

FRANKHAM Noel

Hunter Island: a visual investigation and interpretation of the precinct's heritage material culture

Abstract

Hunter Island, the precursor to the current Hunter Street, was a significant site for the establishment of the English penal settlement of Hobart. The island was used as a store, fort, probation station, and primarily as a wharf. The development that followed echoed the general developmental trends of the colony. During the 19th century Hunter Island's role as the city's gateway maintained its central role with Hobart's development as a colonial capital. The 20th century saw Hunter Street grow through expansion and adaptive reuse of existing buildings to become the centre of the Island's agriculture export, and eventually the rise and fall of the state's first significant industrialist, Henry Jones. His company, IXL, thrived until a buy out and subsequent asset stripping in the 70s and 80s by Elders, a process that became a catalyst for the area's reclamation as a focus for Hobart's culture, environment and tourism-based future - and in 1986 the home of the Tasmanian School of Art.

The current development of apartments, hotel and retail on the eastern side of Sullivan's Cove completes the transition from its role in the establishment of a penal colony, the development of export-based primary industry to its future as an eco-friendly, culturally strong tourist destination.

This paper details a collaborative research project that has endeavoured to include interpretative art and design within the various elements comprising the redevelopment of the IXL Jam factory buildings and site.

Biography

Noel Frankham has been Professor of Art and Head of School, Tasmanian School of Art, University of Tasmania, since February 2002. He was Professor and Head of School with the South Australian School of Art, University of South Australia from June 1999 until 15 January 2002. This followed four and a half years as Director of Object – Australian Centre for Craft and Design. Prior to Object, Frankham was the Director of the Australia Council's Visual Arts/Craft Board, from May 1989 until September 1994, which followed two and a half years as a project officer and then a program manager. Frankham was Extension Services Officer with the Queensland Art Gallery's Education Section prior to joining the Australia Council. Frankham completed a Bachelor of Arts (Visual Arts – Photog.) TCAE, in 1980.

Frankham has undertaken several significant research and review projects for government. Arts SA commissioned Frankham and Ass Prof Gini Lee with Ruth Fazakerley, to review the State's public art and design program and policy during 2000. In 1997, with Maggie Gilchrist, he undertook a comprehensive artistic and organisation review of the Biennale of Sydney on behalf of the NSW Ministry for the Arts. Frankham and Gillian McCracken were commissioned in 1996 by Honeysuckle Development Corporation to investigate the feasibility of establishing a visual arts facility in a disused railway building in Newcastle. In 1995 Frankham completed two reviews for the City of Sydney, an audit of the visual arts, craft, design, library, film, gallery and museum facilities in the Sydney Local Government Area, and subsequently he provided advice to the Council on the viability of Circular Quay as a cultural precinct. In 1994, after he had left the Australia Council, Austrade commissioned Frankham to review the contemporary art export program it had funded for the previous five years, and to recommend art export strategies for the period 1995 to 2000.

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This paper describes some of the key characteristics of an 'Art Hotel' and their practical application to the Henry Jones Art Hotel development on Hunter Street, Sullivan's Cove in Hobart, referring to the 1991 (temporary) site-specific exhibition project, *Places With a Past: New Site-Specific Art in Charleston* as a benchmark. I will also outline some of the art and design projects that have been developed as a contribution to the development.

Although not a formal element of this paper, it is worth reflecting on the project as a model of collaborative research and arts practice between academic staff and students (research higher degree

and coursework postgraduate candidates, and honours and undergraduate students) and with members of the community.

In 2002 Lindsay Broughton, Kevin Perkins and I received a University of Tasmania grant to research the potential of art and design to contribute to the redevelopment of Hobart's historic Hunter Island. Recognising the importance of Hunter Island to the development of Hobart, Tasmania and Australia, this project set out to investigate and interpret its industrial, social, cultural and architectural heritage and contemporary characteristics. The data generated by the research will be used as source material for production of art objects and related texts for publication/exhibition in partnership with the consortium re-developing the Henry Jones and Co IXL jam factory buildings adjacent to the Centre for the Arts in Hunter Street.

There are three elements to the central question of this research.

