tree avenues were also planted along sections of path formerly occupied by shrubberies [ie. the Deodar Cedar avenue, and the south half of the Elm Avenue (Avenue 4)]. Further establishment of specimen trees also occurred.

24 Unpublished previous analysis by City of Melbourne, reported in Lovell Chen, 2008.

By the early 2000s, there was a perception that some of these plantings had lacked sensitivity in their selection of specimens appropriate to the nineteenth century character of the South Garden, identifying specimens such as Golden Elm (*Ulmus glabra* 'Lutescens') as being out of place and more strongly associated with the twentieth century inter-war period. Other incongruous plantings, such as the Peace Garden and Catenary Garden, have largely been removed in recent years in accordance with earlier iterations of the heritage management plan.

4.0 AVENUE PLANTINGS AND RELATED FEATURES

4.1 Plane Tree Avenue / The Grand Allée

The South Garden is bisected by a double-path avenue or Grand Allée, running from the centre of the Victoria Street frontage towards the central entry of the REB, on line with the Exhibition Dome and terminating in front of it at the South Circle and Hochgürtel Fountain.

The east and west sides of the allée are planted with facing rows of London Plane tree, 31 metres apart with an internal spacing between trees of approximately nine metres. The paths on each side are 5 metres wide, with a 17 metre lawn running centrally between them. This arrangement has been maintained since it was established in 1880, although the paths have been asphalt paved and a central shrubbery marking (and enclosing) the Victoria Street end of the allée during the exhibition period was later removed.

The Plane Tree Avenue provides one of the grandest vistas to the REB, incorporating the view of the Hochgürtel Fountain and Exhibition Dome within the overhanging boughs of the densely planted London Plane trees.

La Trobe Bateman's plan for the Carlton Gardens provided for a serpentine path system with two lakes. There was no suggestion of a major allée in the European style in these plans. The existing Grand Allée stems from the Reed and Barnes plan of 1879-1880 when an allée was proposed, to focus on the Hochgürtel Fountain and the REB to the north and appear to extend Spring Street into the gardens at the south. This latter element was to be achieved by means of a circular terminal feature at the south together with a planted gooseneck deflecting the axis onto Spring Street. Although it was apparently proposed that every second tree be removed from the avenue prior to the First World War, this was never implemented.

Although a small number of trees have been removed from the allée, the planting is substantially intact in form and effect, with remaining trees having reached a considerable height and girth. The width of the allée, the closeness of the tree planting and its role as a key vista to the landmark portal and dome of the REB serve to achieve a landscape effect that is unique in Melbourne, and possibly in Australia, with the canopy of the trees providing a unique frame for the portal of the REB.

Figure 63 1880 photograph showing the South Garden's exhibition plantings in establishment, including the plane tree plantings on the grand allée (lower right)
Source: State Library of Victoria

Figure 64 c. 1880s photograph showing the plane tree avenue on the grand allée after its initial establishment
Source: State Library of Victoria

Figure 65 View within the *grand allée*, looking south towards Victoria Street

Figure 66 View north within the *grand allée* of plane trees, looking towards the Hochgürtel Fountain and REB

4.2 Crossing path and avenues

Crossing paths in the south-east and south-west quadrants of Carlton Gardens are representative of the original 1856 Edward La Trobe Bateman layout, as adapted and simplified by Reed & Barnes for the 1880 Exhibition. The two avenues converging at the Hochgürtel Fountain were straightened in the Exhibition garden, while the crossing avenues leading to the central entrance of the Victoria Street frontage were retained as gentle 'S' curves similar to the 1856 plan.

Today, these paths are planted with treed avenues, variously established for the 1880 Exhibition or subsequent to the Exhibition period in c. 1890s-1920s.

The 2006 *Tree Conservation Study* by Meredith Gould numbers the crossing avenues in the South Garden as follows:

Avenue 4 Elm Avenue (SW corner to Hochgürtel Fountain circle)

Avenue 5 Cedars and Araucarias (NW corner to south central gate)

Avenue 6 Plane trees and Poplars (Hochgürtel Fountain circle to SE corner)

Avenue 7 Oaks and Araucarias (South central gate to NE corner)

Elm Avenue (Avenue 4)

The Elm Avenue contains sparse plantings of English Elm interrupted by plantings at the various crossing paths (Avenue 5 and the Serpentine Path, see below) and at the West Lake. Photography from the 1880 Exhibition appears to show that only the north-east half of this avenue was initially planted with English Elm, with the south-west half lined by various shrubberies. Elms were likely added to the south-west avenue following removal or decline of the original shrubbery beds.

As Meredith Gould has observed, the wide spacing of the north-east elms facilitates views between the adjacent lawn areas and between the West Lake and the Exhibition Building and south forecourt; this spacing is also evident in early photographs. On the south-west part of the path, there was little to no room for specimen plantings, with both the outer edge to the lake and the inner edge occupied by shrubberies.

Both halves of this planting have been depleted through attrition, with three surviving mature trees on the north-east half (with one additional tree planted in 2015) and on the south-west half (again, with one juvenile tree planted in 2010). In each case, there are three trees on one side of the avenue, with one specimen centrally on the facing side, however this is a modern outcome and not by design. As noted, the south-west half of the avenue was a post-Exhibition period addition.

Figure 67 Detail from Charles Nettleton, 'View of South-west Garden', c. 1883; note the avenue planting of Elm trees on the foreground (north-east) half of the path, and the extensive shrubberies to both sides of the south-west part of the path
Source: State Library of Victoria

Cedars and Araucaria (Avenue 5)

Although the avenue of Cedars (*Cedrus deodara*) interspersed with Hoop Pines along the north-west-south-central diagonal path (Avenue 5) appears unusual, this was the result of adaptive plantings that took place after the Exhibition period.

The 1880-1888 planting treatment of this diagonal path is shown in photographs taken from the roof of the Exhibition Building, which evidence that Sangster planted this path as a sequence of mixed shrubbery beds (and including existing trees and new plantings around the West Lake). The Hoop Pines on this path, which are principally located at its junctions in the north-west (with the serpentine perimeter path) and centrally (crossing Avenue 4), are likely to have been original components of the shrubberies established in these locations as part of the Sangster planting scheme.

Today, the path is dominated by a dense avenue planting of Deodar Cedar in its south-east half (including both older and younger specimens), and a broken row of Deodar Cedar on the east side of the north-west half, including two mature and two younger specimens.

No evidence for the dense avenue of Cedars is apparent in photography from the Exhibition period, and it appears to have been a later replacement for the shrubbery beds, using a species far more commonly planted in Melbourne in the early part of the twentieth century. Meredith Gould acknowledged the

Cedars as a later planting in the 2006 Carlton Gardens Tree Conservation Strategy;[25] it remains a somewhat incongruous element that is inconsistent with what is known of Sangster's treatment of the crossing avenues.

Figure 68 Cedar Avenue, believed to be an early twentieth century planting

25 Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens: Tree Conservation Strategy*, 2006, p. 71.

Plane Trees and Poplars (Avenue 6)

The diagonal path that extends south-east from the Hochgürtel Fountain has two distinct planting schemes. The north-west half of the path has a short avenue of broadly-spaced London Plane trees (*Platanus x acerifolia*), while the south-east half contains a denser planting of Grey Poplar (*Populus x canescens*).

Similar to the south-west half of the Elm planting on the opposite diagonal, the Grey Poplar planting is believed to post-date the Exhibition period,[26] while the Plane trees are consistent with the broadly spaced avenue planting seen in photographs from the 1880s.

Two specimens of Araucaria at the junction of this path with Avenue 7 are likely survivors of shrubbery beds established at this location in the 1880 plantings.

Figure 69 Plane trees on Avenue 6

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

Figure 70 Gray Poplars on Avenue 6

Oaks and Araucaria (Avenue 7)

Avenue 7 is planted with a mix of Oak species and Araucaria. It is not clear if this planting is original to the 1880 gardens, or whether it mixes plants of different periods (similarly to the Cedars and Araucaria on Avenue 5).

4.3 Serpentine boundary path

Along with the crossing paths, the serpentine boundary path (Figure 65) is the other principal feature of the 1856/74 Carlton Gardens layout that was adapted in the treatment of the Exhibition gardens designed by Reed and Barnes and implemented by Sangster. The alignment of the path in the South Garden is largely unaltered from 1880, although the form and planting of its junctions with the crossing paths and the east-west promenades has evolved substantially.

The serpentine path is embedded in a 'thick' boundary of informally spaced specimen trees, some of which remain from the Exhibition period although much of this canopy is now substantially younger. Notable specimens include White Poplar (*Populus alba*), Moreton Bay Fig (*Ficus macrophylla*), Canary Island Pine (*Pinus canariensis*), Bunya Bunya Pine (*Araucaria bidwillii*), Bhutan Cypress (*Cupressus torulosa*) and English Elm (*Ulmus procera*). The plantation surrounding the serpentine path includes several substantial Oak trees of various species (and formerly included more), as well as a large number of English Oak (*Quercus robur*) which form a loose avenue to the serpentine path and the frontage to Victoria Street.

In recent years, the west part of the serpentine path and south frontage have received a large number of renewal plantings, in part to resolve the attrition and removal of existing specimens. Those recent

plantings relied in part on Meredith Gould's analysis in 2006 that mature Oak trees on the southern boundary and on the serpentine path dated to 1880 based on their size and on photographic evidence.[27]

Figure 71 View of the serpentine path from the southwest corner of the gardens at Victoria Street and Rathdowne Street

4.4 Shrubbery and gateway plantings

Throughout the South Garden, extensive shrubberies were established as part of the 1880 Exhibition works. These were located predominantly at the junctions of paths, although some sections of path were also planted with shrubbery borders in lieu of treed avenues.

Photographs from the Exhibition period show dense plantings emphasising foliage texture and incorporating specimens with the potential to grow into large trees. It is principally these trees, including a sizeable number of *Araucaria* (Figure 66), which survive to the present day long after the loss or removal of the surrounding shrubbery and the return of the planting bed to lawn. Many of these former shrubbery trees now present as markers in their own right to path intersections and gateways, although their original purpose was as feature components in shrubbery beds bordering these locations.

The pair of Funeral cypress (*Chamaecyparis funebris*) near the western end of the REB's South Forecourt (Figure 67) are other notable specimens that appear to derive from the shrubbery plantings for the 1880 Exhibition, having been established in bookend shrub beds between segments of the parterre band. Some specimens of Moreton Bay Fig and other native trees (eg. Eucalypts, Grevillea) may also have originally been established in shrubberies.

27 Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens: Tree Conservation Strategy*, 2006, p. 102.

