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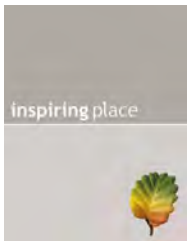
ANCANTHE PARK MASTER PLAN

PREPARED FOR HOBART CITY COUNCIL

MARCH 2015

Inspiring Place

placemaking: landscape architecture +
environmental planning + recreation + tourism



with assistance from :

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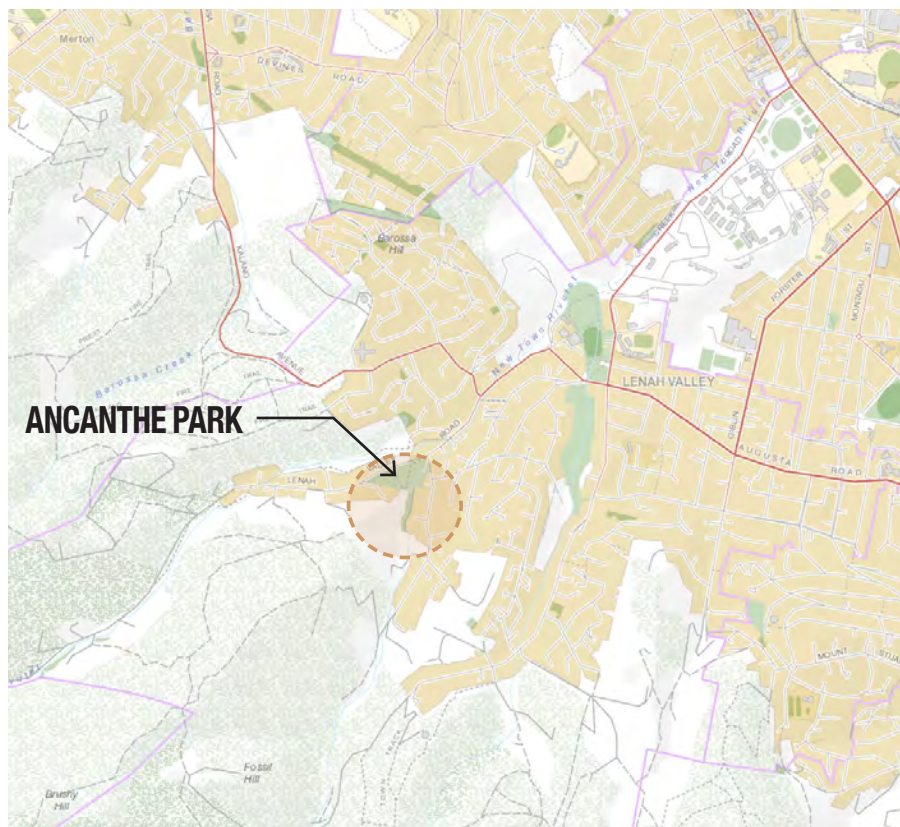


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In 1841, Lady Franklin asked her sister for “a pretty little design for a Glyptothek... I mean nothing more than 1, 2 or 3 rooms, of small size tho' good proportions, to hold a small number of pictures, and a dozen of casts of the Elgin and Vatican marbles”.



INTRODUCTION

'Ancanthe' is a small, temple-like, museum built in 1843 in Lenah Valley at the foot of Mount Wellington near the confluence of the Brushy Creek and New Town Rivulets. 'Ancanthe' was built, at the direction of Lady Franklin, the then Lieutenant Governor's wife, in the Greek Revival style, to enrich the cultural life of the colony. The building and surrounding parkland came into Hobart City Council ownership in 1926 following years of neglect, the park more latterly extended in 2012 to include land along Brushy Creek.

For Council, Ancanthe has been a complex gift. As a gift, Ancanthe represents the high ideals of an earlier era, when Lady Franklin sought to create a cultured centre within the 'wilderness'. The *Lady Franklin Museum: Ancanthe Park Conservation Management Plan 1997* (hereinafter referred to as the CMP) identifies Ancanthe's significance as the first museum in Tasmania, for its contribution to our understanding of the development of the colony and for its associations with Lady Franklin and the formation of the Royal Society in Tasmania^{1,2}, the first outside England anywhere in the world. The importance of Ancanthe is recognised in legislation by listing on the Tasmanian Heritage Register and in Schedule F (Heritage Schedule) of the *City of Hobart Planning Scheme 1982*.

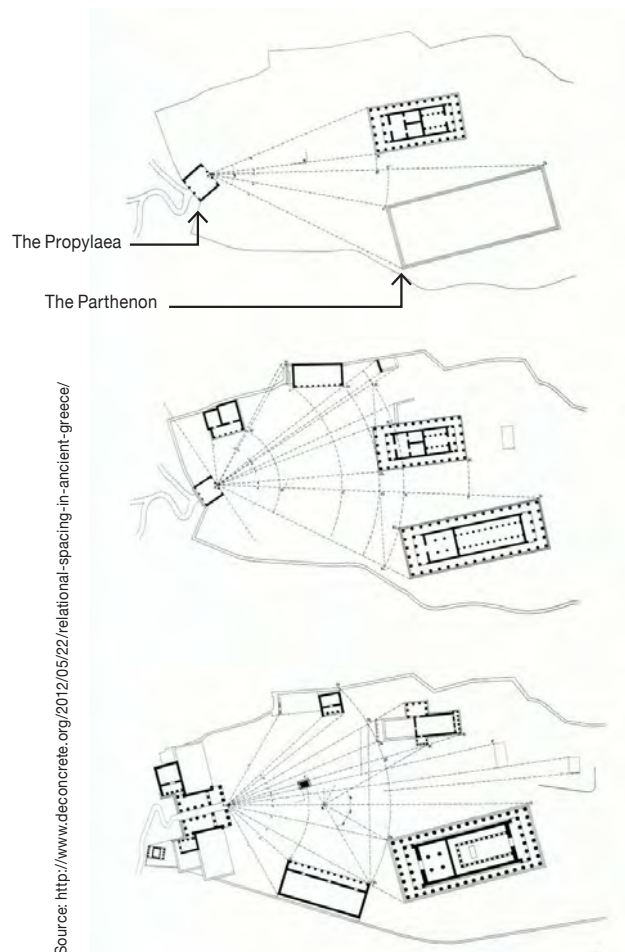
The decision to site Ancanthe at the 'edge of the wilderness' has conflicted with the urbanisation of its surrounds and Council's concern for activation of the property in support of its use and conservation. Recent planning issues around subdivision of adjacent property have highlighted the strength of community feeling about the place and of people's attachment to Lady Franklin's vision for Ancanthe.

Recognising these dilemmas, Council engaged Inspiring Place to prepare the following master plan for 'Ancanthe' and its surrounds³. The purpose of the master plan is to provide Council with a 'blue print' to guide future use, development and management of the Park. The plan has been prepared within a framework of respect for Lady Franklin's vision, the natural values of the Park's remnant grassland and the community's interest in the site as a place of significant heritage value. The master plan does not address asset management of the museum or the conservation of the building, instead it focuses on the landscape and treatment of the Park around it.

In preparing the master plan, Inspiring Place have consulted widely with the local community including individuals and stakeholder groups (Attachment A), reviewed available documentation about the property including the CMP and a scientific assessment of the flora and fauna of the Park⁴. Council reports and relevant policy statements have also been examined (Attachment B). In particular, the Master Plan conforms to the principles of the *Burra Charter*⁵, the accepted best practice standard for the management of cultural heritage places in Australia.

- 1 Vincent, R. et al 1997. "Lady Franklin Museum Ancanthe Park Conservation Management Plan" unpublished report to the Hobart City Council
- 2 Note that whilst, the primary significance of Ancanthe clearly rests on its associations with Lady Franklin and her vision for the museum which is addressed herein, Ancanthe and the wider area now known as Lenah Valley was developed within the traditional lands of the Mouheneener people. Our respect is given, therefore, to those that have passed before and we acknowledge today's Tasmanian Aboriginal community as continuing custodians of the land.
- 3 Hereafter, Ancanthe or the museum will be used to denote the museum building and Ancanthe Park or the Park to refer to the museum and its surrounds *in toto*.
- 4 North Barker Ecosystem Services 2014. "Ancanthe Park, Lenah Valley Flora and Fauna Assessment" unpublished report to the Hobart City Council.
- 5 Australia ICOMOS 2014. "The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance.

No new primary documentary research was undertaken and no structured assessment of social value conducted as part of the current project, nor were investigations or assessment made of the building fabric or its interior or of the Park's potential Aboriginal cultural heritage values (tangible or intangible).



Greek temples were purposefully sited and designed to be presented to viewers through a sequence of revelations and managed views. The view to the Parthenon from the Propylaea (the entry gate), for instance, presents both the front and side of the temple despite its axial symmetry that might suggest a more central path alignment.



Source: eprints.utas.edu.au/1571/2/ancanthe_front.jpg

Lady Franklin was shocked at Tasmania's lack of cultural institutions, and colonists' indifference. She built Ancanthe as a museum, and left it in trust to ensure the continuance of what she hoped would become the focus of the colony's cultural aspirations.

1. LADY FRANKLIN'S VISION FOR ANCANTHE

Lady Franklin is an icon of Tasmania's colonial past – a philanthropist, adventurer, social campaigner and activist – and is held in the highest regard for her contributions to the community. Whilst there is much known about her, there is also a great deal of speculation about her, particularly around the intentions behind many of the ideas that she initiated while in Tasmania.

What we do know is that Lady Franklin was widely travelled prior to coming to Tasmania and had a particular interest in Greek and Italian art and sculpture. We also know, her tastes in the landscape were influenced by 'picturesque' traditions as well as her knowledge of the classics and interests in 'untamed nature'. On arrival here, she and her husband Sir John Franklin encouraged the pursuit of intellectual and cultural life of the colony and the study of the State through exploration and science.

In 1837 Lady Franklin climbed Mt Wellington, via "Sassafras Valley a romantic little spot at the head of a secluded ravine immediately at the foot of the great northern buttress of Mount Wellington"⁶ in what is now called the New Town Rivulet, Lenah Valley. In 1841 Lady Franklin bought land there, originally purchasing 10 acres, adding 400 acres more to this purchase in the next year. At the time, the Park was likely covered by a grassy woodland dominated by *Eucalyptus amygdalina* (black peppermint).