Firstly, is there sufficient material cultural heritage and related data associated with Hunter Island to sustain ongoing investigation and interpretation of the precinct by artists and designers?

Secondly, is the strategy of publishing the research outcomes in association with the 'Art Hotel' viable in the long term, economically and as an exhibition venue?

And lastly, if the strategy *is* viable, then what is the most appropriate strategy for securing ongoing funding and an appropriate management of the collaborative partnership between the Tasmanian School of Art and the Hunter Island redevelopment team?

The initial phase of our research considered the concept of an 'Art hotel', as the hotel will dominate the development. A *Google* search for "Art Hotel" reveals 34,000 sites. Most self-proclaimed art hotels justify their 'art' claim merely by having art on their walls or in gardens, without promoting a specific theme or curatorial precept. Some of the hotels make their 'art' claim by virtue of proximity to an art museum or gallery district. Some boast rooms designed by artists or designers, while others have changing 'exhibitions' in hotel rooms or in an associated gallery. An 'Art Hotel' then can be broadly defined as one that promotes art and/or design as a distinguishing feature.

Our definition of an 'Art Hotel' is elaborated by describing a few examples of hotels that make art claims. In the light of our intention to interpret the Hunter Island site, we were interested to note that very few hotels invite artists to interpret or critique the notion of hospitality, accommodation, itinerancy or travel – the basic characteristics of a hotel. Fewer still consider the potential for artists and designers to interpret the history of the hotel's buildings, site, locale or previous functions.

Broomhill Art Hotel in Devon is a traditional 'Art Hotel'. With 10 acres and 300 sculptures, Broomhill has seven guest rooms. It is decorated with antiques and a private contemporary art collection, and also includes a contemporary art gallery and sculpture garden.¹ The work presented is generally available for sale, and indicates an eclectic approach to art with an emphasis on work by local artists. The Broomhill's website doesn't present a curatorial policy that guides exhibitions and collection development.

The Winston Hotel, in Warmoesstraat, Amsterdam's oldest street and one-time centre of trade, presents a rather different justification for its art interests. With its rooms as exhibitions, on-line gallery, performance program, bar and club and chat room, the two-star Winston is a lively contributor to local contemporary art and design practice. It emphasises an interest in provocative, fresh work, especially by emerging artists.

The Winston's relationship with the arts continues today, stronger than ever. No longer simply a hotel where artists stay, the Winston functions as a platform for the continuous flux in the arts and other forms of expression such as design, architecture and advertising. The fading divisions between the various art forms as well as the search for uniqueness has resulted... the concept of transforming the rooms themselves into artworks. Every hotel room will be designed in its own unique, artistic way, so that spending the night in it becomes a personal and rare experience. Besides, walking through the hotel will also become an artistic experience: here also, artists are able to ventilate their inspiration on the walls²

Frommer's offers another perspective:

Formerly a backpackers' hotel, the Winston moved upscale by asking local artists to create paintings, photographs, and other works of what you might call art, for the halls, rooms, doors, and bathrooms. The project brought an element of whimsy to what was a rather bland lodging, giving it the character of an artist's hangout.³

Willem Speekenbrink's piece, *Memento Mori*, installed in room 306, explores sexuality, alluding to (illicit/secret) hotel assignments. He uses a detailed image, taken as a still from a porn movie, of the crotches of a copulating couple to form a symbolic cross-shaped form that, when digitally manipulated and repeated as wallpaper, provides an ambiguous and visually disturbing pattern.⁴

A more up-market version of The Winston's aspirations for contemporary art can be found in Sydney. Regent's Court was built in 1926; like many of its Potts Point contemporaries, it was intended as serviced apartments, but converted to 30 studio apartments in 1990.

For the arty set, the sort of person who in London would probably stay at Blakes, Regent's Court ... is probably one of Sydney's best-kept secrets. The sense of personal service gives Regent's Court its special atmosphere, its air of laid-back style.⁵

American artist Allan Kaprow loved it so much he gave it one of his pictures, and the sole blocks of colour are the Bauhaus chairs. Up on the roof is a delicious garden with trickling fountains and a great view of the Opera House and Sydney Harbour Bridge.⁶

Regent's Court established an arts reputation and an arts clientele in the mid-90s with a series of contemporary art installations within room 32. Coordinated by artist, Matthew Johnson, installations were by artists such as: Constanze Zikos, Lindy Lee, Callum Morton and Matthew himself.