Figure 72 Group of Araucaria in the north-west part of the South Garden. These trees were likely established within shrubberies installed for the 1880 Exhibition

Figure 73 Pairing of Funeral Cypress

Figure 74 Coral tree in bed to the east of the Hochgürtel Fountain

4.5 Moreton Bay Fig at Nicholson Street

A large specimen of Moreton Bay Fig (*Ficus macrophylla*) (Figure 68) on the gardens' Nicholson Street frontage, between the upper and lower promenade paths, is an element of significance to the Aboriginal community of Victoria and Melbourne. The tree is located in a raised bed edged with a mortared bluestone wall; a plaque has been installed by the City of Melbourne and City of Yarra that reads:

> 'During the 1920s to 1940s, this Moreton Bay Fig Tree was an important destination for many Aboriginal people from around Victoria. Many legendary speakers addressed regular social gatherings at this site including Pastor Sir Doug Nicholls, Jack Patten, Bill Onus and Margaret Tucker. These leaders spoke of justice and rights for their people and consequently inspired both state wide and national movements to address the rights of Indigenous Australians.'

Figure 75 Moreton Bay Fig on Nicholson Street frontage, with recognised shared values

5.0 SPECIMEN PLANTINGS

At the time of the 1880 Exhibition, the lawns of the South Garden included a small selection of retained trees from the c.1860-1870s plantings, as well as new specimens established in the new Exhibition scheme implemented by Sangster.

In some cases, tree species used in the avenue plantings were evidently also employed individually as specimen trees (Dutch Elm, English Elm, Oak species) as examples have survived to the present. Surviving specimen plantings in the lawns also include further plantings of Araucaria, Moreton Bay Fig and other trees that were used in the 1880 shrubberies. There are also species that don't occur elsewhere in the South Garden plantings, including notable single specimens and clusters of Canary Island Pine (*Pinus canariensis*).

Other analysis of specimen tree selections from 1880 and the pre-1880 period has previously been undertaken by the City of Melbourne and associated parties.[28] Meredith Gould's 2006 analysis also provides lists of period selections likely to have been available and employed by Sangster. This analysis should be reviewed and updated in light of improved access to historical photography and other documentary evidence relevant to an understanding of the specimen planting scheme and species used.

6.0 ORNAMENTAL LAKES

Two lakes were established within the South Garden for the 1880 International Exhibition. They were located at either side of the South Garden as feature elements within the grounds.

One was established on the east side of the South Garden (Figure 69), just below the main promenade in front of the REB. The East Lake was constructed from a small existing quarry that would have otherwise had to be filled. In its original c. 1880 form this lake was larger, and had a more angular form on its north edge, where it bordered the lower promenade, and to the east along the adjacent path (Avenue 7). In general outline the lake as constructed was similar to its depiction on the 1879 Reed and Barnes plan, albeit with these more angular edges; the main island was also of a different form than that shown in plan. The East Lake was annotated on certain exhibition plans as 'Ornamental Water' (in contrast to the West Lake, which was annotated as 'Lake'); the East Lake in its original (more extensive) construction functioned as a reflecting surface for the Royal Exhibition Building in views and approaches from the east/south-east.

In Sangster's plantings for the Exhibition, subtropical shrubberies were established in borders around portions of the East Lake (and on the islands), making use of bold foliaged taxa such as cabbage trees (*Cordyline sp*.), New Zealand flax (*Phormium tenax*), small palms and other species. The view across the lake created an additional vista to the Exhibition Building, filtered through tropical austral foliage.

The East Lake may have first been reduced in size in the early twentieth century, with a 1941 plan (Appendix A2, Figure 16) showing a form similar to the original but with a reduced eastern extent. However, the East Lake was definitively reworked in the c. 1940s, reducing its extent and introducing a more rounded form to the remainder, with the modern form of the lake appears in aerial photography from 1945.

Islands in the East Lake are shown inconsistently on the various plans. A photograph of the lake during landscaping of the gardens in 1880 shows that for the 1880 Exhibition the principal island had a distinctive sinusoidal form not reflected in later photographs. The current two-island form is present on

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

a 1920s plan (Appendix A2, Figure 15), although it is not shown this way on the 1941 plan referenced above. It is also visible on the 1945 aerial photograph. A photograph that has been dated as c. 1890-1910 also shows one half of the rustic bluestone bridge that connects the two islands; if that date is accurate this is suggestive that the two islands and the connecting bridge may date to as early as the 1888 Exhibition. However, further information would need to be identified to support a more definitive conclusion as to when this feature was introduced.

The lake appears to have not originally had an exposed edge, although photos from the turn of the twentieth century appear to show a beaten or hard material apron was in place by that time. The current bluestone pitcher edges are presumed to have been established with the reworking of the lake in the c. 1940s, although these may incorporate earlier material. The truncation of the eastern lake has also altered in its relationship with the surrounding vegetation, as some specimens originally planted to border the lake edge are now located a greater distance from the water and surrounding shrubberies were not generally retained or reconstituted.

A second lake was constructed on the west side of the South Garden, below the north-west to south-central crossing path (Avenue 5). The contemporary shape of the West Lake appears to be generally faithful to the original 1880 form, although its edges may to some extent have been smoothed and straightened.

Unlike the East Lake, the West Lake (Figure 70) is understood to have been purpose built. The lakes introduce a naturalism, and aspects of the picturesque, within the ornate regularity of the Gardens plan that had been inherited from the earlier La Trobe Bateman design. During the Exhibition period, it was surrounded by dense shrubberies to adjacent path borders, with any avenue-style planting on these paths interrupted or not undertaken due to this proximity. As these shrubberies were simplified and removed in later periods, avenue plantings were added to 'fill' these gaps in the existing canopy.

As with the East Lake, much of the textural planting established by Sangster around the West Lake was ultimately removed. The West Lake has a closer relationship with surrounding trees (and is further from the formal views to the Exhibition building), consequently it presents as a more intimate and shady space. Like the East Lake, it has a basalt pitcher edge believed to have been added in the early twentieth century, and features a small island. A concrete overflow inlet with a pipe railing is another somewhat incongruous twentieth century addition.

Figure 76 East Lake

Figure 77 West Lake

7.0 MODERN ELEMENTS

7.1 Melbourne Peace Garden

The Melbourne Peace Garden was planted by the 14th Dalai Lama of Tibet on 5 May 1992, during his visit to Melbourne and assisted by Victorian school children. It was located in an open area of lawn in the south-west of the South Garden, below the West Lake. The design was by Paul Bangay, incorporating a central Bodhi tree (*Ficus religiosa*) set within a lawn surrounded by individual shrubs and enclosed within a circular feature comprising beds of Camellias (*Camellia japonica*).

After loss of the Bodhi tree and much of the remainder of the plantings, remains of the garden were largely removed in c. 2014, although select specimens of Camellia remain in a changed context. The plaque identifying the planting by the Dalai Lama has also been retained, although it has been moved closer to the south shore of the lake (Figure 71).

The policy of previous instalments of this HMP has supported the reduction or removal of the Peace Garden as an incongruous element of the place, and this has largely now been realised. In future, it would be appropriate to review the continued presence of the plaque within the South Garden, provided that removal of this element can be undertaken in a respectful manner.

Figure 78 Remnant plaque from the Peace Garden

7.2 South toilet block

Toilet facilities are located to the Rathdowne Street boundary, approximately halfway between Queensberry and Victoria streets (Figure 79). The facilities are a standard City of Melbourne design, being replica 'Victorian' style facilities, based on cast iron urinals constructed at the turn of the century. The toilets blocks are constructed of cast decorative panels with cast latticework to the upper section and west door and a corrugated steel roof. The toilets are painted Brunswick green. They provide male, female and disabled facilities.

The toilets are set in a small, asphalted plaza, bounded by original and new bluestone edging. The original bluestone fence plinth has been relocated from the street edge to the east side of the plaza, with modern bluestone paved steps to the north and a kerb to the south. The western edge is a stepped kerb in bluestone.

Figure 79 South toilet block

NORTH GARDEN

During each of the 1880s Exhibitions, much of the North Garden was occupied by temporary exhibit annexes and other facilities and then reinstated afterwards. As a result, other than limited margins that were unoccupied by structures and may have included trees and paths installed in 1880 or earlier, the majority of the North Garden layout stems from the second reinstatement in 1891-92. Although not directly associated with the exhibition period, the North Garden has world, national and state values stemming from its role as a complement to the South Garden in the presentation of the Exhibition complex (as well as other aspects).

The North Garden contains an arrangement of treed avenues, specimen trees and shrubbery areas similar to but distinguished from that of the South Garden, and established from the 1890s (and like the South Garden, also incorporating later replacement plantings and infills). The North Garden also formerly included an ornamental lake, situated in the west part of the garden near Rathdowne Street, which predated the exhibition period but which was removed in the twentieth century.

The North Garden also includes a variety of recreation and management facilities installed from 1891 through the twentieth century, including a former Curator's Lodge (once occupied by John Guilfoyle), works depot, tennis courts and pavilion, playground and basketball court.

8.0 CURATOR'S LODGE

The lodge was designed in 1890 by the Public Works Department and was completed in 1891. Initially known as the Caretaker's Lodge, it replaced an earlier lodge building which was demolished during the 1888 Exhibition. John Guilfoyle was appointed the Curator of Parks and Gardens in 1891 and resided there until 1909 (Figure 72).

The Curator's Lodge is located in the north-west corner of the North Garden. It is sited in attractive gardens contained by the remnant wrought iron perimeter fence along the Carlton Street boundary, and the low iron palisade fence and gates separating the lodge from the gardens.

The house is a single-storey, double-fronted red brick residence with asymmetrical façade and early Edwardian/Arts and Crafts stylistic features (Figure 73). The original building consisted of five rooms on an L-shaped plan, with a three-roomed outbuilding. The high-pitched gabled roof is clad in square-edged slates and features toothed, terracotta ridge capping and numerous gabled roof vents. The roof is penetrated by two heavy, corbelled red brick chimneys and the brick gable ends have timber fretwork screens. A similarly detailed gable sits above a projecting porch entry and the main roof has a broken back form over an arcaded loggia with segmental arches.

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

The original rear verandah (south extent) has been enclosed with weatherboard to and combined with the former bath house to the south to form an L-shaped wing (Figure 74). A modern timber pergola is located to the internal corner of this, above the entry door. A modern addition to the east of the lodge

is clad in weatherboard and has a low-pitched skillion roof clad with corrugated roofing; this is a somewhat intrusive element.

A single-storey, red brick outbuilding of three rooms was built at the same time as the original lodge (Figure 75). The main room appears to have been used as a wash house and two smaller rooms contained the privy and possibly a firewood store. It is of a rectangular plan with a gabled roof and was detailed to match the house in every way. The entry to the building is through an arch in the style of the lodge loggia. The floor is paved with red painted concrete. The windows are timber-framed casement sashes and a single, timber gate, originally dividing the space, is stored within the eastern room. To the south of the outbuilding is a weatherboard clad single garage with mono-pitched roof clad with corrugated galvanised steel.

Internally the lodge is in good condition and retains elements of original or early detailing, particularly to the westernmost rooms. The interior finishes to the easternmost skillion are wholly modern. Carpet covers timber floors, the walls are set plaster and the square set ceilings to the rooms in the brick section, with coved cornices introduced to the rear bedroom. The formerly external wall to the south verandah has been overpainted and the balance of the wall in the infilled verandah are lined with plasterboard/tile. Timber joinery to most rooms within the brick section of the building is Edwardian in style, noting the introduction of modern doors to some locations. and one original timber fire surround and mantel remains to a smaller room, with brick surround to the main northern room likely to date to the interwar period. Modern fixtures (including kitchen and bathroom fittings) and services (heating) have been installed throughout.