There is a belief that the Park was the location of Lady Franklin's 'botanic garden' developed under the auspices of Ronald Campbell Gunn. However, there is no documentation about the specifics of the precise location or form of the garden or what was actually planted in it.

We know Lady Franklin's intention in buying the land was to build a 'glyptothek', a small building devoted to the display of sculpture. The museum was practically completed in October 1843. The Franklins departed Tasmania in November that year.

The significance of Ancanthe, as described in the CMP, is its associations with Lady Franklin and her vision, the museum's Picturesque Greek Revival style and its ability to "evoke a response in terms of a touchstone of history". The Statement of Significance makes little mention of the parkland other than that "the building was designed to be part of a park setting with a native arboretum surrounding it"⁷.

The Xian Declaration (2005) by ICOMOS, emphasises the importance of setting as an attribute of authenticity with the potential to contribute to the significance of heritage places and recommends conservation of the "significance and distinctive character of the setting of a place"⁸.

⁶ Hobart Town Courier 22 December 1837.

⁷ Vincent, R. 1997. op. cit. pgs 155-156 and pg 135.

⁸ See international.icomos.org/xian2005/xian-declaration.htm

1. LADY FRANKLIN'S VISION FOR ANCANTHE

The Landscape Assessment in the CMP understood the importance of setting, its recommendations intending to “maximise the integrity” of the museum “within its setting”. The CMP does not, however, articulate the specifics around the location of the museum at Lenah Valley nor does it address the orientation of the building on the underlying landform other than to suggest it was placed where it was to give a good “foundation” for building.

Some conclusions about the siting and orientation of the museum can be gleaned from discussions with the author of the Conservation Management Plan, a recent biography of Lady Franklin⁹, views expressed by local informed residents and an understanding of the principles of planning for ancient Greek architecture. These investigations suggest Lady Franklin’s intentions for the museum was to be deliberately situated so it was:

- viewed in the hollow with a small forested hill and the wilds of Mt Wellington behind, likely from the confluence of the two adjoining rivulets, as a cultured element and setting in a larger wilderness landscape; and
- that from this view the building was to be seen obliquely rather than axially, that is, the portico façade and the side wall of the building were to be viewed together on approach to accentuate the scale of the building.

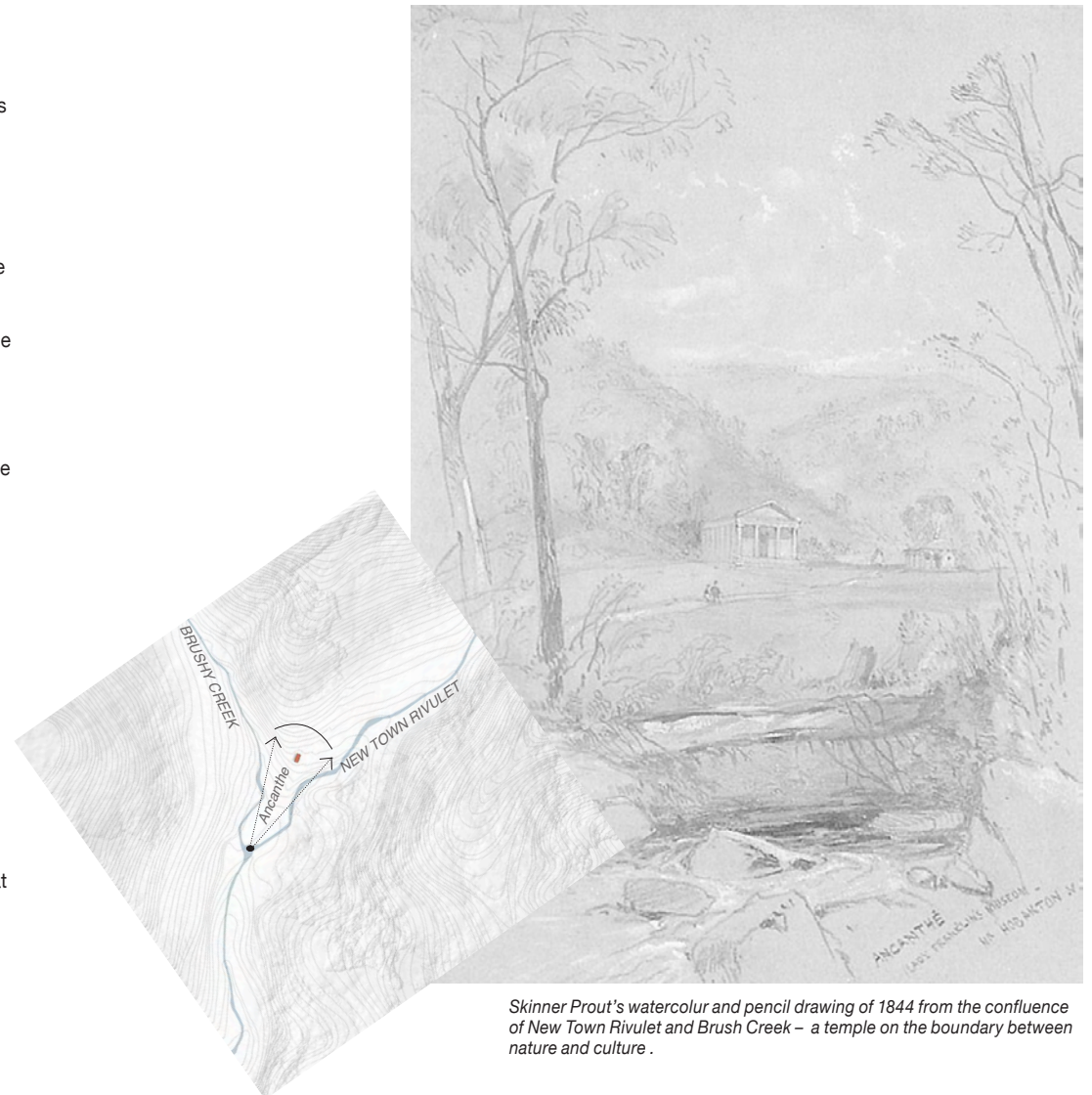
It is these two considerations that under-pin the rationale for the master plan. One, that the setting is significant in its own right, that is, the Park should reflect Lady Franklin’s desire to create a cultured centre and classical element within the ‘wilderness’ setting. Important to this thinking, the Park was viewed not as a void around the building but a purposeful element designed to respect the free-standing museum and celebrate culture and its relationship to the natural world. In essence, this thinking is a ‘vision of the mind’.

The second consideration relates to a ‘vision of the eye’ where the building is to be celebrated along an alignment originating at the confluence of the two rivulets – the view that Skinner-Prout painted in his pencil and watercolour sketch of 1844.

The sequence of arrival and the gradual unfolding of the view are important to the experience of a Greek temple and the myths that these buildings embodied. In many cases, the ‘sacred way’ began at the sea, passed through the town to the temple at the boundary between “nature’s fact and human desire”¹⁰. Such is the case at Ancanthe although the original route from the City has now been subsumed by suburbia.

9 Alexander, A. 2013. The Ambitions of Jane Franklin: Victorian Lady Adventurer, Allen and Unwin, Crows Nest, NSW.

10 See Scully, V. 1991. Architecture: The natural and the manmade Harvill Harper-Collins, London.



Skinner Prout's watercolour and pencil drawing of 1844 from the confluence of New Town Rivulet and Brush Creek – a temple on the boundary between nature and culture .



268 Lenah Valley Road, Lenah Valley – Ancanthe Park.

2. ANCANTHE AND ITS SURROUNDS TODAY

2.1 THE PARK'S SURROUNDS

The land surrounding the Park is mixture of suburban residential housing and yet to be developed (but recently subdivided) former orchard. Little evidence of the historic use of the area for orcharding remains but a number of circa 19th C homes and outbuildings suggest the long history of early rural settlement.

From some angles, the Park is seen in relation to the forested hills of Wellington Park. This is particularly evident in the view from Yaizu Court on the north side of the New Town Rivulet valley.

Opposite the Park to the north is a large, undeveloped Council owned property, Rangeview Crescent Reserve. The Reserve was obtained from Housing Tasmania at the time of the subdivision of land at Rangeview Crescent and Yaizu Court.

The northern boundary of the reserve parallels New Town Rivulet and the New Town Rivulet Walking Track, in the New Town Rivulet Linear Park. The walking track connects the Derwent River to the source of the Rivulet in Wellington Park and from there to its network of walking/cycling trails.



Looking across Rangeview Reserve to Fossil Hill and Mt Wellington beyond – the view to Ancanthe lost in the trees.

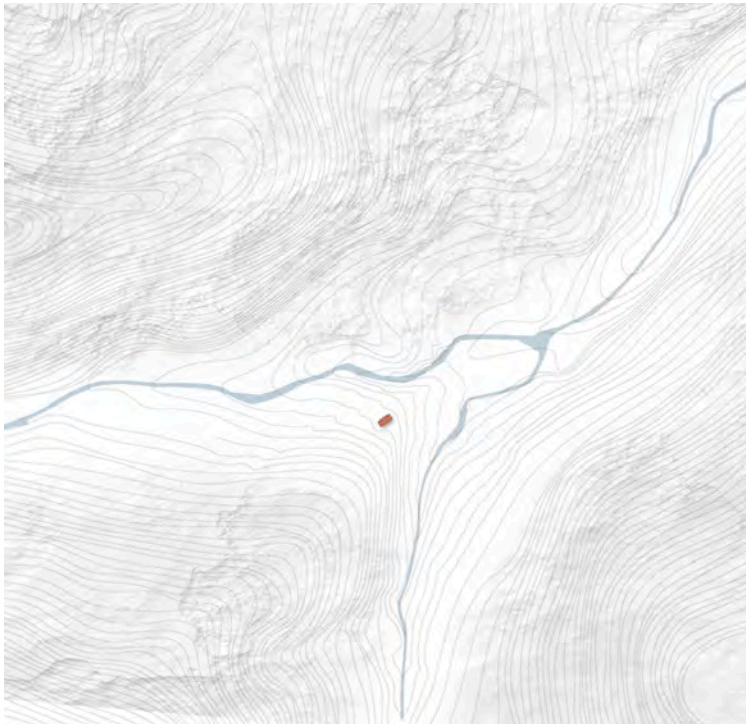
2. ANCANTHE AND ITS SURROUNDS TODAY

2.2 THE SHAPE OF THE LAND

Ancanthe Park occupies ~2.96 hectares of land situated at the intersection of Lenah Valley Road and Brushy Creek Road near the confluence of the Brushy Creek and New Town Rivulets.