Both The Winston and Regent's Court have established a marketing edge by incorporating contemporary art, and in doing so both have demonstrated commitment to their respective area's artist community and rejuvenated neglected buildings.

Melbourne's Adelphi Hotel in Flinders Lane is perhaps the best known of Australia's 'art' or 'designer' hotels and offers another variation on the 'Art Hotel' theme. Designed and built by Denton Corker Marshall, the building (a former warehouse) and its interior fit-out epitomise a clean, cool and rather hard-edged design aesthetic. Contemporary art is displayed throughout the hotel. John Denton and partner Susan Cohn have consistently utilised the Adelphi's 'membership program', restaurant and rooftop bar as a de facto 'arts club'.

Closer to home, Launceston's Hatherley House is a recently established Tasmanian 'Art Hotel'. A redeveloped nineteenth century mansion, and now a nine-suite boutique hotel, Hatherley presents an eclectic and unselfconscious mix of art and design objects throughout the hotel, all of which enhance the contrasting heritage structure and scale with contemporary design values.

Australia's newest and most outstanding 5 Star hip hotel, Hatherley House in Launceston, provides the travelling connoisseur with a highly individual and exceptionally stylish accommodation experience.

Its interior has become an unexpected combination of the antique and the ultra modern - of gilded paintings, Eastern tapestries, Indian carvings, African sculptures, rare books, winding staircases, a colonnaded entry, a magnificent vestibule, secretive niches, hidden passages, surprise balconies and archways.⁷

The project is the brainchild of owner, Flora de Kantzow, who engaged Robert Morris Nunn and Associates to design the transformation. The design team won the Royal Australian Institute of Architects - Tasmanian Chapter Award for Interior Architecture in 2002. Conde Naste listed the Hotel on its top 80 Hot List for 2003:

On the island of Tasmania, on a hill high above the sleepy settlement of Launceston, Hatherley House is an 1830s mansion where modern artwork rubs elbows with European antiques. What come as a surprise (and what won Hatherley's new owners an architectural award) are the bathrooms in all nine suites. Each is either hidden behind panelled walls or constructed as a freestanding translucent-glass box. The four individually themed Superior suites are the gems, with the tranquil Oriental and the darker Empire (with its private veranda, views of snow-capped Ben Lomond mountain, and direct access to Hatherley's gardens) winning out for character. Guests have the run of the house and are alone at night, for although lunch and dinner can be organized, Hatherley is more a lavish B&B than a true hotel...⁸

Flora de Kantzow and Partners are the lessees of the new hotel development within the Hunter Island project. Its developers, the Vos Group, and architects Morris Nunn and Associates and the School of Art, have been collaborating since mid 2002 to identify strategies for incorporating art, design and other cultural elements within the development of a very significant Hobart site. The Tasmanian Government sold the site to the developers with a requirement that the resultant hotel, apartments and retail included an arts component and that it respected the area's social significance and heritage values. De Kantzow and partners were attracted to the project due to the success of Hatherley House, part of which they attribute to the mix of contemporary design elements with traditional building structures and the artworks installed throughout the hotel.

Having been reassured that there were opportunities to extend the potential of the 'Art Hotel' model into interpretative art and design works, the second phase of our research considered public art, especially site-specific art projects.

Over the past 30 years, opportunities for artists to collaborate on community projects have increased, to the point where most government agencies and many private developers include public art and design as a matter of course. Artists and designers interpret sites, buildings, cultures and related issues. However, it is rare for artists and designers to be invited to participate in an ongoing interpretation of a significant site, especially in partnership with a private sector developer.

The 1991 Spoleto Festival exhibition, *Places With a Past: New Site-Specific Art in Charleston*, stands out as potent example of what is possible through the Hunter Island project. We decided to use the exhibition as a benchmark for the potential of artists and designers as interpreters of places and their histories.