Previous renovation included the repair/replacement of the slate cladding to the roofs and repainting works. At the time of writing, the building remains unoccupied.

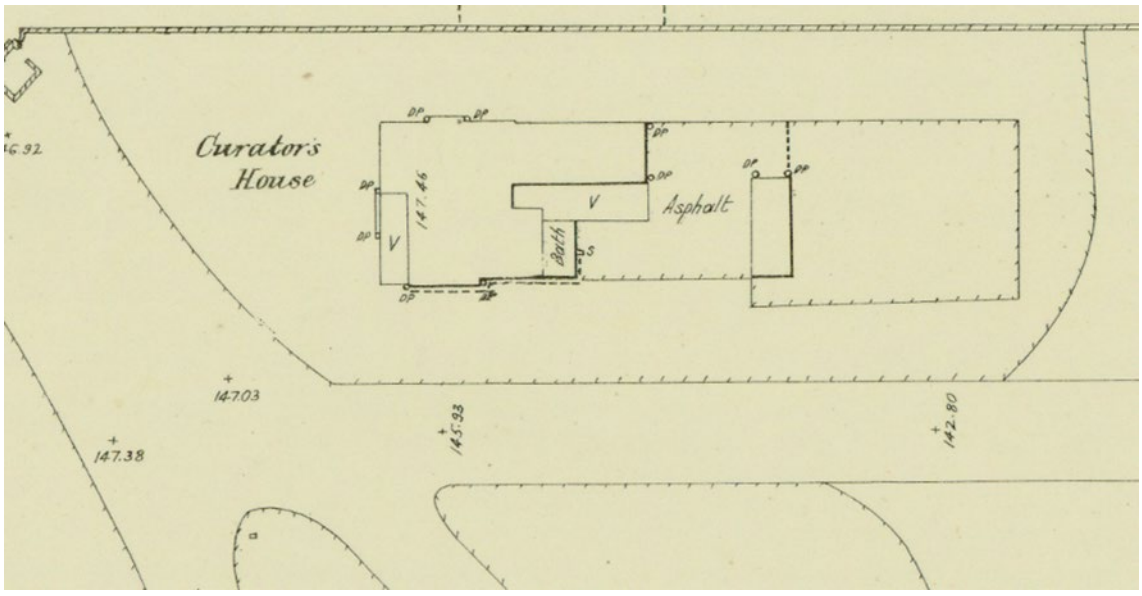


Figure 80 The Curator's Lodge as shown in MMBW Plan No. 1185, c. 1899; note the bath house and south verandah, now part of the interior of the building
Source: State Library of Victoria map Collection

Figure 81 Curator's Lodge, viewed from the west

Figure 82 View of the south-east section of the Curator's Lodge, with the former bath house, infilled verandah, rear skillion addition (right) and modern pergola

Figure 83 West façade of the rear outbuilding, weatherboard garage at right

8.1 Curator's Lodge garden

The Curator's Lodge is adjoined on all sides by areas of private garden. The lodge gardens are enclosed and largely private areas, with physical and visual permeability managed by cast iron and timber fencing, evergreen hedges and deep ornamental borders.

The front garden (facing west to the Rathdowne Street / Carlton Street corner) is comprised principally of a triangular lawn, with privacy to Carlton Street provided by tall hedging and an ornamental border along the diagonal path entering from the corner. The gate to the residence is situated partway along this border, which continues south-east to enclose a second area of lozenge-shaped lawn as a densely planted border of ornamental plants and flowering shrubs. This side garden is separated from the house by screening shrubs sandwiched between two parallel walkways. The back garden is surrounded by timber security fencing and consists of an area of lawn and a short row of *Pittosporum tenuifolium*. Immediately to the east of the back garden is a small works yard used by the City of Melbourne and its maintenance contractors.

A row of Bhutan Cypress (*Cupressus torulosa*) formerly located within the cottage garden on the north boundary of the site was removed in the c. 2000s to protect the adjacent iron fence. The Carlton Street edge has since been replanted with an evergreen broad-leaved hedge (i.e. privet or similar).

A large specimen of Weeping Willow (*Salix babylonica*) was a notable former feature of the Curator's Lodge front garden. This tree was removed in the 2000s. Recently, a specimen of Willow Myrtle (*Agonis*

flexuosa), a medium-sized tree from Western Australia with willow-like foliage, has been planted in the same position, as an allusion to the original tree.

8.2 Boundary fence to Carlton Street

A section of the original c. 1880 cast iron palisade boundary fence has been retained along the north side of the Curator's Lodge garden where it adjoins Carlton Street. The fence is anchored to the original bluestone kerb (albeit with extensive sections in which the capping has been replaced with concrete); the irons elements have been painted green. At the corner with Rathdowne Street, three of the original ornamental pillars have been retained, accompanying a single footgate; this is one part of what would have been a larger service gateway at this corner of the Gardens. The fence and pillared gate predates the construction of the Curator's Lodge, and is presumed to have been installed for the 1880 Exhibition.

To the east, the boundary fence terminates behind the modern Curator's Lodge service yard, opposite the Austin Place laneway, and returns to the south as a later iron picket fence (refer C.8.3) which bounds the Curator's Lodge garden.

8.3 Curator's Lodge internal garden fence

The iron picket fence that runs between the Curator's Lodge Garden and public sections of the North Garden is one of two remnant sections of iron picket fence remaining in the North Garden (the other is located around a shrubbery bed to the south of the Curator's Lodge, see Figure 84).

Iron picket fencing was previously used extensively to bound paths and protect areas of garden bed and shrubbery throughout both the North and South Gardens. However, it is not known whether the remaining sections of double-strapped pickets in the North Garden are original to the 1890s period or are later replacements. The iron lettering ('Private') on the Curator's Lodge gate appears somewhat later in style.

9.0 AVENUE PLANTINGS AND RELATED FEATURES

9.1 Avenues

With the exception of the Elm avenue that runs parallel to the northern boundary (Avenue 8), which was not removed for the 1880 and 1888 exhibitions and may contain some older specimens, avenues in the North Garden were removed for the exhibitions and replanted c. 1890 under the direction of Nicholas Bickford and his successor John Guilfoyle. The 1890 plantings were apparently either a reconstruction or interpretation of a c. 1882 scheme attributed to Clement Hodgkinson (installed after the temporary structures of the 1880 exhibition were removed), which had itself been largely obliterated by the construction of the 1888 Exhibition annexes.

The layout was based on the original 1856/1874 plan, simplified and straightened in a fashion similar to what had been done in the South Garden for the Exhibition. A central north-south axis did not appear in the 1874 plan, but was installed in the c. 1890 reinstatement (matching the South Garden' grand allée); this path and avenue, which did not provide a functional approach to any feature within the Exhibition Reserve, was removed in the c. 1930s-40s (before 1951).

Avenues in the North Garden were numbered 8-13 by Meredith Gould in the 2006 Tree Conservation Strategy. This numbering is reproduced here. The west serpentine, which appears to have generally lacked an avenue planting in 2006, was not numbered by Gould but can be considered 'Avenue 14'.

North boundary Elm Avenue (Avenue 8)

The straight promenade across the north of the site (Figure 74), follows the alignment of a path shown on the 1874 plan. The avenue is planted with Dutch elm (*Ulmus x hollandica*) (Figure 74); it was assessed in 2006 as containing a mix of c. 1890s and more recent specimens, however the possibility that the older trees predate or stem from the Exhibition cannot be discounted. At its west end, the avenue is interrupted by the side garden of the Curator's Cottage. Although the east-west path is not shown interrupted in MMBW plans from 1899, removal of the public path in this location and accompanying trees was likely an early work; these had been removed by c. 1930.

Figure 84 Northern boundary avenue of elms

Diagonal crossing avenues (Avenues 10 and 11)

Two other avenues cross the entire North Garden diagonally.

The north-east to south-west avenue (Avenue 10) is planted with chestnut-leaved oak (*Quercus castaneifolia*) (Figure 75). The avenue provides an effective over-canopy across much of its length, excepting the apparent loss or removal of one or more specimens at the Rathdowne Street end where it abuts the Melbourne Museum, and missing specimens adjacent to its other intersections (perhaps representing former shrubberies or contrasting plantings of Eucalypt or Pine as seen elsewhere).

The avenue on the opposite diagonal (Avenue 11) is planted with Dutch Elm (*Ulmus x hollandica*) (Figure 76) and is substantially complete save for the section in the north-west, which finishes well before the

corner of Carlton and Rathdowne Streets. In this area, trees were likely omitted from the initial planting in preference to the planted borders and shrubberies which are still present; it is also possible that some trees were lost or removed as a result of the competing uses and physical treatments of this area. As with Avenue 10, Avenue 11 includes extended breaks in the planting sequence at its intersections with other paths, likely representing older shrubberies or contrasting tree plantings that marked these junctions.

The Melbourne Museum was built within metres of the southern segments of both diagonal avenues pass. These trees have had to accommodate this change, including the effects of the new built form and of root removal during construction; remediation works were also undertaken in 2001 to mitigate some of these impacts.

Figure 85 Avenue of Chestnut-leaved Oaks (Avenue 10), North Garden

Figure 86 Avenue of Dutch Elm (Avenue 11), North Garden

Intersecting diagonal avenues (Avenues 9 and 12)

Two further diagonal avenues intersect the North Garden, radiating from the central section of the gardens at Carlton Street, to two southern entry points on the serpentine paths at either side of the Melbourne Museum.

The intersecting diagonal avenue on the east side (Avenue 12) is planted with London Plane trees (*Platanus x acerifolia*) (Figure 77). In the north section of the avenue (Figure 78), the trees are planted at wide spacings and stop well short of the central intersection (with offset specimens of Silky Oak and Canary Island Pine positioned too close to the avenue alignment to allow new trees to be planted close to the intersection). In the southern section the trees are closely spaced, forming a dense and continuous canopy.

Although previous reports have speculated that the north section of the Plane tree avenue was thinned by removal of every second tree, it is apparent from aerial photography that the north section of the planting was generally not extent in 1931 (when the adjacent lawn area had come into use as a fire yard). The current trees in this area were apparently established subsequent to that date, and to a different spacing than that used in the south segment.

The avenue on the opposite diagonal on the west side of the gardens (Avenue 9) was planted with Poplars, identified as Grey Poplars (*Populus x canescens*) in older reports and as White Poplars (*Populus alba*) in the City of Melbourne's current tree inventory. The specimens on the south segment were removed in the early 2000s, and new specimens planted on the east side of the path; a small number of original specimens remain on the north segment of the avenue (Figure 79) although their decline and removal through attrition is expected to continue. A replacement strategy that restores a coherent avenue planting to Avenue 9 will soon be required, consistent with the world, national and state values and the policy recommendations of this HMP.