Ancanthe Park has a sloping topography falling from its southern boundary north to Lenah Valley Road and east to Brushy Creek. The site is underlain by Permian mudstones with shallow soils (~600mm) that deepen along the floodplain of Brushy Creek.

Brushy Creek is an ephemeral waterway running in a shallow channel. The creek is subject to flooding in a 1 in 20 storm event. In a larger event, the creek is likely to rise to the extent where it would overflow across Brush Creek Road and/or Lenah Valley Road.



2.3 THE LANDSCAPE OF THE PARK

The Park is comprised of a range of modified environments each with its own vegetation assemblage related to aspect, moisture and soils and to past efforts to 'landscape' the site. Immediately around and below the museum are tree plantings remnants of landscaping efforts in the late 1930s (Tasmanian Wattle League), 1959 (Hobart City Council), the mid-1970s (Society for Growing Australian Plants to a plan by the late Phyllis Simons, Fellow of the Australian Institute of Landscape Architects) and again in the early 2000s (local Landcare and Council).

Above the museum is a block of remnant native grassy vegetation with scattered eucalypts and regenerating understory species including two threatened herbs. A small patch of over-mature proteas, planted by Council, are found at the extreme western end of this area adjacent to Lenah Valley Road.

Large remnant eucalypts occur along Brushy Creek with some limited riparian understory. Upstream along Brushy Creek, vegetation along the recently acquired stream reserve is seriously weed infested.

In all 57 native plant species occur in the Park plus another 47 planted and naturalised non-native species.

The older wattles are well past maturity and have been progressively removed. Later plantings in 1959 and 1970s used Australian native tree species said to include representative examples of all of the eucalypts indigenous to Tasmania although this has not been verified. Of the 132 trees mapped recently by Council, 77 were found to be in poor condition, in some instances the result of over-crowding at the time of establishment.

Some trees are of substantial age but none are listed as having heritage significance as individual specimens or for their cultural importance. The modest potential of their social value, their ability to demonstrate aspects of the native plan moment in Tasmania or associative value with the work of Phyllis Simons in heritage terms were not researched¹¹.

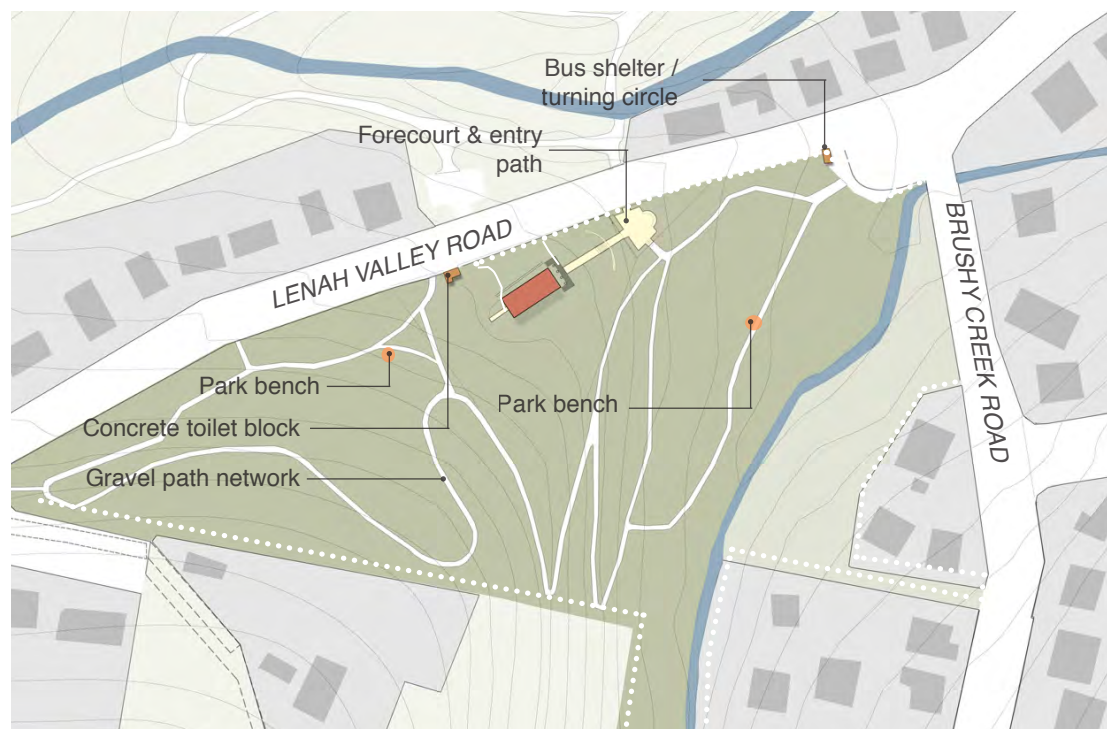
The Park is home to a range of ubiquitous native fauna species adapted to the urban fringe and may include habitat for two species listed as endangered on the *Tasmanian Threatened Species Protection Act 1995* and the *Commonwealth Environment Protection and Biodiversity Conservation Act 1999* – the swift parrot (*Lathamus discolor*) and the Tasmanian chaostola skipper (*Antipodia chaostola leucophaea*). Bandicoot diggings are also found in the Park. Eastern barred bandicoots (*Perameles gunnii*) are listed as vulnerable nationally but are not threatened within Tasmania¹².

¹¹ A recent article in *Eucryphia* (March 2013), the newsletter of the Australian Plants Society Tasmania, reflects on the efforts of the then Society for Growing Australian Plants Tasmania in the 1970s to create a native garden at Ancanthe. The article notes that none of their "native flower" plantings remained but that most of the tree species that were planted were present at the time of printing.

¹² North-Barker 2014 *ibid.*.



2. ANCANTHE AND ITS SURROUNDS TODAY



Over time, Ancanthe Park has attracted well intentioned investment by Council in civic amenities that are the subject of examination in this master plan.

2.4 THE DEVELOPED PARK

Limited development has occurred within Ancanthe Park to date apart from the museum. Prominent amongst the features of the Park are a:

- large sandstone forecourt, associated fencing features and entry path built in 1937 oriented along the central axis of the museum;
- concrete block toilet block to the rear of the museum and adjacent to Lenah Valley Road;
- bus turning area and bus shelter at the intersection of Lenah Valley Road and Brushy Creek Road;
- winding network of gravel paths that provide access through the Park from top to bottom along various routes; and
- suite of customary park furniture elements including signs seats, fencing, bollards and the like.

The toilet block is locked and only available to Art Society of Tasmania and Metro Tasmania personnel. It is in poor condition and Council have scheduled internal refurbishment, understanding replacement is likely subject to the findings of the master plan. The access path to the toilets is poor having been subject to uplift by tree roots, and does not meet disability access standards.

There is some limited directional signage in the Park and a singular naming sign that provides a little background information about the museum. A bollard and chain fence lines the road edge to the Park. There are several park benches along the path network.

There is no lighting within the Park. A sodium vapour lamp on a pole opposite the Park lights the museum. The light attracts insects and that forage for night flying birds, with occasional loss of bird life as a result of impact with passing cars.

2. ANCANTHE AND ITS SURROUNDS TODAY

A poster for the 130th Annual Exhibition of the Art Society of Tasmania. The poster features a collage of images: a large red vertical band with the numbers '130' in black, a colorful abstract painting, and a photograph of the Lady Franklin Gallery building. Text on the poster includes: 'You are invited to attend', '130th Annual Exhibition', 'by members of the Art Society of Tasmania', 'Official opening by', 'The Hon. Justice Alan Blow OAM representing the Governor of Tasmania', 'Friday 1st August 2014 6:30pm', 'The Lady Franklin Gallery', '268 Lenah Valley Rd, Lenah Valley', 'www.artstas.com.au', and the Art Society of Tasmania Inc. logo.

You are invited to attend

130th Annual Exhibition

by members of the Art Society of Tasmania

Official opening by
The Hon. Justice Alan Blow OAM
representing the Governor of Tasmania

Friday 1st August 2014 6:30pm

The Lady Franklin Gallery
268 Lenah Valley Rd, Lenah Valley
www.artstas.com.au

Art Society of Tasmania Inc.

The Art Society was founded in 1884 - Ancanthe its base for the past 60 years. The Society strongly associates itself with the place and with Lady Franklin's vision that her glypthotek would lead to an appreciation of the arts in the colony.

2.5 WHO USES THE PARK?

The museum has been leased to the Art Society of Tasmania for ~60 years. The building is open to the public when in use but is not available for sub-lease or non-art activities. The Art Society of Tasmania is responsible for maintenance and day-to-day repair of the interior of the building. The Art Society of Tasmania use and events attracts a constant flow of visitors, exceeding several hundred within a month.

Over the years, the Art Society of Tasmania have adapted the interior fabric and spaces of the museum to their use. Review of these alterations was suggested in the CMP.

The Park itself is relatively little used compared with other Council reserves. Local residents have been observed using the Park for walking (for enjoyment and to reach the bus stop), jogging and/or dog exercise but their numbers are limited.

School groups (especially the Lenah Valley Primary School) use the Park infrequently and local children occasionally play along the watercourse of Brushy Creek and on the flatter grassed areas.

2.6 WHO CARES FOR THE PARK

Council undertakes on-ground management and maintenance of the Park. Maintenance responsibilities, management tasks and the frequency of their implementation vary between the remnant bushland on the hill above the museum and the along the creekline and the more cultured lawns between.

The Bushland and Reserves Unit maintains areas of remnant vegetation and the necessary firebreak to adjacent private homes along the southern boundary of the park. This area is mown on an annual basis following the setting of seed to help maintain the health of the vegetation. The unit also maintain revegetation plantings along Brushy Creek, with the assistance of the local bushcare group.

The Parks and Recreation Unit ground crew mow the parkland section every two-three weeks, and prior to the public open days at the museum, if required. Parks and Recreation staff also maintain the trees within the park, on an as required basis.