Figure 87 Northern boundary avenue of elms

Figure 88 Upper section of London Plane tree on Avenue 12, established later at different spacing

Figure 89 View to remaining specimens of Poplar on Avenue 9, North Garden

9.2 Serpentine boundary path

The 1856/1874 plan of the Carlton Gardens included a serpentine path running around the entire perimeter of the gardens. During the exhibition period, the northern parts of the serpentine were substantially altered or removed to permit the erection of temporary exhibition annexes and other facilities. After each exhibition, the North Garden were reinstated, including the northern sections of the serpentine path, although the north arc of the serpentine does not appear to have been reconstructed (the adjacent Elm Avenue serving in its stead for east-west circulation across the north boundary.

The east serpentine, treated as Avenue 13 in Gould 2006, is planted with several Elm varieties (Figure 80), including Wych Elm (*Ulmus glabra*), Dutch Elm (*Ulmus x hollandica*), English Elm (*Ulmus procera*) and Jersey Elm (*Ulmus minor*). These are consistently large, mature specimens, which were attributed by Meredith Gould to the c. 1890 reinstatement plantings.

The west serpentine, terminating at the north-west entry from Rathdowne Street at Carlton Street, is bordered by a mix of plantings. On the north half of its length, the east side is bordered by a large ornamental shrubbery, and the west side by specimen trees on the boundary to Rathdowne Street (Figure 81). The south half bordered the former north ornamental lake. A 1951 aerial photograph shows a widely spaced avenue of fairly small trees on the south half of this serpentine, adjacent to the lake; these trees appear to have been removed by the early 2000s. In this location, a number of Oak specimens have recently been planted as a loose avenue.

Both northern serpentine paths effectively terminate at the Exhibition Reserve, where twentieth century uses associated with the Exhibition annexes had altered those boundaries prior to construction

of the Melbourne Museum and Museum Plaza in the 1990s. Reestablishment of a continuous landscape connection to the South Garden on both serpentine axes is a longstanding aspiration of heritage management at Carlton Gardens.

Figure 90 Elm trees on the east serpentine path (Avenue 13) in the North Garden

Figure 91 Specimen of Desert Fig (Ficus platypoda) along west serpentine path in the North Garden

9.3 Shrubbery and gateway plantings

Major ornamental shrubbery plantings are understood to have existed in the north part of Carlton Gardens prior to their renovation for the 1880 Exhibition. Although there is little photographic documentation of the 1892 restoration of the North Garden, surviving plantings suggest that shrubberies and planting beds may have been used in a manner similar to the South Garden, serving to formalise and mark the locations of path intersections.

The planting beds near the north-west corner of the Gardens (those associated with the Curators Lodge garden, as well as the fenced public beds to the south of it, Figure 82) survive as evidence of what may have originally been a broader system of plantings. Select specimen trees (ie. Canary Island Pines) which interrupt or intrude on the planted avenues may also have originated as components of shrubbery beds. Many of the avenue plantings stop substantially short of path intersections, suggesting that a different treatment of these areas was employed initially (although there is little sign of it in the first available aerial photography from c. 1931).

Figure 92 Section of shrubbery bed with cast iron fence, south of Curator's Lodge

10.0 SPECIMEN PLANTINGS

The layout of the North Garden in the 1890s has typically been assessed as having been based primarily on extensive avenue plantings crossing the site, with little in the way of other ornamentation. As noted above, shrubbery plantings were likely also included in the c. 1892 restoration, although surviving evidence for these features is limited outside of the north-west corner of the gardens.

Within the North Garden, the planting of individual specimen trees was mainly situated around the external perimeter, forming loose boundary plantations. This treatment was consistent with the treatment of the serpentine pathway and boundaries of the South Garden, and it is possible that some of the boundary trees in the North Garden originated in plantings from 1880 or earlier. Notable boundary specimens include a considerable number of figs, including both Moreton Bay Fig (*Ficus macrophylla*) and Desert Fig (*Ficus platypoda*), as well as Lemon-scented Gum (*Corymbia citriodara*), Rough-barked Apple (*Angophora floribunda*), Poplar (*Populus x canescens, P. nigra* `Italica') and pepper tree (*Schinus molle*), and more recent plantings of a smaller scale, including sweet pittosporums (*Pittosporum undulatum*) on the western boundary. There is a large specimen of *Syzygium paniculatum* on the northern boundary; a specimen of Red Apple (*Syzygium ingens*) near the playground was identified as a rare example in previous reports but may have since been removed. Previous reports noted excellent specimens of English Oak (*Quercus robur*) and a Brachychiton hybrid (*Brachychiton x excellens*) on the western boundary which have apparently also since been removed.

The North Garden's internal areas of lawn, between the avenue plantations, have previously been assessed based on historical aerial photography to have been left relatively free of specimen plantings; it should be acknowledged however that most of these areas were subject to other uses during the twentieth century which would have required removal of any c. 1892 specimen trees.

11.0 MODERN ELEMENTS

11.1 Works depot

The remaining gardens works depot is located along the northern boundary of the gardens, to the immediate rear of the Curator's Lodge (Figure 83). It consists of a small fenced area accessible to vehicles by way of the north boundary path (Avenue 8), and is separated from the rear yard of the Curator's Cottage by a timber fence. The depot is surfaced in gravel, and includes a steel shed of moderate size. It is largely invisible from the surrounding area due to the dense screening provided by the avenue of elm trees planted on Avenue 8 and by hedging to Carlton Street.

A larger works depot was formerly located within the North Garden, to the north-west of the tennis courts, adjacent to the upper part of Avenue 12, on the previous site of a fire yard. It consisted of a cream brick depot building and associated structures and hardstand areas, enclosed within a wire mesh fence and privet hedge. The depot was removed in the early 2000s, with its functional programme either accommodated within the small depot at the Curator's Lodge or relocated to other City of Melbourne facilities.

Figure 93 Works depot east of Curator's Lodge

11.2 Tennis pavilion and courts

The pavilion is of timber framed construction clad in weatherboard to the plinth and strapped cement sheeting above, with a low-pitched, gabled corrugated steel roof (Figure 84). The verandah on the northern side of the building has been enclosed by cement sheeting, with windows on the north face overlooking the courts. Multi-paned windows are located to the projecting east and west bays, these are flanked by smaller fixed windows, and the west side of the rear wing. The four courts are surfaced with synthetic material.

The tennis courts, most of the pavilion and grounds are enclosed by a tall, chain-link mesh fence and this abuts the southern side of the pavilion. A non-original shed is located against the west side of the pavilion within the grounds.

Figure 94 View of the eastern side of the tennis court pavilion and grounds

11.3 Playgrounds

The western side of the North Garden, proximate to the Melbourne Museum, includes a large playground area. This playground comprises two play spaces; an area for smaller children incorporating swings, monkey bars and smaller cubbyhouse structures and a larger, more designed area defined by a series of evenly spaced concrete walls with undulating upper edges. This play area is interspersed with larger play equipment (Figure 85). The concrete walls are painted Brunswick Green to their north sides and are variously hot pink through to orange on the southern faces. The smaller playground also includes a concrete wall, and this is also a retaining wall for a low mound.

All play equipment and landscape treatments are modern.

Figure 95 View of the larger playground from the south

11.4 Basketball court

The basketball court (Figure 88) is located on the west side of the north garden, immediately adjacent to the north side of the Melbourne Museum. The court is paved in asphalt with modern steel basketball rings at the east and west ends.

11.5 North toilet block

Toilet facilities are located to the Rathdowne Street boundary, to the north-west of the Melbourne Museum (Figure 89). The facilities are a standard City of Melbourne design, being replica 'Victorian' style facilities, based on cast iron urinals constructed at the turn of the century. The toilets blocks are constructed of cast decorative panels with cast latticework to the upper section and west door and a corrugated steel roof. The toilets are painted Brunswick green. They provide male, female and disabled facilities.

The toilets are set in a small, asphalted plaza, bounded by original and new bluestone edging (Figure 86). The original bluestone fence plinth has been relocated from the street edge to the east side of the plaza, with modern bluestone paved steps to the north and a kerb to the south. The western edge is a stepped kerb in bluestone.

Figure 96 Basketball court, viewed from north-west

Figure 97 North toilet facilities, viewed from the south-west

12.0 PARK FIXTURES AND FURNITURE

The gardens contain various fixtures to support the park usage. These include drinking fountains, seating, picnic tables and seats, lighting, control boxes and rubbish and recycling bins. While the toilets, discussed at C.11.5, are a replica design, the balance of park infrastructure is of a modern design aesthetic (Figure 90).

Drinking fountains

Drinking fountains and water refilling stations are constructed of stainless steel, in an inverted L-shape, on a concrete pad. Fountains and water refilling stations are of typical City of Melbourne designs.

Seats

Seats are located frequently along all paths throughout both the north and south sections of the gardens. For the most part, seating is the standard City of Melbourne design, constructed of a formed steel frame, incorporating arm rest, and seats of narrow, unpainted timber slats fixed with galvanized bolts. Two replica seats, with ornate cast iron ends and narrow timber slats, are located to the south of the Westgarth fountain at the Nicholson Street entry.

Picnic tables

A group of three standard City of Melbourne picnic tables are located to the north of the Melbourne Museum. These are constructed of powder coated galvanised steel frames with perforated stainless-steel tops to the tables and timber battens to the seats. All are set on a concrete pad.

Lighting

Lights are located along all paths throughout both the north and south gardens. These are of a modern design, with conical patterned glass shades with steel cap and fin-shaped trim atop of tapered powder-coated steel posts on a concrete pad.

Within the Exhibition Reserve are a number of reproduction style lamp posts and light fittings on modern pedestals.

Rubbish Bins

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

Signage

The current signage is predominantly to standard City of Melbourne specifications for public signage throughout Melbourne's public gardens. Most signage throughout both the gardens dates to the 2000s. It is generally of powder-coated steel panel construction of various sizes with applied lettering and graphics.

A number of grey steel interpretative signs have been erected in the Exhibition Reserve to promote the World Heritage Listing (Figure 91).

Figure 98 View of standard bins, light posts, control box and seat – typical elements found in the gardens

Figure 99 Interpretive sign in the south gardens, introduced to promote the World Heritage listing

13.0 CONSERVATION, REPAIR AND REINSTATEMENT

13.1 Royal Exhibition Building and Exhibition Reserve

The REB has been subject to many phases of repair and conservation work throughout its recent history. These works, for the most part, were discrete packages relating to specific items or elements, however there have be significant restoration projects that have been transformative to the presentation of the building externally and internally. Minor works are listed below with major works events described subsequently in more detail

Minor works packages include

- refurbishment of the clerestory window joinery (c. 1995)
- roof repair works including replacement of cladding and plumbing to sections of the nave and transept (c. 1995)
- installation of reproduction sunlights throughout the Great Hall
- installation of toilets in the south-west nave
- installation of toilets in the upper level of the south-west pavilion
- installation of a lift near the Rathdowne Street entrance
- Installation of a kiosk to the east side of the north transept (c. early 2000s)
- installation of a lift in the north-west corner of the northern transept (c. 2004-2006)
- demolition of the concrete stairs and landings and mezzanine and first floors in the north-east tower construction of a mezzanine and service stair, meeting room and lobby (c. 2003/2004)
- reinstatement of the external vents to the north façade (c. 2004)
- upgrade of the Theatrette fit out including the installation of block out blinds and new fittings and furnishings (c. 2005)
- fire services upgrade (c. 2010)
- reflooring with spotted gum flooring (c. 2003-2012)
- reinstatement of flagpoles and replacement of existing flagpoles, locations unspecified, (c. 2012)
- installation of aluminium stair nosing to timber stair from ground floor to basement in west transept (c. 2016)
- works to stairs including the installation of new stair nosings and repainting to the stairwells, (c. 2017/2018)
- the installation of a glazed screen and automatic doors in the north entrance to create a new main entrance to the REB.