2. ANCANTHE AND ITS SURROUNDS TODAY

2.7 WHO CARES ABOUT THE PARK

Despite its limited use, community attachment to Ancanthe is very strong. The strength of local attachment was amply demonstrated during public debate in 2011-2012 about the impacts of subdivision on an adjacent property. Out of the opposition group that formed around the issue came a proposal to Council - *Establishing a Cultural Landscape and Historic Centre at Lenah Valley in the Vicinity of Ancanthe Park* - that included suggestions for an indigenous forest garden, a Centre for the Arts and interpretive installations¹³.

Other indicators of a strong feeling for the Park and the museum include:

- the contemporary interest in Lady Franklin and her works in general and specifically in relation to the Park and museum;
- the role of the museum in the pantheon of Tasmanian architecture for its exceptional scale and beauty, as a fine exemplar of Greek revival architecture in Australia and as part of a body of work by the noted convict architect James Blackburn¹⁴;
- long-standing use of the museum by the Art Society of Tasmania;
- consistent visitation and exploration of the surrounds or interior of the museum by passers-by;
- regular use of the Park and museum as a photographic venue for weddings; and
- the strong views expressed by participants on the community walk and talk held as part of the master planning process.

The value of the Park, as expressed in the words of a local resident was:

"From my point of view, it is a place of sanctuary. A place where native wildlife roam freely at their will, a place of majestic gums and wattles and banksias whereby we ourselves may roam in peace and abide in its sanctum, so close to the city centre. I walk the winding tracks daily and appreciate the park as it is, just for being there in its natural beauty ... the Park is the gateway to the Valley, and the mountain beyond. We are very lucky to have it so close to our homes."

In these terms, the Park can be understood to be of social significance to the communities of Lenah Valley and Hobart.

2.8 THE CONTEMPORARY VIEW OF THE PARK

Stakeholders and residents hold a range of views about the Park and its future use. Consistent comment has been made about the inappropriateness of the location of the bus stop, bus shelter, bus turning area and the toilets. All were seen as necessary but intrusive and better suited to alternative locations out of view either within the Park or immediately nearby.

Several people mentioned opportunities for interpretive sculpture or other means to be used to tell the story of the museum and Lady Franklin. Other calls have been made for the development of the Park for picnicking and play.

Connectivity to the Park has been consistently raised with calls for improvements to linkages to New Town Rivulet (where it was thought that recreation facilities could be developed) and further afield to areas upstream along Brushy Creek Road and across into the valley of Pottery Creek.

Vehicle movement along Lenah Valley Road was seen as problematic. The road is narrow and parking both sides can temporarily restrict passing of vehicles. On the plus side, people recognised that the situation caused traffic to slow as it passed the museum.

Weed management along Brushy Creek and on adjacent properties was seen as important. Mention was also made of the removal of vegetation and the intrusion of private houses and decks overlooking Brushy Creek.

Overwhelmingly, residents and stakeholders have expressed a desire that the Park retain its passive ambience to promote contemplation of the interplay of culture and nature, that is, for the museum to remain jewel like in its parkland surrounds framed against its native bushland backdrop. That is not to say that replacement of offending infrastructure and improvements to amenity such as seating, signage and well built paths should not be installed but that major development (e.g. shelters, play equipment) that would change the perception of the Park should be avoided and indeed that those elements that detract from the desired ambience should be removed.

¹³ As part of the process of approving the subdivision, Council resolved to prepare a Master Plan that became the impetus for the current project.

¹⁴ See McNeill, B. and Woolley, L. 2002. *Architecture from the Edge*, Montpellier Press, North Hobart.

Picnic in the Park

Help the fight to preserve Lady Franklin's vision for Ancanthe

6pm onwards Friday 13th January 2012 Ancanthe Park/ Lady Franklin Gallery, Lenah Valley
(Junction of Lenah Valley Road & Brushy Creek Road)

Bring a picnic & meet the Saving Ancanthe Action Group.
Take a tour of the park (6.30pm), listen to historians & residents discuss the heritage & why the recently approved subdivision will impact on this unique location

Exhibition & refreshments at Lady Franklin Gallery hosted by the Art Society of Tasmania

DONATIONS

EFT	BSB: 633 000 A/C: 144900669. Name: Saving Ancanthe Action Group. Reference: Donation
CHEQUE	Name: Saving Ancanthe Action Group, Postal address: PO Box 332, Moonah, Tasmania 7009

www.facebook.com/Ancanthe

ancanthe@gmail.com

Contemporary views are strong and unequivocal, Lady Franklin's vision should be respected, the Park promoting contemplation of the interplay between nature and culture for the good of the 'colony'.



"Peace, quiet, calm, serene, tranquil, restful, a sanctuary..." all words the community used to describe the character they wanted in the Park.

3. ANCANTHE PARK – A VISION ARISING

The earlier discussion suggests that the vision for Ancanthe Park must respond to:

Lady Franklin's interest in the natural and cultural life of Tasmania;

- her choice to locate the Park on the boundary between the 'settled landscape', the 'wilderness' and mountain beyond;
- the community's concerns to retain the museum as a cultural icon within a dignified and cultured setting out of respect for Lady Franklin's vision; and
- the protection of the remnant natural vegetation of the Park for its biological values.

The vision must also be realistic and address:

- Council's capacity to manage the area in the long-term; and
- Council's obligations to manage the cultural heritage of the City in line with the principles of the Burra Charter.

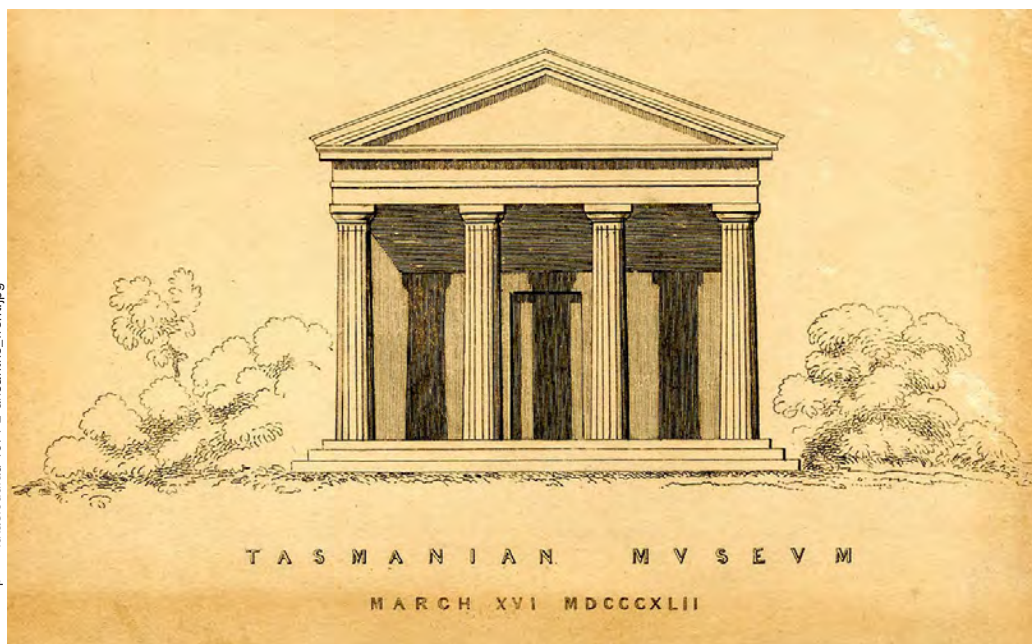
The vision that arises from these considerations is that:

ANCANTHE PARK WILL RESPECT LADY FRANKLIN'S DESIRE TO PROMOTE THE CONTEMPLATION OF THE INTERPLAY OF CULTURE AND NATURE BY EMPHASISING INFORMAL USES OR DEVELOPMENT THAT PROMOTE A SERENE AMBIENCE.

**LAND FRANKLIN - “A WOMAN OF IDEALISM AND GREAT MENTAL
ACTIVITY, SHE WAS DETERMINED TO ASSIST IN THE CREATION OF AN
‘INFANT NATION’ (HER FRIEND DR ARNOLD’S PHRASE) RATHER THAN TO
PLAY THE TRADITIONALLY PASSIVE ROLE OF GOVERNOR’S LADY IN A
CONVICT COLONY.”** FRANCIS WOODWARD, AUSTRALIAN DICTIONARY OF BIOGRAPHY



Source: eprints.utas.edu.au-1571-2-ancanthe_front.jpg



"A classical temple ... the purest piece of Greek Revival architecture in Tasmania sponsored ... as a museum and cultural centre ... this act is indicative of the dichotomy of natural beauty and human ugliness inflicted on the island for many years ..." An assessment of cultural significance from the Lady Franklin Museum Ancanthe Park Conservation Management Plan 1997.

Image: An engraving, by the convict artist Thomas Bock, given by Lady Franklin to those attending the opening of 'Ancanthe' - the condition of the museum in 1842.

4. ACHIEVING THE VISION

The Statement of Significance in the *Conservation Management Plan 1997* focuses on the importance of the museum and its associations with Lady Franklin. Amongst the foremost 'opportunities' cited in its Conservation Policy is to "restore the museum to its 1843 condition" with the emphasis in the text on building elements rather than the landscape setting.

The CMP included a review of the morphology of the landscape and stated a goal to "maximise the integrity" of the Lady Franklin Museum "within its setting" and summarised "notions" that should be considered in doing so¹⁵. Little of the information from the morphology or the goals translated into policy, the only mention in the policies of landscape being that:

*"the chain link fencing be removed, the pathways be made even and level and the planting take into account the perspective when approaching the museum"*¹⁶.

A "recommended landscape strategy" plan¹⁷ was appended to the document and detailed directions for landscape conservation works were threaded through a section on required "conservation works".

On review, it would appear that few of the recommended changes were implemented apart from the removal of the chain link fence and its replacement with bollards.

That the recommended landscape changes have been largely ignored is not in the spirit of the significance of the place, particularly as such a large part of the thinking behind the location and orientation of the building arose from its relationship to the landscape. The Burra Charter recognises that the setting, meaning "the immediate and extended environment of the place that is part of or contributes to its cultural significance and distinctive character", requires retention¹⁸.

As such, many of the recommendations in the following Sections of this master plan seek to redress this omission – that is, a central tenet of the master plan is to identify mechanisms to heighten the presence of the museum in the landscape, particularly through the removal or relocation of discordant elements. In better linking building and landscape, the coherence of the place as having evident and continuing associations and meanings will be strengthened.