North transept

Significant restoration and reconstruction works were undertaken in 1999 to the north elevation and north transept. With the demolition of the modern annexes, the east and west facades of the north transept were revealed, also revealing the extent of damage to the exterior fabric of the REB. Works included the reconstruction of much of the façade detailing, including vents, consoles and all parapet urns, re-rendering and repainting. Window openings were reinstated where these had been infilled and

non-original openings infilled. The porch required extensive rebuilding including the reconstruction of the semi-circular fanlight, which had been removed at an unknown date.

Repairs to the dome and associated fabric

The dome structure has been subject to significant structural repair works in 1995 and, more recently, repair works associated with the current Royal Exhibition Building Protection and Promotion Project.

The 1995 works were undertaken to address serious structural failure where the dome structure was beginning to tilt and in danger of collapse. This was the result of deterioration of a large timber ring beam at its base at the junction of the inner and outer skins. Rectification work was undertaken to replace missing or decayed fabric where necessary with new elements which matched the original, new fibre optic and sealed incandescent lights were installed and new and safe access walkways and ladders installed. The defective ring beam was replaced in concrete.[29]

Works associated with the Protection and Promotion Project include repair and restoration of the external façade including the dome cupola, dome roof, dome drum, nave and gallery roofs and clerestory windows, flagpoles, pavilion roofs and facades, and east, south and west rendered facades. With the installation of new decking and access, from the east pavilion, previously installed safe access systems were removed. A new opening has been created in the east face of the south-west pavilion, to enable access to the promenade deck.

Interior decoration

An outline of the three principal decorative schemes is included in the History in Appendix A1. The process of reinstatement of the 1901 scheme and subsequent interior painting is outlined below.

The Anderson decorative scheme executed in 1901 was chosen for restoration and reinstatement because it was the most intact of the historic schemes (1880, 1888 and 1901). From a conservation perspective it was also seen as inappropriate to remove the intact Federation scheme in order to (potentially) reveal and reinstate the earlier schemes. The 1901 scheme had also been in place for nearly a century.

The 1920s interior scheme was a pale olive green, with a spotted appearance on the arch soffits and with a brown scumbled textured plaster treatment having been applied to the base of the piers. The plaster treatment was not removed during the 1990s works due to the risk of loss of earlier concealed plaster finishes. To facilitate the reconstruction of the 1901 scheme, the scumbled plaster skim coated and new paintwork applied over the top.

1901 decorative scheme

Work on restoration and reinstatement of the 1901 decorative scheme was undertaken during the 1990s. The naves and transepts were completed first. After the restoration of the dome structure, the interior scheme was then completed.

Initially reference was made to the original cartoons by John Ross Anderson which were then in the possession of the Melbourne College of Decoration and which were subsequently transferred to the National Gallery of Victoria. However, in situ investigation revealed that the cartoons showed options in relation to the nave and transepts and that the scheme as originally installed in the dome included

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

departures from the original design options as presumably intended. The scheme which was painted was a hybrid of both options and also omitted some individual elements.

Initial sampling and microscopic analysis of paint finishes revealed that the ceiling had been painted only about four times while the columns, particularly those on the ground floor had a build-up of approximately 25 layers of paint beneath which evidence of the earlier schemes had been burnt off. Further, the areas behind the columns on the galleries, which had previously been enclosed by partitioning to serve as art galleries, contained decorative schemes which were different from that in the hall proper.

However, thorough painstaking research and extensive in situ investigation and microscopic analysis of paint samples, the entire scheme was eventually reconstructed. As a result of the in situ investigation it became apparent that stencils had been applied to the nave and transepts where the decoration was largely repetitive but that in the dome the decoration had been largely hand painted for decorative effect. Also, in the dome, there were individual and unique elements, such as the mottoes, which had not been documented and which were only discovered through investigation.

Once the scheme was established, the decoration was traced on site and later redrafted. This process was not without its logistic complications given the size of the motifs, particularly in the dome. Given that the evidence indicated that the dome was largely executed by hand painting it was decided to adopt this approach. The base design was marked on the surface by using a pounce and then painted in with the various highlights then being applied.

During the course of the works, a large section of the 1880 scheme was revealed behind damp plaster beneath the windows in the dome as well as a small section of the 1888 scheme. Both were recorded and covered over.

13.2 Exhibition Reserve

Known works to the Exhibition Reserve and elements within it have generally related to repair and maintenance. Having said that, the Western Forecourt was subject to a substantial reconstruction project, which reconstructed the garden arrangement, installed a new underground water tank amongst other works.

- refurbishment of the French Fountain (mid-1990s), subsequent maintenance works to the fountain c. 2015-2016
- works in western forecourt including reinstatement of circular drive, garden beds, walkways and installation of a water harvesting system, c. 2001-2010
- reinstate an original emu head and installation of a replica emu head to the Westgarth Fountain c. 2019

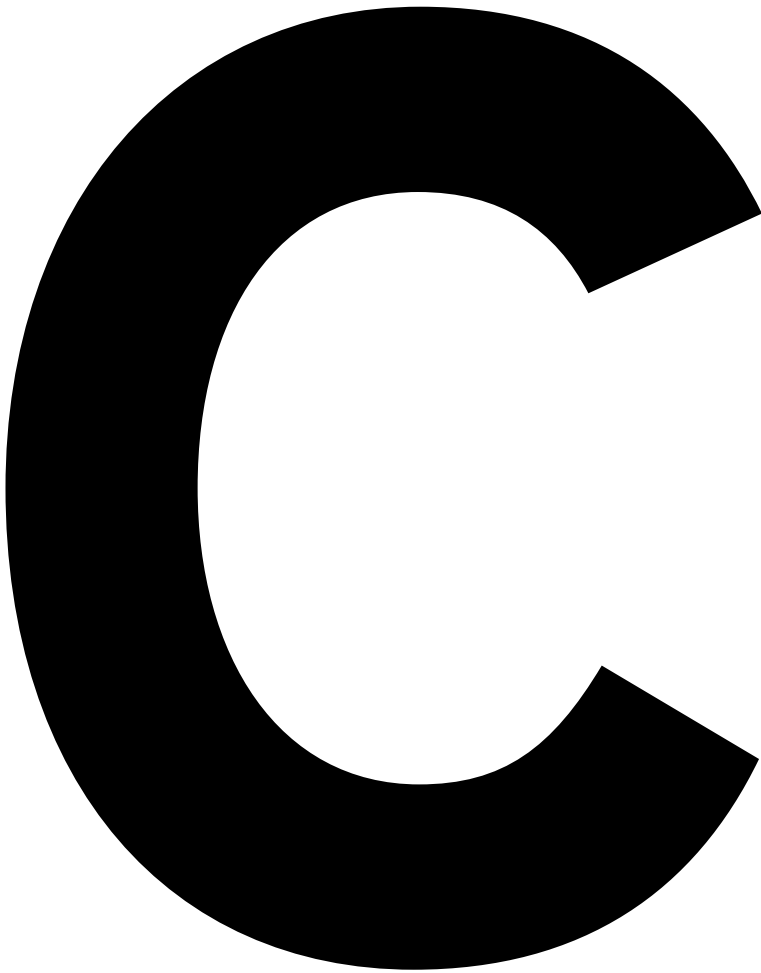
13.3 South Garden

- Restoration of parterre and scroll garden beds, c. 2006-2009
- conservation and hydraulic works to the Hochgürtel Fountain c. 2012
- restoration of early path layout and island planting beds at south-west entrance, 2012
- repair works to the Hochgürtel Fountain c. 2018

13.4 North Garden

- Relocation of works depot from a previous location north-west of the tennis courts, with operations moving to a small works area behind the Curator's Lodge as well as off-site
- Removal of Bhutan Cypress hedge row along Carlton Street boundary of Curator's Lodge garden and repair of remnant section of iron boundary fence, c. 2008
- Removal of willow specimen in Curator's Lodge front garden, c. 2008; replaced with native Willow Myrtle c. 2016
- Renewal of tennis court playing surfaces, c. 2017

APPENDIX C:
HERITAGE VALUES



INTRODUCTION

This appendix addresses the heritage assessment criteria to which the various WHL, NHL and VHR statements of significance refer, and in referencing these criteria, it is recognised that the different listings for a single heritage place describe values at different levels (world, national and state). It is also recognised that assessment criteria may be modified over time.

In the case of the Royal Exhibition Building and Carlton Gardens, the World Heritage values as described in the 2004 inscription are pre-eminent, however values at the national and state levels are also important and are of relevance to the management of the place.

A contextual and comparative analysis follows the assessment criteria, and precedes the various statements of significance as reproduced at the end of this appendix.

The *Cultural Values Report* (GML 2021) reviews the Aboriginal cultural heritage significance and contemporary cultural values and aspirations associated with the place. Relevant findings from that document are summarised at Section 2.4 of the HMP.

HERITAGE ASSESSMENT CRITERIA

World Heritage Convention & World Heritage List Criteria for inscription

The World Heritage Convention is the common name given to the international treaty called the *Convention concerning the Protection of the World Cultural and Natural Heritage*, which was adopted by The United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1972. The purpose of the Convention is to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity.[1]

The World Heritage Convention sets out criteria, which must be addressed when considering whether a place is worthy of inclusion on the World Heritage List.

The Royal Exhibition Building and Carlton Gardens was inscribed in the list on 1 July 2004. The place was inscribed on the World Heritage List for Criterion (ii) alone.

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

The World Heritage List justification for inscription against Criterion ii is as follows:

> *Criterion (ii) The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the 19th and early 20th centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas.*

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

National Heritage List criteria

The Australian Heritage Council considers nine criteria for inclusion in the National Heritage List under the EPBC Act. The Royal Exhibition Building and Carlton Gardens was included in the National Heritage List in July 2004, meeting five criteria, Criterion A, Criterion B, Criterion D, Criterion E and Criterion F:

> Criterion A - the place has outstanding heritage value to the nation because of the place's importance in the course, or pattern, of Australia's natural or cultural history
>
> 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 natural or cultural history
>
> 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 natural or cultural places; or
> - a class of Australia's natural or cultural environments
>
> 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
>
> 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.

Victorian Heritage Register criteria

The Royal Exhibition Building and Carlton Gardens is included on the VHR, to the extent of all of the buildings and structures including the Royal Exhibition Building, Curator's Cottage, Hochgürtel Fountain, French Fountain, Westgarth Drinking Fountain, Stawell Sandstone Sample, palisade fence and gate, remnants of bluestone base to palisade fence and the iron rod fence, and a series of landscape features including the pathways in the North and South Gardens, and the lakes and islands in the South Garden. The Royal Exhibition Building, designated as building H1501, was gazetted on 28 May 1998 and in 2002 the registration was extended to include the Carlton Gardens.