¹⁵ Vincent 1997. *ibid.* pg.135.

¹⁶ *op.cit.* pg 169

¹⁷ *op.cit.* pg. 223.

¹⁸ Burra Charter 2013, *op.cit.* pg 5.

4. ACHIEVING THE VISION



The gates and forecourt present poorly and are intrusive in the view to the museum from many angles..

These and other recommendations fall under four important strategies:

- **Strategy 1** – Upgrade the Park’s infrastructure (Section 4.1);
- **Strategy 2** – Refine the Park’s landscape (Section 4.2);
- **Strategy 3** – Link the Park to the wider landscape (Section 4.3); and
- **Strategy 4** – Enhance the use of the Park (Section 4.4).

4.1 UPGRADE THE PARK’S INFRASTRUCTURE

There are three key elements to upgrading the Park’s infrastructure:

- re-interpret the 1937 gates and remove the forecourt (Section 4.1.1);
- relocate the toilet block (Section 4.1.2); and
- redesign the bus turning area and relocate the bus shelter (Section 4.1.3).

4.1.1 REMOVE AND INTERPRET THE 1937 GATES AND REMOVE THE FORECOURT

The 1937 gates and central path celebrate the centenary of Lady Franklin’s arrival in the colony and were designed by an advisory committee of local notables including Rupert Koch, Bernard Walker and Lucien Dechaîneaux. The timing of the development also coincided with Council’s acquisition of the museum and surrounding property.

The extant elements of the gates are the concrete columns and plinths that once supported a decorative ironwork of a modernist style. The gates are in a very poor condition, the ironwork and decorative capitals are long removed, the ground around eroded and concrete footings exposed and reinforcing iron exposed on some columns. The ‘crazy paved’ central path is in moderate condition.

The sandstone forecourt and supporting retaining wall was added some time after 1975 and are in reasonable condition. The flagstone paving in the forecourt is reputed to be made up of headstones removed from another Council property but there is no visible evidence that this is the case. The forecourt pavement is uneven in places but generally in adequate repair. The rest of the construction is intrusive in the landscape as are the gates, particularly in the important view from below. The artificial landform, the scale of the retaining wall around the forecourt and the gates impose on and break the otherwise flowing vista from the low ground to the building.

None of these elements are mentioned in the Statement of Significance in the CMP. The CMP made a policy recommendation that the gateway and steps be retained and repaired and that “the adjoining landscape be reviewed”.



4. ACHIEVING THE VISION

The Landscape Strategy in the CMP suggested the “paving, path and wall detailing” be reassessed¹⁹. The appended “recommended landscape strategy” went further showing the removal of the forecourt, entry walls and entry steps but indicated the central path, gates and curved wall could be retained, the latter with a “slatted seat”. The centenary gates are shown on that plan as remaining but no mention is made of how they were to be treated.

In the context of the Burra Charter, it could be argued that the gates, forecourt and central path have a degree of cultural significance. The Charter also generally cautions against ‘returning’ a place to a single period, by removing other layers of time and historical activity. Nonetheless, the forecourt and surrounds, the poor condition of the gates and the imposition of the central pathway on the traditional arrival sequence add to the confused understanding and appreciation of the place and diminish the significance of the primary view line to the museum from the lower entry into the Park and the off-axis arrival that preceded it (assumed to be intentional in line with ancient temple precedents).

It is true that the social value of these C20th elements has not been comprehensively explored/assessed, but the project team did take available opportunities to test the strength of associative values with Council staff and community members finding little indication of social values.

In examining the current state of the centenary gates it would appear that nothing short of total reconstruction would salvage them in a manner befitting the quality of care and attention that has been given to the museum and the intrusive nature of the gates and forecourt on the view suggested that options be explored including:

- reconstruction of the centenary gates using documentary and photographic evidence and retention of the forecourt;
- partial demolition of the gates and forecourt in line with the Landscape Strategy in the CMP; and
- removal of most of the elements²⁰, installing instead a non-intrusive element that interprets the location and alignment of the centenary gates on a reshaped landscape that better approximates the original landform (i.e. remove the distinct cut and fill benching required for the construction of the fence and walls).

The Burra Charter maxim of ‘do as much as necessary, but as little as possible’ does not practically allow an option of ‘do nothing’ to be recommended more because of the poor condition of the fabric; and if change must be considered, the compatibility of the elements with the visual integrity of the Park’s primary significance becomes a factor.

On this basis, the first and second options have been rejected. The former because of the state of repair and the latter because of the visual intrusion of forecourt.

The third option is preferred as it removes the offending elements but allows for the interpretation of the centenary gates and enhances the visual prospect of the museum in the landscape. This option was supported in discussions with the author of the CMP who confirmed that in hindsight the CMP could have indicated that the gates and forecourt be removed.

The forecourt provides a sizable, level area for gathering and viewing the museum and the axial path direct access to it. These functions are strongly supported by the community and in response an alternative gathering area is proposed but off-axis (so as not to impact on the vista from the lower ground) with level access from the street and easy, well-formed, but indirect, access to the museum.

Recommendation 1. Remove the 1970s era forecourt, salvage the sandstone elements and the date engraved stone for reuse elsewhere²¹, remove and interpret the location and alignment of the centenary gates, restore the natural landform through careful excavation of materials and reshaping of the land and create new off-axis gathering space.

Recommendation 2. Create a well-formed gathering space, off-axis to the museum that is universally accessible from Lenah Valley Road.



Interpretive expressions of building outlines (Dockyard, Port Arthur Historic Site) indicative of the kind of installation that could be used to interpret the location and alignment of the memorial gates without intrusion on significant landscape vistas or the more general setting.

19 Vincent 1997. *ibid.* pg 180

20 The one element worth retaining and incorporating into the interpretive installation is the stone engraved with the date of the construction of the gates.

21 The CMP recommends replacement of the ‘crazy paving’ on the porch of the museum (pg 185). The regularly shaped flagstone from the forecourt would be useful for this purpose being in keeping with what was likely the original material there.

4. ACHIEVING THE VISION



Access to the toilet block is challenging at best and certainly not compliant with any modern standard. The existing toilets are due for repair or replacement. Replacement in the current location is not an option. The diagrams (next page) explore 3 options, the preferred option being number 2.

4.1.2 RELOCATE THE TOILET BLOCK

The existing toilet block is locked to the public and only for the use of the Art Society and Metro Tasmania bus drivers. As noted, the existing toilet block is due for repair or replacement. The existing toilet block features highly in views to the museum and in passing from Lenah Valley Road and is not disabilities compliant.

Stakeholders suggest that a publicly accessible toilet would be desirable. Metro has indicated that they could provide integrated toilets with a bus shelter if required. The Art Society would prefer a dedicated toilet for use of their membership.

Re-building on the current site is not consistent with the vision for Ancanthe Park.

Several alternative locations and arrangements have been explored including that recommended by the CMP to reposition a publicly accessible toilet on the New Town Creek side of Lenah Valley Road at a standard that meets *AS 1428 Design for Access and Mobility* (Option 2). This location is out of the view lines to the museum, is conveniently located next to a small parking lot and the New Town Rivulet Track where it could provide for public use and provides similar access to the current toilets for Metro Tasmania bus drivers. A toilet block in this location would require a clearly marked road surface to enhance general safety and for the pavement to be raised or for pram ramps to be installed to provide disabilities access.

Other options include relocation to the rear of the museum where a small facility could sit on the flat at the base of the original cutting and be screened by the museum from some views (Option 1). Although attractive in terms of proximity to and disability access from the museum, the option is considered to have unacceptable impacts on its heritage values as a freestanding element in the landscape.

Another option (Option 3) is to provide two toilets, one publicly accessible within Rangeview Crescent Reserve and a second at the rear of the museum for Art Society purposes, albeit with the same drawbacks as above. Option 3 is thought to be too isolated in the current context of the reserve's development and too distant from the museum to be useful, thereby creating the need for a second facility closer to the museum and is, therefore, also a poor option.

Recommendation 3. Remove the existing toilet block and construct a new facility on the northern side of Lenah Valley Road that incorporates two universally accessible uni-sex cubicles, one to serve the general public and one lockable for the use of the Art Society of Tasmania Inc. and Metro Tasmania bus drivers (if they do not build their own facility in the future).



4. ACHIEVING THE VISION



Option 1: Locate toilet behind Museum (services museum users only)



Option 2: Locate toilet off walking path, adjacent to car park. Toilet for public, museum and Metro users



Option 3: Locate toilet at end of Rangeview Cres in park area. Toilet for public use. Toilet for museum use located at rear of building

4. ACHIEVING THE VISION

4.1.3 REDESIGN THE BUS TURNING AREA AND RELOCATE THE BUS SHELTER

The need to reduce the scale of the bus turning and lay-by area and to relocate the bus shelter has been emphatically supported by all stakeholders. The turning area is excessive in size. The shelter is ugly and fails to meet disability standards. Both are inappropriately located in relation to the view to the Park from the road.

The turning area and lay-by have significant operational value for Metro Tasmania. In addition to ease of turning, the area serves as a lay-by for out of service vehicles or services on hold to allow drivers a break. Metro indicate their desire for these facilities to remain in the current location, recognising that some redesign is possible to reduce visual impacts on the Park and to make the bus shelter more universally accessible by moving it to the southern side of the turning area on flatter ground. Metro indicated a minimum 12m radius is required for the swept path of their buses on the Lenah Valley Road route.

Integration of a toilet for their drivers was also noted as a possibility if Council no longer provided dedicated facilities for its drivers.

The *Conservation Management Plan* recommended a similar solution that was supported by Metro Tasmania at the time.

Metro has since explored alternative lay-by and shelter locations further north in Lenah Valley Road but these faced significant resident opposition based on potential noise and odour impacts.

Meanwhile, residential development in Brushy Creek Road and attendant traffic have increased - leading Council to consider the need for a round-about at its junction with Lenah Valley Road. The intersection is presently over-scaled and considered unsafe, the location of the bus turning circle at the intersection contributing to safety concerns. A roundabout seems a sensible solution but it would impact on the degree to which the size of the bus turning/lay-by area could be reduced and therefore improvements to the entry to the Park.