Following inscription on the World Heritage List in 2004, the Royal Exhibition Building and Carlton Gardens was recorded as a World Heritage Place in the VHR. While referencing the World Heritage values, the VHR statement of significance describes the significance of the place to the State of Victoria.

The VHR statement of significance concludes that the place is of historical, architectural, aesthetic, social and scientific (botanical) significance to the State of Victoria. While the specific VHR assessment criteria are not identified in the body of the statement of significance, the following criteria are identified in the 'Additional Place Information' attachment, as included in the Victorian Heritage Database:[2]

> Criterion A Importance to the course, or pattern, of Victoria's cultural history.
>
> Criterion B Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

2 https://vhd.heritagecouncil.vic.gov.au/places/228, accessed 17 December 2019.

Criterion C Potential to yield information that will contribute to an understanding of Victoria's cultural history.

Criterion D Importance in demonstrating the principal characteristics of a class of cultural places and objects.

Criterion E Importance in exhibiting particular aesthetic characteristics.

Criterion F Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Criterion G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.

Criterion H Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

CONTEXTUAL AND COMPARATIVE ANALYSIS

Introduction

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

Creation of Melbourne parks and gardens

The Carlton Gardens form part of the ring of public reserves that surrounds the City of Melbourne. This parks system was devised from the early 1850s,[3] and follows a pattern popular elsewhere in developing cities of the world at this time (for example, such as in the USA). These parks are considered the greatest surviving public gardens in both Victoria and Australia.[4] The inner parks include the Flagstaff, Carlton, Treasury, Fitzroy, Alexandra and Queen Victoria Gardens, in addition to the Royal Botanic Gardens and Kings Domain. These gardens all cater primarily for passive recreation. An outer group of parks includes Royal Park, Yarra Park, Princes Park, Fawkner Park and Albert Park, all of which cater for both passive and active recreation.

In design and layout, the Carlton Gardens is one of the more formally executed of the parks around Melbourne, together with the Fitzroy and Treasury Gardens. The Gardens has the most dominant built structure in terms of landscape design apart from the Shrine of Remembrance and its environs, which

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

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

has an impact at a larger scale due to the length of its visual axis that extends along Swanston Street across the extent of the CBD and along St Kilda Road. Other parks and gardens are characterised in their visual framework and approach by picturesque models of landscape, such as at Government House in the Domain.

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

Bedding-out floral displays are also a component of many of Melbourne's parks, albeit at an increasingly limited scale. These are notable as significant remnants of an increasingly rare horticultural practice.[5] Historically, the gardens' large scale *parterre du broderie* at the southern façade of the Royal Exhibition Building are not replicated in any other Victorian (or Australian) designs. They can be read as the ultimate execution of floral display associated with nineteenth century bedding-out planting practices. A nineteenth century tongue-in-cheek report of the first Exhibition describes the gardens' planting as one which '… puts one in mind of so many jam tarts or loud-patterned hearthrugs fastened together. But they suit the fountain admirably, and the fountain suits them. Indeed, we think the laying out of the grounds and the fountain one of the chief 'exhibitions' of the Carlton show'.[6]

Australian gardens

In Australia, the Carlton Gardens are comparable primarily by type, in the Australian Heritage Council category of 'Public Parks, Gardens, Domains and Public Reserves'. To a lesser extent, they are also comparable as 'Institutional Grounds/Campuses and Gardens of Civic/Administrative Buildings,'[7] although the second description relates much more directly at an international level as already discussed.

Parks and gardens are common to the central city areas of all the major cities in Australia, most being laid out by State and municipal authorities at the time of the city's early colonial settlement, then subsequently developed during the nineteenth century for public recreation, and as venues for public events. The establishment of such reserves was closely linked to regional wealth. Common features of nineteenth and early twentieth century parks included conservatories, bandstands, elaborate fences and gates, a curator's lodge, ornaments, fountains, flowerbeds and facilities. Public reserves were also venues for memorials. Many of these elements have existed at the Carlton Gardens at various times throughout its history.[8]

Predominantly, the nineteenth century garden design styles drew on landscape and *Gardenesque* design principles, especially in terms of layout and path systems. Apart from perimeter paths and plantings

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

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

7 Carlton Gardens Conservation Analysis, John Patrick Pty Ltd.

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

such as avenues, layout was often guided by serpentine paths, individual specimen tree plantings in lawn, and shrubbery beds.

Design-wise, throughout Australia, the Carlton Gardens is notable as the only major park designed explicitly along French classical lines, with a strict geometrical layout and strong axial path system and planting pattern (that overlaid and incorporate an earlier layout) developed to maximise vistas and views to key built elements – the Hochgürtel Fountain and the Royal Exhibition Building. Its *patte d'oie* ('crows' foot' or 'goose-foot') path system and major avenues create allusions to the style so closely associated with European palaces and chateaux derived from the formal landscape of Versailles.[9] While other city parks across Australia may be geometrical (and symmetrical) in their layout, they do not function at the same scale nor have large focal buildings at their heart. For example, Hyde Park in Sydney is a symmetrical design dominated by an avenue of Port Jackson Figs (*Ficus rubiginosa*) and a central plaza, but its built structures of the central fountain and war memorial are of a much smaller scale and impact.

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

Garden designers[10]

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

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

The alignments of these elements can be discovered in the North Garden especially, with some original alignments (from the pre-Exhibition Building history of the site) also evident in the layout of paths in the South Garden (refer to the site development plans at Appendix A4).

Hodgkinson's input at the Carlton Gardens is most obvious in the North Garden, particularly in the layout of the path system, which is reminiscent of that in the Fitzroy Gardens. It is likely that John Guilfoyle selected many of the trees in this section, though it appears the two designers shared similar

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

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

tastes. The extensive use of elms in the North Garden is common to all of Melbourne's inner ring of nineteenth century parks.

Choosing the site for the Exhibition

From the time of the very first international trade and manufacturing exhibition, held at the Crystal Palace in Hyde Park, London in 1851, the pattern for exhibition sites was quickly established. Major exhibition buildings were constructed in park settings, and in a prominent location, preferably close to the city centre.

The Royal Exhibition Building was actually preceded by two previous exhibition venues in Melbourne: the cast-iron and prefabricated exhibition hall in William Street (1854) on the present Royal Mint site; and Joseph Reed's own extension to his Public Library and Art Gallery, where three Intercolonial Exhibitions were held between 1866 and 1875, when it was decided to build a specialist exhibition building from scratch.[11]

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

Reed's design for the Melbourne Exhibition Building

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

The ultimate prototype for exhibition buildings was, of course, Joseph Paxton's Crystal Palace, built for the London Great Exhibition of 1851, and widely recognised as an icon of early Modern architecture for its direct expression of internal space, its prefabrication and use of industrial materials. While the Royal Exhibition Building in Melbourne used its prefabrication less conspicuously in a timber structure, its use of cast iron and glass, and its dimensions, scale and park setting, corresponded to the Crystal Palace. The design also made a moderate expression of structural repetition and rational production. In the opening chapter to David Dunstan's compilation and survey of the Royal Exhibition Building in 1996, the Crystal Palace connection was reiterated.[12] The ecclesiastical cruciform organisation in the Crystal Palace was noted (later followed emphatically in the Melbourne building) as was the looming presence of a huge pipe organ, and the use of great fanlight windows – an element found not only in the Crystal Palace, but also in Paxton's contemporaneous design, an exercise annexe at the London Hospital of Diseases of the Chest. The Royal Exhibition Building additionally drew on the programmatic model established at the Crystal Palace, in which the exhibits were shown in a regionalised 'atlas'.

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

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

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

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

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

Historical design influences

Gothic Revival components

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

The links between Reed and Gothic Revivalism date from his design of the Wesley Church in Lonsdale Street (1857). His enthusiasm was reinvigorated by his travels in Europe, including Italy, in the early 1860s, and his embrace of High Victorian Medievalist architecture, particularly variants of the round-arched Romanesque.[13] In the Royal Exhibition Building this inheritance is also seen in Reed's use of accentuated external pilasters. This contrasts with his contemporary, James Barnet's use of more consistently classicist and Italianate sources for his Garden Palace Exhibition Building in Hyde Park, Sydney, 1878 (burnt down on 22 September 1882). In discussing his Royal Exhibition Building design,

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

Reed specifically cited several examples of later Gothic design from Normandy (Caen), Lake Constance and Paris (St Stephen's).[14]

Florentine Romanesque sources

Alan Willingham observes that the oldest pervasive Italian or Classicising references in the Royal Exhibition Building stem from the Florentine Romanesque of the twelfth and fourteenth centuries.[15] This was close, in chronology and formal territory, to the High Victorian values embraced by Reed in the 1860s, and later Medieval Florentine work such as San Miniato al Monte, Florence Baptistery and the early portions of Florence Cathedral.[16] These buildings are often referred to as the Florentine 'proto-Renaissance' because of their resemblance to fifteenth and sixteenth century buildings.[17] This Florentine work was also accepted in High Victorian Gothic circles as being responsive to materials and colour. In Florence this architecture also alluded to Roman basilicas and aqueducts in its use of repeated semicircular arches, and this connection, both to icons of Roman engineering and the main type of large imperial public building, was appropriate enough in a World Exhibition building in 1879. The other advantage of this Florentine round-arched mode was that it could be painted on the surface in vivid colour, satisfying both the contemporary fondness for systematically layered colour[18] and the budgetary restrictions on a more intensely sculpted or physically articulated surface. Florentine Romanesque later enjoyed a concerted revival in Austria and Germany in the 1900s, by architects such as Josef Hoffmann and Peter Behrens.

Early Renaissance sources – Brunelleschi and Alberti

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

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

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

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

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

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

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

The Sansovinesque – Victorian architecture's recourse to Renaissance Venice

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

By 1878 Sansovinesque upper level panelling and balustrading in superstructures and parapets, often topped with finials, was almost a Melbourne signature, appearing in J J Clark's Lands Office (1878), the superstructure of Kerr and Knight's Parliament of Victoria (1856-91), the upper levels of Reed's own Melbourne Town Hall (1867-70, portico 1887), Smith and Johnson's General Post Office arcading and parapets (1859-1903) and Law Courts (1874-84), and Reed's own Trades Hall and Eastern Market (1878), these last two being designed at the same time as the Royal Exhibition Building.[19] The Sansovinesque in the Royal Exhibition Building was a logical usage by Reed although the Royal Exhibition Building arcading was blind and not used for promenading. The Royal Exhibition Building still carried a strong association with arcaded architecture around St Mark's Square in Venice with the Great Market arcading of the fifteenth century, Sansovino's Loggetta pavilion and St Mark's Library of the 1530s. In the Royal Exhibition Building it is seen in the repeated blind arches at third level of the north south elevations, which were then surmounted with recessed oblong panels the width of the arches themselves. These were then topped with balustrading. The panelled superstructure was repeated in the towers on each side of the building's north and south entrances, rather as in the Trades Hall, and the squat corner towers, with similar detailing, reprised Reed's use of them in both the recent Eastern Market and his earlier Menzies Hotel.[20]

Michelangelo

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

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

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

consistently utilised the giant order, another device identified with Michelangelo through his use of it on the new St Peter's Basilica designs of the 1549-58 and taken up enthusiastically by the French.

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

Earlier nineteenth century modes - Rundbogenstil

Equally interesting was Reed's use of Rundbogenstil (German institutional round-arched style) elements in the Royal Exhibition Building.[21] The polychrome patterning and 'diaperwork' (a decorative masonry pattern formed by brick headers having a dark glazed finish exposed on one end) seen in Reed's houses and churches from 1865 on recalls not just North Italian polychrome but German usage of it, as at the Palais Durkheim in Munich (c.1830). Schinkel's 1830s folio shows other related designs. During Ludwig I's time Munich embarked on a huge program of large buildings in a plain, cuboid form with repeated round arches, seen in the Ludwigstrasse and Koenigsbau areas, and in central Munich. The architects were Leo von Klenze, Friedrich von Gaertner and Karl von Fischer. This mode owed much to Brunelleschi's Palazzo Pitti of 1445 (as in the Munich Residenz) and Brunelleschi's Ospedale of 1415-26 (as in Fischer's Munich Post Office). These Munich buildings represent an early form of nineteenth century Renaissance Revivalism, rather in parallel to the contemporary Nazarene movement in German painting.

For the Royal Exhibition Building the most direct Munich parallels are the Residenz (1803-6), the Pinakothek (1822-30) and Staatsbibliothek (c.1825-40), all large rectangular cubes with long fronts, punctuated by numerous arched windows. Vienna University gained a palazzo building on the Ring in this mode in the 1860s. In the Royal Exhibition Building, this Rundbogenstil component may have been mixed with arcaded architecture from the 1855 Paris Exhibition buildings, in particular the Palace of Industry, eventually demolished in 1897, by Viel, Bridel and Barrault.[22] The latter was an important example as it included a central pavilion with a double-height entrance arch and a squared, Sansovinesque panelled superstructure above that, rather like the Royal Exhibition Building's main south and north entrances. What also made this primarily German source useful here was its role in being the only contemporary recasting of Venetian arcaded and Sansovinesque architecture other than in more direct revivalism. Open-arcade variants of the Rundbogenstil were used by K F Schinkel and Alexis de Chateauneuf in waterfront architecture in the 1820s-40s, as in Schinkel's Museum Island water gates in Berlin and de Chateauneuf's canal front buildings in the rebuilding of Hamburg after its 1846 fire.

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

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

Buildings of the International Exhibition Movement

London 1851

In its long cross-axial shape the Royal Exhibition Building 'core building' (as it stands now) has links to Paxton's Crystal Palace, which retained its original cruciform plan as rebuilt at Sydenham in southeast London, where Reed saw it in 1862.[23] The Royal Exhibition Building's use of aisles, long arcades and vaulted ceilings also related to Paxton's design, both in its 1851 version and its rebuilt (and altered) form at Sydenham, but the timber structure related more to the timber barrel vaulting then appearing in churches. The Crystal Palace system of iron and glass was not repeated in the Royal Exhibition Building, with Reed opting for an opaque roof on a more conventional framing of part timber, and using timber flor and structure and plaster walling inside.

Paris 1855

The Royal Exhibition Building displays direct connections to the Palace of Industry by Barrault and the Art Exhibition building by Hector Lefuel, architect of the New Louvre extensions. Both were dominated by repeated arches that broadly followed both Alberti's *Tempio* at Rimini and its Parisian recasting by Henri Labrouste in the Bibliotheque Ste Genevieve in 1840. As Reed would later, Lefuel made the decision to use timber in the Art Exhibition building,[24] coupling it to a Renaissance external expression that would normally have been in masonry. This material combination was directly repeated in the Royal Exhibition Building. The Palace of Industry was also cross-axial, but again had an iron and glass roof behind its Renaissance exterior. That element, though it recurs in later International Exhibitions in Europe and America, was not repeated in the Royal Exhibition Building.

London 1862

Architectural historian Allan Willingham notes the Royal Exhibition Building's immediate connection with the London Exhibition Building at Kensington Gardens of 1862, designed by Captain Francis Fowke, the British Government Engineer. Fowke, who is principally remembered for the Albert Hall in Kensington, London, designed this exhibition building in timber, using Renaissance bays, repeated arch windows, and a long hall-axis framed with two domes, rounded in profile and in plan recalling the 16-faceted St Peter's Basilica in Rome, a building to which a series of major nineteenth-century buildings aspired.[25] Willingham notes that Reed saw Fowke's building on his trip to London and Europe in 1862-3.[26] As a result the Royal Exhibition Building reads in some ways as a fusion of the London 1851 and 1862 Exhibition Buildings. It had the nave, transepts, aisles and crossing of Paxton's Crystal Palace, with its ecclesiastical overtones, while its central dome was related to Fowke's evocation of St Peter's in the

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

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

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

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

1862 building, although Reed gravitated towards Brunelleschi's Florence dome of 1415-45 in the eight-sided and pointed arch section of his dome at the Royal Exhibition Building.[27]

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

Paris 1867

The Exposition Universelle building of 1867 is not directly comparable to the Royal Exhibition Building as the design was dominated by a huge, low-level oval exhibition hall, surrounded by a series of exotic and picturesque 'theme' buildings and promenades recorded by contemporary painters such as Manet. The main hall had most to do with J N L Durand's ideal geometries in its abstract oval plan, and with Victor Baltard's Les Halles Markets in its repeated truss structure when viewed in section. The large bow-fronted *Trocadero* palace built opposite this complex across the Seine was part of the exhibition buildings. It related to new churches appearing in Paris such as Sacre Ceour Montmartre; but apart from two flanking mansards[28] it had little else in common with the Royal Exhibition Building. It was, however, set in a formally elaborate symmetrical garden approach on a substantial hill.

Vienna 1873

The Vienna Exhibition of 1873 was also housed in a huge central building, iron-framed with a masonry exterior and colonnading, combined with lunette windows and a zinc-sheeted roof. It was attached to several ancillary buildings and used a broad 'rotunda' as a centralising device. It had a central entry pavilion area and two large flanking pavilions at each end, but the plan was in simple rectangles rather than in the triumphal arch forms seen in the Royal Exhibition Building. In some respects it was closer to the simpler block and hemisphere massing that James Barnet used on the Sydney Garden Palace in 1878-9.

Philadelphia 1876

This was the US centennial exhibition and interestingly, used the exhibits shown in Melbourne's 1875 Intercolonial Exhibition, which had been crated to the United States. Philadelphia's Exhibition Building, based in the gently rolling hills of Fairmount Park, relied on an open cruciform arrangement coupled

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

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

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

Paris 1878

The premises of the 1878 Exposition Universelle formed an axial front to the Trocadero Palace site used in the 1867 exhibition. The composition spanned the Seine on axis, linking the Trocadero Palace with curved flanking wings to a great square layout of repeated gables on the Champ de Mars site opposite, largely enclosed by a perimeter building with corner pavilions capped by mansard domes. This was the Palace of Industry, a basically trabeated structure with the largest amount of open glass walling seen since the Crystal Palace.[29] Its proportions, central entry and twin domes at each end recalled Fowke's 1862 London Building. This exhibition was the immediate predecessor to the Sydney and Melbourne exhibition buildings and its more extensive use of baroque – in the mansarded pavilions and the symmetrically patterned gardens – was significant given the pronounced usage of such elements in Melbourne.

Sydney 1879-80

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

Generally Contemporary Exhibition Buildings – Successors

Adelaide 1881 & 1887

These buildings did not have the International Exhibition status accorded Melbourne and Sydney, but they were a substantial incursion into the great exhibition genre.[30] Little of the buildings remain; they were in a precinct of buildings now used for the public library and museum. Designed variously by

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

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

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

Paris 1889

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

Brisbane 1888

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

Chicago 1893

Celebrating the 400th anniversary of Columbus' arrival in the Carribean, the World's Columbian Exposition of 1893 was coupled with an extensive scheme of urban improvement including a 'white city' within Chicago's increasingly ghetto-like south side. Chicago had the opportunity to build on a large scale – the Exhibition grounds were almost ten times the area of Melbourne's 1880 Exhibition. Richard Morris Hunt's central building was related in verticality and contained proportions to Eiffel's Entrance

Hall at the 1889 Paris Exhibition, and the Industrial Building was again the largest in ground area, and spread lower as at Paris in 1889. As at Melbourne, the architects – who included Daniel Burnham, Charles Attwood and McKim, Mead and White – emphasised triumphal arches, but their largest buildings all eschewed the central dome that had marked Melbourne's Royal Exhibition Building. The pilastered and lunette-windowed elements of the Electrical Building recalled Melbourne, as did the flanking towers around the triumphal arched entries, topped by curved pyramidal roofing. The grain of the American buildings was also far more sumptuous, consisting of stone cladding and conspicuously 'scholarly' application of classicised massing and detail. The High Victorian elements that still floated through Reed's design had been well and truly banished, not least in the way the central complex at Chicago was configured in a homogeneous white. Interestingly the exception to this rule was Louis Sullivan's richly coloured Transport Building, the only large hall at this exhibition to include a central dome and set-back clerestory, as at the Royal Exhibition Building.

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

Paris 1900

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

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

A major public building: Federation and the first Australian Parliament

In addition to its use for international exhibitions, the Royal Exhibition Building in Melbourne was the location in which the Duke of York presided over the opening of the nation's first Federal Parliament on 9 May 1901. The opening was able to be accommodated in the grand structure, one of Australia's largest nineteenth century buildings, and specifically within the Great Hall, Australia's then largest

indoor venue. The interior decoration of the Great Hall was also updated to accommodate the event; the decorative painting scheme, the third since the building's construction, utilised themes and allegories to represent the building as a seat of government and legislative power.

This was one of the defining events of the first year of Federation, and accordingly had great symbolic significance. The other earlier defining moment, and similarly of symbolic significance, was the proclamation of the Commonwealth of Australia at Centennial Park, Sydney, on 1 January 1901. Lord Hopetoun was sworn in as the first Governor-General of Australia and Edmund Barton as the nation's first Prime Minister. The ceremony also included the swearing in of the first Federal cabinet. The site is now marked by the Commonwealth Stone, and a new and permanent Federation Pavilion was built over the spot in 1988, the Bicentennial Year of European Settlement.[31]

Other Federation-related buildings and structures throughout Australia are predominantly associated with the lead up to 1901, and were the venue for many conferences, meetings and gatherings of Federation proponents, politicians and Colonial officials. These meetings took place in numerous town halls, public halls, court houses and in some cases, hotels. The buildings include a very significant collection known as the 'Corowa Federation Places Group' comprising the Court House, Oddfellows Hall, Hotel Australia, Globe Hotel, Royal Hotel, Lethbridge and McGowan Solicitors' Building, and the School of Arts, all in Corowa and all associated with the town's key role in the successful public agitation for Federation during the 1880s and 1890s.[32] Other Australian places, at which significant decisions were made and agreements reached, include the Town Hall, Melbourne; Chief Secretary's Building, Sydney; and former Australasian Federation League Headquarters (Youngs Chambers), Pitt Street, Sydney.