For this reason a more far-reaching solution was explored involving a move of the turning area and lay-by to a new *cul de sac* at the end of Rangeview Crescent Reserve in combination with bus shelters in Rangeview Crescent and Lenah Valley Road. This solution would require significant investment in roadworks, night lighting and path improvements but could be seen as a first stage in the development of Rangeview Crescent as an enhanced neighbourhood parkland.



The bus turning/lay by area and bus shelter dominate the view to Ancanthe Park on arriving along Lenah Valley Road. The entire area needs reconsideration to respectfully address the significance of the place.



4. ACHIEVING THE VISION

No clear solution, therefore, presents itself. Further investigations are required to confirm the requirement for a roundabout and to explore the dimensional impacts of such a roundabout on general vehicle movement, adjacent properties and for bus turning and lay by. Three options are shown below. Metro's preference is for Option 1. The best option in terms of the experience of the Park is Option 3. Option 1 is illustrated on the Master Plan (Section 5) as the most pragmatic solution in the near future..

Recommendation 4. Develop road designs for the intersection of Lenah Valley Road and Brushy Creek Road with the intent of retaining bus turning and lay-by and moving the bus shelter to the south whilst allowing for a future roundabout and an enhanced entry to Ancanthe Park (Option 1).

Recommendation 5. Consider the possibility of development of Rangeview Crescent as a new location for bus turning/lay-by in conjunction with bus shelters in Rangeview Crescent and Lenah Valley Road for pick up and drop off of patrons.



Rangeview Crescent Reserve (Option 3) has the space required for a turning and lay-by area with the possibility for safe pick up and drop off at a bus shelter nearby (right photo). The shelter could incorporate a toilet for Metro drivers.



Option 1: Keep bus turning circle in current location; relocate bus shelter to the south east area of turning circle. Integrate bus driver toilet into shelter. Allow for future roundabout.



Option 2: Keep bus turning circle in current location; relocate bus shelter with integrated driver toilet to Lenah Valley Road; locate shelter away from houses



Option 3: New bus turning circle at end of Rangeview Cres; locate bus shelter in parcel of council owned land at start of Rangeview Cres.

4. ACHIEVING THE VISION

4.2 REFINE THE PARK'S LANDSCAPE

4.2.1 CREATE A NEW ENTRY AT BRUSHY CREEK ROAD

It has been long recognised that the entry to the Park at Brushy Creek Road is severely constrained and poorly developed while large trees and/or low hanging limbs screen the views from it to the museum. The Landscape Strategy in the CMP called for the design of a new and improved entry to the Park at this location.

Adoption of Recommendation 4 will provide an opportunity to enhance the entry to Ancanthe Park as land will be freed through relocation of the bus shelter and the size of the turning area pared back. The view to the museum would also be enhanced through adoption of Recommendation 3 and the selective removal of trees along the alignment of the primary viewline and the pruning of others.

Further improvements to the area could be made by landscaping of the areas reclaimed from the roadway and creation of a new entry forecourt that integrates quality pavements, interpretive signage, rubbish bins, lighting and a new bus shelter.

Upgrading of the entry will enhance awareness of the Park and improve the vista to the museum on arrival. Importantly the view to the museum will highlight Lady Franklin's vision of a cultured space in a natural landscape.

Recommendation 6. Create a new and upgraded entry into the Park at Brushy Creek Road (see Map A).



A new entry at the junction of Lenah Valley Road and Brushy Creek Road would present the museum much as it looked at the time it was built. The entry could incorporate interpretive signage, seating and quality pavement respectful of the significance of the place.





4. ACHIEVING THE VISION

4.2.2 IMPROVE THE PARK SETTING

Define the boundary between parkland and bush

The margin between bushland and parkland is indistinct. A better outcome would be to clearly define this line by installing of a mowing strip (steel or timber) to give certainty to machinery operators and to create a distinct contrast between the cultured space and the wild, the latter helping to highlight Lady Franklin's vision of the nature-culture contrast.

Recommendation 7. Define the boundary between parkland and bush through establishment of an identifiable mowing edge.

Remove senescent vegetation

Many plantings within the parkland are senescing. Mapping of the health of individual trees in combination with observations on the ground suggest selective removal of trees in the park setting is appropriate on horticultural grounds due to age.

Other trees block important views, interrupt the openness of what would better be flowing spaces and/or create issues for lawn care in terms of turf quality and ease of mowing.

Removal of trees in the bushland area should be done at a rate that does not:

- endanger the look and feel of the bushland for its role as a natural backdrop to the museum;
- impact the health of the understory vegetation;
- create undue bushfire risk; and/or
- detract from the habitat values of the remnant bush.

Wherever trees are lost, replacement with suitable locally indigenous species (*Eucalyptus amygdalina* and *E. viminalis* on dry upper slopes and *E. globulus* and *E. ovata* on lower ground) should occur but at locations and rates that obviate the above concerns for viewlines and the health of bushland to create a coherent planting visage across the whole of the Park. Replacement with indigenous species in the parkland area will provide continuing habitat for swift parrots and other species. Where trees are felled in bushland, limbs/trunks may be left in place for their habitat value for native fauna species.

Recommendation 8. Selectively remove trees to improve the overall aesthetic of the Park particularly where the view to the museum is impeded along critical sightlines. Selective removal and pruning should also be considered in the parkland areas to enhance their use and to ensure the retained trees develop good form.

Recommendation 9. Remove trees as required to address horticultural requirements and replant as appropriate to the health of the bushland.

Manage bushland for natural values

The bushland area of the park requires active management to maintain its value as a home to rare and threatened species. Management recommendations have been made by North Barker²² and include:

- an altered mowing regime to maintain the grassland character and suppress woody species; and
- staged weed management along Brushy Creek; and
- on-going monitoring of the health and extent of threatened flora colonies and the effects of the management regime.

Recommendation 10. Implement the bushland management guidelines suggested by North Barker.

Recommendation 11. Investigate potential to reduce the width of the firebreak to minimise impact on threatened species.



Defining a clear line between the mown lawn of the Park and the rough grass of the bushland area would create a clear distinction between nature and culture and make maintenance clearer and easier.

22. North Barker 2014. *ibid.*

4. ACHIEVING THE VISION

Realign paths

Council has created an extensive path network within the Park that provides access to all areas through a series of switchbacks that climb up the valley slope. Paths have recently been upgraded and are in good condition, side slopes being retained in places by well made stone walling.

While access is good, minor changes to path alignments would enhance the experience and offer of the Park.

Re-alignment of the entry path from the intersection of Brushy Creek Road and Lenah Valley Road and the approach path to the museum is critical to the presentation of Lady Franklin's vision. The current path network encourages an axial approach, where the more customary approach to the 'temple' would be from the side. Accepting this principle, the existing axial approach path should be removed and the remaining approach paths realigned to comfortably, but less directly approach the museum.

On the lower ground, the path parallel to Brushy Creek bisects the largest flattest area of the Park. This path would be better situated closer to the creek. The benefits of relocation include: creation of a contiguous flat space for free play and the establishment of a clear boundary between mown ground and riparian revegetation.

Recommendation 12. Remove the axial approach path (coordinate work with removal of gates per Recommendation 1) and realign the path network to provide a more appropriate approach to the museum.

Recommendation 13. Realign the path on the lower ground to open up a flat space for free play.

Additional park furniture

The setting of the Park and the contrast between its natural backdrop and cultured foreground invites contemplation. This is recognised in a few places where park seats have been provided.

Stakeholders supported the idea that the Park would benefit from additional seats as the few that are there are not well placed to take in the view or to take advantage of the northerly aspect of the terrain.

Council staff noted that one seat had been removed from the bushland area as it was leading to impacts on the rare herb.

Recommendation 14. Appropriately locate additional seating throughout the Park.



Existing park bench. The quality of park furniture should reflect the significance of the Park. On a functional note, benches with arm rests provide better comfort than those without.



4. ACHIEVING THE VISION

4.2.3 ENHANCE THE CURTILAGE TO THE MUSEUM

The curtilage (immediate surrounds) to the museum do not present as well as they might given the significance of the building.

Lawn/moss about the building on the south, grass to the north, with a mixed species unkempt space at the rear of the building.

Paths around the perimeter of the museum are gravel, which is frequently brought into the museum and affecting the floor finish.

Disability access is provided at the rear of the museum via an unsightly and visually intrusive, galvanised steel 'ramp' with handrails either side. The ramp bridges a shallow depression, seemingly designed to drain water away from the base of the building. The slope on the 'ramp' is such that it could easily be adapted to qualify as a 'walkway' under the *Disabilities Discrimination Act*, classification as obviates the need for railings.

With minor adjustments to levels, the slope on the ramp could be virtually eliminated. As a walkway, the handrails will be unnecessary, although because of the minor fall off, some kind of kick plate to define the edges of the walkway would be desirable.

Greater definition of the surrounds with the proposed change to surfaces will strengthen the presence of the museum in the landscape and could improve drainage.

The museum would be better presented and maintenance reduced if better quality footpaths were created and if the disabilities ramp were reconstructed to remove the handrails.

The alignment and the levels of the footpaths and disability access at the museum will need to consider relocation of the toilet across New Town Road (Recommendation 3). Consideration also needs to be given to ensuring positive drainage away from the building on all sides.

The museum could be better presented and night access improved through the implementation of a well-considered lighting scheme using in-ground lighting.

Recommendation 15. Enhance the immediate surrounds to the museum through installation of a gravel surround and concrete footpath and reconstruction of the disability access. Works should be carried out in such a way that positive drainage is ensured.

Recommendation 16. Investigate in-ground lighting options integrated with the proposed gravel building surround.

The surrounds to the museum present poorly and do no justice to the elegance of the building. Recent works at Willow Court set an example of quality finishes that are appropriate to the heritage values of the site whilst providing for all abilities access.



4. ACHIEVING THE VISION

4.3 LINK THE PARK TO THE WIDER LANDSCAPE

4.3.1 ENHANCE THE CONNECTION TO NEW TOWN RIVULET

The *City of Hobart Open Space and Landscape Strategy 1994* and earlier plans recommended that there be link from the museum to New Town Rivulet Linear Park. Since then, Council has invested in upgrading the New Town Rivulet Linear Park including landscaping and sculpture. These works followed from work earlier in the 1990s to a bridge across the rivulet to Rangeview Crescent Reserve and connect a path to Lenah Valley Road opposite the forecourt below the museum and construction of the small off-street car park nearby.