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

Carlton Gardens – Exhibition-related landscape designs

At an international level, the Carlton Gardens are comparable with other buildings and landscapes as intact exhibition-related places. Landscape design associated with the great exhibitions is known to have been both elaborate and expansive.[33] Of the approximately seventy exhibitions held between 1851-1915 the events and their supporting infrastructure varied in size and scale, as well as in the breadth of representation of countries.[34] Of these, however, very few exhibition-related places remain where the site is comparatively intact, including the key built structure (which displayed 'the new manufactured goods and exhibits of technological progress of the era'[35] – that is, the 'Great Hall' such as that of Melbourne) within the original landscape/garden setting.

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31 Australian Heritage Places Inventory, identifier 1757.

32 Australian Heritage Places Inventory, identifier 102506.

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

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

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

Only the Philadelphia Memorial Hall, located in its original parkland setting of Fairmount Park, is comparable in its authenticity and setting to the Royal Exhibition Building in the Carlton Gardens. Both the buildings are in their original, if somewhat altered, setting of pleasure gardens.[36]

One of the better known landscapes associated with World Exhibitions was the amusement gardens at Sydenham (London) developed around Joseph Paxton's Crystal Palace design from the London Exhibition of 1851. The landscape scheme incorporated convoluted path systems, formal waterways, as well as life-size dinosaur models throughout the site,[37] however the Palace itself no longer survives. Furthermore, the site was not associated with the Exhibition, which had been held at London's Hyde Park.

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

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

The redesign and landscaping of the Carlton Gardens by the firm Taylor and Sangster for the 1880 International Exhibition is considered to be one of their best known works.[38]

STATEMENT OF SIGNIFICANCE

World significance - World Heritage List

The Royal Exhibition Building and Carlton Gardens was inscribed in the World Heritage List in 2004, under Criterion (ii).[39] UNESCO'S World Heritage website includes the following components for the WHL entry.

> The Royal Exhibition Building and its surrounding Carlton Gardens were designed for the great international exhibitions of 1880 and 1888 in Melbourne. The building and grounds were designed by Joseph Reed. The building is constructed of brick and

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

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

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

39 See http://whc.unesco.org/en/list/1131, accessed 10 February 2016.

timber, steel and slate. It combines elements from the Byzantine, Romanesque, Lombardic and Italian Renaissance styles. The property is typical of the International Exhibition movement which saw over 50 exhibitions staged between 1851 and 1915 in venues including Paris, New York, Vienna, Calcutta, Kingston (Jamaica) and Santiago (Chile). All shared a common theme and aims: to chart material and moral progress through displays of industry from all nations.

Under 'Outstanding Universal Value':

Brief Synthesis

The Royal Exhibition Building and Carlton Gardens are a surviving manifestation of the international exhibition movement which blossomed in the late 19th and early 20th centuries. The exhibition building was constructed as a Great Hall, a permanent building initially intended to house the Melbourne International Exhibition of 1880 and the subsequent 1888 Melbourne Centennial International Exhibition. These were the largest events staged in colonial Australia and helped to introduce the world to Australian industry and technology.

The site comprises three parcels of Crown Land in the City of Melbourne, being two Crown Land Reserves for Public Recreation (Carlton Gardens) and one dedicated to the exhibition building and the recently-constructed museum (Exhibition Reserve). The inscribed property consists of a rectangular block of 26 hectares bounded by four city streets with an additional 55.26 hectares in the surrounding buffer zone.

Positioned in the Exhibition Reserve, with the Carlton Gardens to the north and the south, is the Great Hall. This building is cruciform in plan and incorporates the typical architectural template of earlier exhibition buildings: namely a dome, great portal entries, viewing platforms, towers, and fanlight windows. The formal Carlton Gardens, with its tree-lined pathways, fountains and lakes, is an integral part of the overall site design and also characteristic of exhibition buildings of this period.

[Reason for inscription]

Criterion (ii)

The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the nineteenth and early twentieth centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas.

Integrity

The completeness of the inscribed property has been retained with the same boundaries as set out in 1879. The Melbourne Museum was constructed in 1998-2000 to the north of the Royal Exhibition Building.

The present state of the conservation of the Great Hall is very good. Conservation work has recently been undertaken on the building's dome and structure, the external joinery and stonework, and timber floors. Additionally, upgrades to building services have been completed. The scroll and parterre gardens on the southern side of the exhibition building, which were part of the 1880 Melbourne International Exhibition, have been restored. As part of the restoration of the 1880 German Garden, an

extensive water harvesting and storage system has been installed that involved the installation of underground water tanks in the western forecourt to capture roof and surface runoff. The formal ornamental palace garden, being the southern part of the Carlton Gardens, provided the context for the Palace of Industry and is substantially intact in form including its treed avenues. These works contribute to maintaining the integrity of the Royal Exhibition Building and Carlton Gardens.

Authenticity

The property of the Royal Exhibition Building and Carlton Gardens has retained high authenticity of setting, maintaining its original form on the international exhibition site defined in 1879. The site is still surrounded by city streets and is edged by the bluestone plinth, the base of the iron railings that bounded the 1880 exhibition grounds.

The 1880 Great Hall survives substantially intact in its form and design, internally and externally. Authenticity of form is manifest in its survival as the only Great Hall from a major industrial exhibition of the late 19th and early 20th century. The east and west annexes, not part of the original design and intended to be of temporary use only, were demolished in the mid 20th century. Some modern interventions have been reversed including two structures attached to the north elevation in the 1960s and 1970s which were removed and the original structure repaired. Recent restoration works have included the reinstatement of missing ornamentation around the parapet line.

Interior spaces have been largely retained and are once again used for large-scale exhibitions demonstrating a relatively high authenticity of function within the Great Hall. Prompted by fire safety concerns, most of the original timber staircases were replaced by concrete early in the 20th century, an acceptable risk-sensitive reduction in material authenticity. In 1994, major restoration work included the reworking of the interior colour scheme to the documented era of 1901. The ornate internal paintings have mostly been replaced by the third decorative scheme of 1901, however, parts of the 1880 murals are still intact.

The museum's construction removed part of the north garden although the surviving garden has retained its late 19th century layout. The original axial layout of the south garden survives with its formal paths, tree clumps and central avenues, lawn areas and two lakes (although reduced in size) and fountains. One fountain, the 1888 Westgarth Fountain, has been relocated. A high number of the trees extant on the site are from the 1880s and 1890s layout. Restoration of garden pathways and plantings are based on research.

Protection and management arrangements

The property has effective legal protection and a sound planning framework. The management system takes into account a wide range of measures provided under planning and heritage legislation and policies of both the Australian Government and the Victorian Government. The Burra Charter principles support the Conservation Management Plan for the Royal Exhibition Building and Carlton Gardens and the World Heritage Environs Area Strategy Plan. Together these documents provide the policy framework for conservation and management. The property is maintained and preserved through regular and rigorous repair and conservation programs undertaken at all levels of government.

The Royal Exhibition Building is managed as an integral part of Museum Victoria, the state museum. The Carlton Gardens are managed by the City of Melbourne.

The Royal Exhibition Building and Carlton Gardens was included in the National Heritage List in 2004 under the Commonwealth *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) and on the State Heritage Register of Victoria in 1998 under the *Heritage Act 1995*. Inclusion in the National Heritage List requires that any proposed action to be taken inside or outside the boundaries of a National Heritage place or a World Heritage property that may have a significant impact on the heritage values is prohibited without the approval of the Federal Minister. Inclusion in the Victorian Heritage Register means that works inside the boundaries of the registered place are prohibited without approval under the *Heritage Act 1995*.

A Conservation Management Plan for the whole site was finalised in 2009. A buffer zone, the World Heritage Environs Area, covering an additional 55.26 hectares, was established in 2010 and has been supplemented by the World Heritage Environs Area Strategy Plan. Changes to local government heritage overlays have been made to give effect to this plan. Any future developments immediately outside the World Heritage Environs Area, which are likely to have a significant impact on the World Heritage values of the Royal Exhibition Building and Carlton Gardens, are subject to the provisions of the EPBC Act.

Australian Heritage Database entry

The Commonwealth Department of Agriculture, Water and the Environment's Australian Heritage Database has a comprehensive entry for the Royal Exhibition Building and Carlton Gardens, as per Place Id 105143, and Place File 2/11/033/0235. This includes a description, history, location and bibliography. It does not include a statement of significance, official values, or description of condition and integrity. For the statement of significance, the database directs users to the 'official statement of Outstanding Universal Value' on the UNESCO site, as per above at http://whc.unesco.org/en/list/1131.

National significance – National Heritage List

The Commonwealth Department of Agriculture, Water and the Environment's Australian Heritage Database includes the entry for the Royal Exhibition Building National Historic Place, as per Place Id 105708, and Place File 2/11/033/0235. The entry includes the following 'summary statement of significance':

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

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

The Royal Exhibition Building in its purpose-designed gardens with associated ornamental features has outstanding historic value as the major extant nineteenth

century international exhibition building and gardens complex in Australia (Criterion b).

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

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

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

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

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

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

> The Carlton Gardens, both north and south gardens together, are a notable creative achievement demonstrating a classically modified Gardenesque design and a landscape character with plantings of pines, cedar, araucaria, cypress, gums, figs, pepper trees, elms, planes, oaks, poplars, Canary Island date palms and Washington palms that display contrasting colours and forms which enhances the Carlton Gardens, the Royal Exhibition Building and the adjacent urban area (Criterion f).
>
> The Exhibition Building is an outstanding example demonstrating the principal characteristics of the Victorian Free Classical architectural style to express the form and ideas of the international exhibition movement. As one of the largest and finest nineteenth century buildings in Australia at the time, it represented a temple to industry rather than a palace (Criterion d).
>
> The original Carlton Gardens were developed to create a public park for passive recreation. Later, more classical garden modifications were made forming the setting for the Royal Exhibition Building. The main garden elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). The ornamental ponds, the diagonal tree-lined paths of the north garden and the mature specimen trees surviving from Bateman's plan, the later trees planted by Sangster c1879-1880 and those planted c1890 as part of the north garden restoration are also important garden design features. All of these features are integral design elements of this unique nineteenth century style of public garden (Criterion d).
>
> The Royal Exhibition Building and its garden setting retain continuity of public use and its original purpose of exhibitions and displays has been maintained (Criterion d).
>
> The Carlton Gardens are of outstanding aesthetic significance for their nineteenth century classically modified 'Gardenesque' style (Criterion e).
>
> The Royal Exhibition Building as an architectural/landscape ensemble continues to inspire Melbourne and Victorian communities (Criterion e).

The entry also includes a ‘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.

In addition to the above, the full NHL entry includes further analysis of the relevant National Heritage criteria, incorporating reference to context and attributes, together with a detailed description, history,

comparative assessment, condition and integrity, location and bibliography. This full NHL entry or citation is not reproduced here, but is included in Appendix A.

State significance - Victorian Heritage Register

The state level heritage values are expressed in the VHR 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 the 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 [Removed Sept 2010], 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.