Recommendation 3 to relocate toilets to the northern side of Lenah Valley Road and Recommendation 15 above suggest the need to provide an additional connection linking the Park, the new toilets and the New Town Rivulet trail.

Recommendation 17. Construct a universally accessible path from the museum across Lenah Valley Road to the proposed toilets adjacent to New Town Rivulet trail.

Recommendation 18. Investigate the potential to lower the speed limit in Lenah Valley Road to 40kph.

4.3.2 PLAN TO CONNECT ALONG BRUSHY CREEK

Council recently acquired land along the western side of Brushy Creek as an open space contribution resulting from the subdivision of land above the Park. This land could form part of a future connection along the Creek.

At present the parcel in Council ownership is weed infested and in need of rehabilitation. When rehabilitation is planned, consideration should be given to providing for an adequate path alignment through any planting areas.

Recommendation 19. Prepare a weed management and rehabilitation plan for land along Brushy Creek.

Recommendation 20. Consider a connecting path along Brushy Creek in consultation with adjacent landowners.



View from the proposed toilet to the museum (above). A clear path across the roadway will also provide access to the New Town Rivulet. One day this path (below) will link all the way through to Pottery Creek.



4. ACHIEVING THE VISION

4.4 ENHANCE THE USE OF THE PARK

4.4.1 USE THE PARK APPROPRIATELY

The vision put forward in Section 3 arose in response to strong community views that the Park be a place of passive contemplation of nature with limited traditional park infrastructure such as picnic facilities, play equipment and the like. This view is supported on the basis that:

- it is respectful of the original intent for the place;
- community park facilities are abundantly and better provided in the immediate neighbourhood;
- it reflects a strong community view of how the Park should be developed and used; and
- the absence of such facilities encourages alternative nature-based uses of the park.

Recommendation 21. Adopt the vision put forward herein that development of the Park respects Lady Franklin's vision and that the emphasis be on the contemplative, informal and serene use.

4.4.2 MAINTAIN AN ACTIVE USE OF THE MUSEUM

The Art Society of Tasmania are long standing lessors providing a good tenancy in keeping with the original intent for Ancanthe to be a museum. The group provide an informal but welcoming presence for visitors and an active use that ensures attention to the care and the long term preservation of the building.

The Society has identified a number of shortcomings with the internal workings of the building including the need to upgrade kitchen facilities.

Externally, they have reinforced the numerous sentiments about the accessibility of the toilets and their inappropriate appearance and location. They have also noted the poor repair of the 'crazy pavement' on the porch and the visual impact of the redundant gas cylinder cabinet on the south side of the building.

Council's brief required investigation of further activation of the building but investigations and discussions suggest that there is limited opportunity for this to occur, given the frequency of use by the Society for lessons, events and exhibitions.

Nonetheless, there may, through negotiation, be opportunities for special events to occur provided those events are in keeping with the original vision of the place as one for learning and culture. In this respect, user groups such as the Australian Garden History Society, the Royal Society and others would be appropriate users.

Outside the museum, greater use of the Park would be supported provided it was passive in nature and situated on the lower ground out of the significant views to the museum.

Recommendation 22. Continue to support the use of the museum by the Art Society.

Recommendation 23. Support use of the museum by others provided it is in keeping with the vision for the place and by negotiation with the Art Society as the principal tenant and with the approval of Council.

Recommendation 24. Consider applications for use of the Park on their merits relative to the vision for the place to have a serene ambiance that supports contemplation of nature.

4.4.3 TELL THE STORY OF THE PARK THROUGH THEMATIC INTERPRETATION

Interpretation within the Park is limited. As a result, visitors glean little understanding of Lady Franklin's role in its establishment or her rationale for the place. Stakeholders were passionate to see this history brought to life, mentioning interpretive panels, sculpture, theatre, smart phone applications and other media as a way of telling the story of the place.

Thematic interpretation is a powerful tool for telling stories, integrating deep seated themes of meaning to visitors with appropriate media targeted to the place's audience.

Thematic interpretation provokes consideration by visitors of the subject matter and its relationships to their own lives as a means of forming a lasting connection between person and place through the use of themes. Themes are the take home message, the big ideas that will motivate discovery, learning and return visitation.

These themes are then matched to the target audience and tied to appropriate media to deliver the 'big idea' of the place in the most effective way.

Recommendation 25. Develop a thematic interpretation strategy for Ancanthe Park as a means of determining the best approach to delivering the important messages of the site.

4.5 A BRIEF COMMENT ABOUT THE MUSEUM

The 1997 CMP is the operative document guiding the conservation of the museum. As 17 years have passed since its writing it seems appropriate that it be reviewed to enable:

- fleshing out of the significance of Ancanthe, particularly around the museum's relationship to its setting;
- assessment of the condition of the building;
- identification of immediate asset maintenance requirements and a review or introduction of a cyclical maintenance program;
- consideration of interior conservation works as per the 1997 CMP;
- removal of the gas cabinet mounted on the exterior south wall of the building.

Recommendation 26. Prepare a new Conservation Management Plan for Ancanthe that exemplifies best practice in contemporary heritage management.



Source: Chris Corben

5. THE MASTER PLAN

5.1 OUTLINE OF THE PLAN

The master plan for Ancanthe Park is presented on the following pages.

The master plan gives a sense of how the recommendations made in Section 4 might be achieved – the master plan being a concept for long-term implementation rather than a refined proposal for immediate action.

The master plan is premised on the need for further negotiation with Metro Tasmania over the proposed changes to the turning circle/lay-by area, further technical investigations, community consultation about proposed changes, planning approvals and detailed design. Together, these steps will provide Council and the community the surety they need that their vision for the Park is being realised.

Achieving the vision for Ancanthe Park revolves around four big ideas:

- demolition of the existing toilets and their relocation to the north of Lenah Valley Road adjacent to the New Town Rivulet walking track (Numbers 7 and 10 on Map B);
- enhancement of the immediate surrounds to the museum through improvements to footpaths, drainage and having a compacted gravel surface (Numbers 2,3,4 and 9 on Map B);
- the redesign of the turning/lay-by area and upgrading the Park entry from the intersection of Brushy Creek Road and Lenah Valley Road (Numbers 2,3,4,5, 6 and 9 on Map A); and
- removal and interpretation of the location and form of the memorial gates, fencing and forecourt and removal of the axial central path way (Numbers 11 and 12 on Map A).

Illustration of Numbers 3 and 5 on the master plan (Map A) presume that the bus turning/lay-by remains in its current location.

5. MASTER PLAN

The master plan also illustrates Recommendation 7 (to better define the boundary between parkland and bushland), Recommendation 8 (to remove senescent or trees blocking critical views) and Recommendation 13 (to realign paths).

A detailed concept plan (Map B) for the area immediately around the museum provides greater insight into how Recommendations 12 and 13 might look and how these integrate with Recommendation 2.

KEY:

- 1 See Map B for Ancanthe Museum and toilet detail
- 2 New roundabout at Lenah Valley and Brushy Creek road junction. 10m turn radius
- 3 Landscaped median island
- 4 Bus zone, including space for bus layby and passenger collection /drop off. 12m turn radius
- 5 Bus shelter with option for integrated MTT driver toilet
- 6 New entry forecourt, with quality pavement, interpretive signage, rubbish bin and lighting.
- 7 New seating locations along paths
- 8 New path realignment to open up a flat, grassy space for informal play
- 9 Selective removal or pruning of trees to improve overall park aesthetic, use and safety, and open up critical historic views to the museum. Refer to Attachment for detailed description of trees to be removed
- 10 Orange dashed line indicates extent of maintained 'cultured' parkland; natural bushland beyond (minimal maintenance)
- 11 Remove the axial approach path, 1937 gates and forecourt. New path realignment reduces visual impact and considers a more appropriate approach to the museum
- 12 Off axis gathering node at path intersection
- 13 Existing park bench
- 14 Remove Protea bushes, replace with suitable indigenous species
- 15 Investigate potential to reduce width of fire break
- 16 Remove weeds and rehabilitate bushland along Brushy Creek
- 17 Potential future path connection along Brushy Creek
- 18 Install off axis link from portico to park path
- 19 Investigate reducing speed limit to 40 km/h



Ancanthe Park Master Plan



PROJECT

**Ancanthe Park Master Plan
Map A**

CLIENT

Hobart City Council

SCALE

1:1000 @ A3

*DO NOT SCALE OFF THIS DRAWING

NORTH



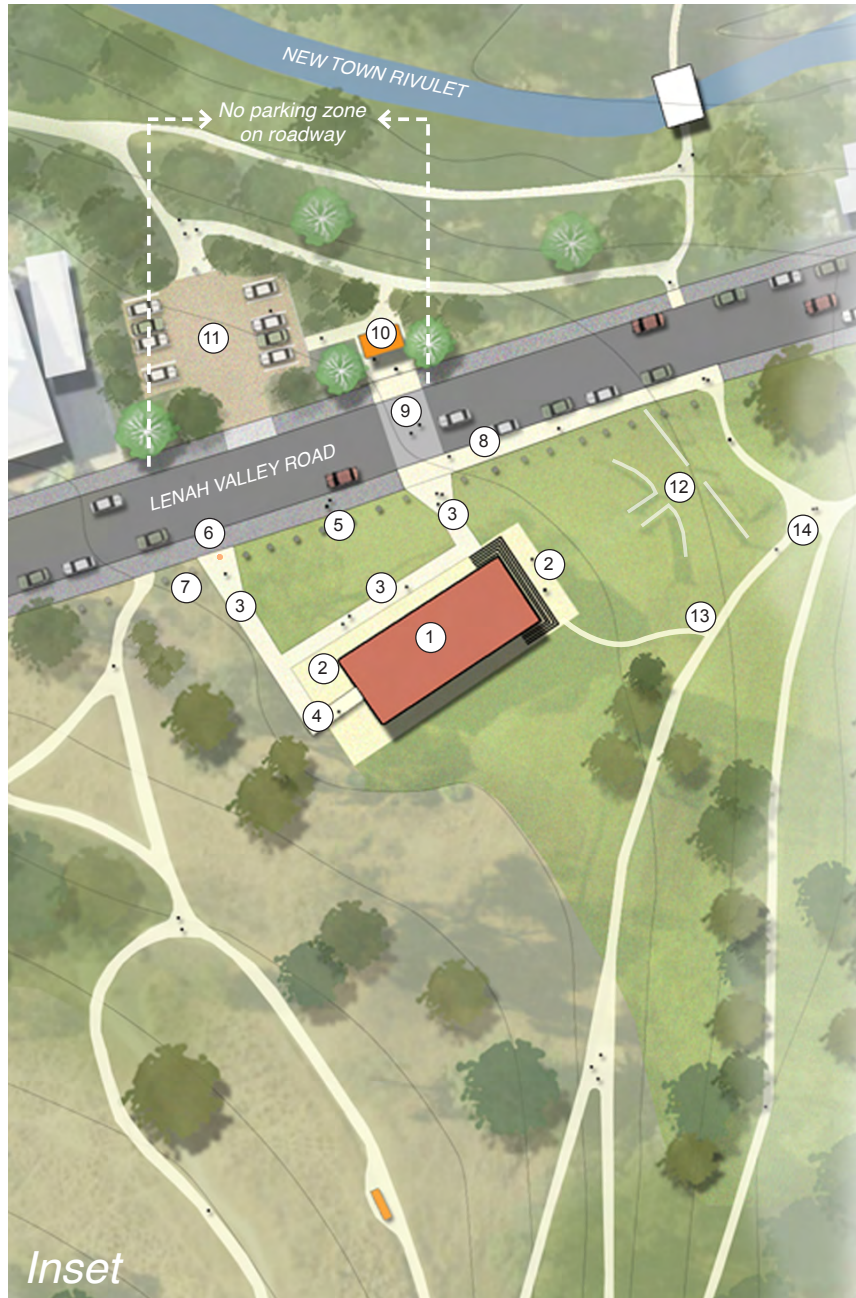
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KEY:

- ① Lady Franklin Museum
- ② Compacted gravel base around perimeter of museum
- ③ Universally accessible exposed aggregate concrete path to museum
- ④ Reconstructed 1:20 disability ramp, with handrails removed
- ⑤ Existing line of bollards along Lenah Valley Road
- ⑥ Maintain existing vehicle cross over point, to allow for service vehicles to access the rear of museum. Provide removable bollard
- ⑦ Demolish existing toilet block, path and minor trees
- ⑧ Upgrade pavement surface to match exposed aggregate concrete entry path
- ⑨ Safe pedestrian crossing; raised pavement on alternative surface treatment to highlight crossing point. Subject to traffic engineers advice
- ⑩ New toilet, containing 2 x universal toilets. 1 toilet locked for Art Society of Tasmania use only, other toilet publicly accessible. Link toilet to existing carpark, walking trail and roadway with quality pavement surface. Toilet block design to be sensitive to its setting
- ⑪ Existing car park
- ⑫ Interpretive expression of alignment of 1937 gates, flush with ground and 'draped' over re-modeled land form
- ⑬ Install off axis link from portico to park path
- ⑭ Create off axis gathering node



PROJECT

**Ancanthe Park Master Plan
Map B**

CLIENT

Hobart City Council

SCALE

1:250 @ A3
*DO NOT SCALE OFF THIS DRAWING

NORTH



DATE

March 2015

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Ancanthe Park Master Plan





FOR COUNCIL, ANCANTHE HAS BEEN A GIFT AND A BURDEN. AS A GIFT, ANCANTHE REPRESENTS THE HIGH IDEALS OF AN EARLIER ERA, WHEN LADY FRANKLIN SOUGHT TO CREATE A CULTURED CENTRE WITHIN THE WILDERNESS. AS A BURDEN, THE DECISION TO SITE ANCANTHE AT THE 'EDGE OF THE WILDERNESS' HAS CONFLICTED WITH THE URBANISATION OF ITS SURROUNDS AND REQUIREMENTS FOR ACTIVATION OF THE PROPERTY IN SUPPORT OF ITS USE AND CONSERVATION.

ATTACHMENT A

COMMUNITY ENGAGEMENT

Discussions were held with a number of agencies and stakeholders with interest in the future use and management of Ancanthe Park including:

- The Arts Society of Tasmania Inc
- Lenah Valley Community Association
- Kangaroo Valley Bushcare Group
- Saving Ancanthe Action Group (whilst the Group no longer meets, their formal submission and objection to the proposed subdivision was made available to the Consultant team)
- Representative, New Town Rivulet Catchment Care Group
- Metro Tasmania
- National Trust
- Heritage Architect and responsible for preparation of the *1997 Conservation Management Plan for Lady Franklin Museum and Ancanthe Park*
- Arboricultural Officer, Hobart City Council
- Road and Traffic Engineer, Hobart City Council

A Community Walk and Talk was advertised in the Mercury Newspaper and conducted on Sunday 22nd June. About 20 people attended the walk.

The Consultant Team also received written comments from a number of people on the Community Walk and Talk and those that could not attend on the day.



The community walk and talk attracted 20 local residents who expressed their desires that the Park retain its passive ambience to promote contemplation of the interplay of culture and nature - for the museum to remain jewel like in its parkland surrounds framed against its native bushland backdrop.

PUBLIC EXHIBITION OF THE DRAFT MASTER PLAN

A draft master plan was put on display for community comment during November and December 2014. Prior to exhibition, the draft master plan had been peer reviewed by Kristal Buckley, Lecturer in Cultural Heritage at Deakin University and International Vice-President of ICOMOS, the world authority on cultural heritage management. Following peer review, Council's Project Steering Group, whose members included park, bushland and heritage officers provided a further level of examination. At each stage of review, the document was amended as required.

Twenty-two responses to the call for public comment were received. These included 13 individual responses, a submission from Metro Tasmania, a submission from the Art Society of Tasmania signed by 10 of their members and a further 7 individual respondents identifying themselves as members of the Art Society.

The responses were reviewed by Council's Project Steering Group and the consultants with agreement reached on the required amendments to the draft master plan. In addition, a meeting was arranged with members of the Art Society to discuss their respective submissions. A meeting was also held with a representative of the New Town Catchment Care Group to discuss their submission.

The key issues generally raised through the public comments and meetings were:

- general support for the siting of the proposed toilets - an understanding of the heritage issues with other locations and the need for safe and convenient access for the Art Society and public users;
- understanding of the limited options for improving parking capacity and resolving local traffic issues, especially during busy times for the museum;
- general support for the proposed concept for a round-about at the Lenah Valley Road and Brushy Creek Road junction, upgrading the bus turning circle and improving entry into the park;
- mixed opinions about the recommendation to rationalise the axial approach path, 1937 memorial gates and forecourt area (Art Society of Tasmania members expressed strong concerns about this issue);
- general support for the universally accessible exposed aggregate concrete paths to improve access to the museum (around the immediate building); and
- the need to enforce the current rules on dog exercise within the park.

The master plan was then amended following final discussions between the consultants and Project Steering Group in regard to the public comments and stakeholder meetings. The amendments included:

- providing some minor clarification to historic references within the text; referring to the siting of outside lighting to reduce the loss of native birds whilst including the opportunity for in-ground lighting;
- clarifying the extent of public use within the park;
- adding an off axis path to approach the entry portal off the existing park trail (#13 on Map B);
- adding further information and rationale regarding the recommendation to rationalise the 1937 memorial gates and forecourt area;
- adding further reference to tree species of local significance within the park;
- indicating that any further consideration of an open space link along Brushy Creek would require consultation with adjacent landowners;
- adding 'no parking' signs on the northern side of Lenah Valley Road in the vicinity of the car park and proposed toilets to improve traffic safety and sight distances;
- proposing a 40 km/hr speed zone be introduced on Lenah Valley Road for the length of the park to improve pedestrian crossing safety; and
- proposing investigation into reducing the width of the fire break to assist with protection of rare and threatened plant species.

A number of other minor amendments were made to clarify particular issues and historical references, as identified through public exhibition.

ATTACHMENT B

REFERENCES

Alison Alexander 2012, 'Interfering Woman' : Jane Franklin and Van Diemen's Land Politics, 2012 Eldershaw Memorial Lecture

Alison Alexander 2013, The Ambitions of Jane Franklin – Victorian Lady Adventurer, Allen and Unwin

Australia ICOMOS 2014. "The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance.

City of Hobart, Ancanthe Park Master Planning Project – Draft Background Paper 2014

City of Hobart, Inventory Assessment of Trees in Ancanthe Park

City of Hobart, Planning Scheme 1982

City of Hobart, Strategic Plan 2008-2013

City of Hobart, Creative Hobart – A Strategic Framework for Hobart City Council's Cultural Programs

Eucryphia March 2012 "Ancanthe Park" including a reprint from an article "Ancanthe Park" originally published in 1977, authored by A. Everard.

Hepper Marriott Tasmania Pty Ltd and Jerry de Gryse Pty Ltd 1994, City of Hobart Open Space and Landscape Strategy

Ian Terry 2003, Lenah Valley Heritage Review – Draft Inventory and Conservation Areas

Lady Franklin Museum Australian Native Plants Garden Plan 1959

North Barker Ecosystems Services 2014 Ancanthe Park Flora and Fauna Assessment

Robert Vincent, Michael Grant, Sandra Champion, Sue Small 1997 Lady Franklin Museum Ancanthe Park Conservation Management Plan

Saving Ancanthe Action Group 2012 Establishing a Cultural landscape and Historic Centre at Lenah Valley in the vicinity of Ancanthe Park, Proposal submitted to the Hobart City Council

The Art Society of Tasmania Inc Lease with the Hobart City Council

Trees to be removed to enhance the view to the museum building from the new forecourt

	Genus & Species	Common Name	Size	Age	Condition
AR72010491	<i>Callitris rhomboidea</i>	Oyster Bay Pine	Small	Mature	Average
AR72011086	<i>Eucalyptus sp.</i>	Eucalypt.	Medium	Mature	Average
AR72011087	<i>Eucalyptus sp.</i>	Eucalypt.	Medium	Mature	Poor
AR72010450	<i>Eucalyptus viminalis</i>	White Gum	Medium	Mature	Poor
AR72010464	<i>Eucalyptus sp.</i>	Eucalypt.	Medium	Mature	Poor
AR72010477	<i>Eucalyptus sp.</i>	Eucalypt.	Medium	Mature	Poor
AR72010481	<i>Eucalyptus sp.</i>	Eucalypt.	Medium	Mature	Poor

Extract from HCC tree list for Ancanthe Park.

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