Curated by Mary Jane Jacob, *Places With a Past* involved the work of internationally recognised artists, whose work was selected to increase understanding of Charleston's diverse history – to illuminate current issues by examining the past.

Jacob commissioned 23 artists to create new installation works in and about the city of Charleston, South Carolina. The aim of the project was to look at how art works formally and conceptually within its physical setting and also spiritually within the life of the people. All the work in *Places with a Past* dealt with the social, historical and cultural context in a way that addressed the issue of community.

The artists, including Australia's Narelle Jubelin, spent time in Charleston researching aspects of the city's past, attempting to find pathways to its present. Characteristics of the city that were developed by the artists included its role as the site for the US's third largest stockpile of nuclear armaments and the point of disembarkation for the US's Desert Storm fleet. Charleston was the main port of arrival for imported slaves; it housed the main slave trade market place. The first shot fired in the Civil War was in Charleston Harbour, and it was a centre for growing and harvesting indigo. As Jacob notes in the catalogue:

It is when exhibitions speak about issues related to or inspired by a chosen site, pointing to the contemporary power of the past, and making connections between art and society, that they most fulfil a role that benefits their real-life situation, that demonstrates the necessity for this art to be outside museum walls, and, at the same time, impacts the theoretical discourses of art today.⁹

The artists working on the Charleston project created work that was genuinely site-specific, work that related to the qualities of the chosen site and that could not succeed as well elsewhere. There was a sense that the people of Charleston and, to a lesser extent, visitors to the city, already had a general understanding of the ideas being addressed by the artists. Yet the interpretation of those ideas by creative artists shed a new light on aspects of the city's circumstances and US history, and catapulted the work and the ideas underpinning it into a new realm of public consideration and criticism.

Kate Ericson & Mel Ziegler adopted the hues officially approved for use on residential exteriors in the city's historic district, but painted them in an enlarged military camouflage pattern. This could be read as bringing the concurrent Desert Storm invasion back home but also more widely as a questioning of what else was being camouflaged by this restrictive palette.

In an 1802 jail, Antony Gormley's installation of 20,000 clay figures of birds alluded to slavery and incarceration.

On America Street in the ghetto – never previously open to Spoleto Festival activities – David Hammons built a house the width of a single door comprising many vernacular architectural elements and then sat on an exterior bench and talked with visitors.

In another local building, Lorna Simpson told the story of regional migration from West Africa through photographs and water jugs.¹⁰

With the Charleston project in mind, we approached Hunter Island and the Hobart waterfront to assess the precinct's material cultural heritage and suitability as a source of ongoing visual interpretation.

Hunter Island was crucial to establishing the English penal settlement of Hobart. Initially the island was used as a store, fort and then a probation station. The wharf and warehouse development that followed echoed the general developmental trends of the colony. (It is worth noting that our research and paper have been developed within the context of the approaching Tasmanian Bicentennial celebrations in 2004.)

In the centre of the cove is a small island, connected with the mainland at low water, admirably adapted for the landing and reception of stores and provisions. Round this island is a channel for a boat, at the head of which is a run of clear fresh water, proceeding from a distance inland...¹¹

On Tuesday, the 21st February, 1804, the *Ocean* and *Lady Nelson* were warped up to within half a cable's length of Hunter's Island, the rest of the people were landed, and the discharge of the stores began.¹²

Thus James Backhouse Walker records the first moments in the life of the city of Hobart and Hunter's (now Hunter) Island as its precise birthplace.

...Hunter's Island revealed itself as a tidal island of approximately 170 metres by 40 metres. It was connected to the shore in front of the site of the present Hotel Grand Chancellor by a sand bar, which, at low tide, was exposed.¹³

Hunter Island is known for its role with Hobart's and Tasmania's development beyond the early convict days. Having been established as Hobart's gateway, Hunter Island has remained the State's focus for trade and export. The port has been immigration disembarkation point, and integral to a number of industries, including: whaling, timber, stone fruits and jam, fishing and manufacturing. In addition to seafaring and stevedoring industries, the city's gas works, sewage works, abattoir and a number of export-oriented factories joined the wharf-related activities that had characterised the area during the earliest years of the settlement.

By the end of the nineteenth century, and with the developing primacy of New Wharf at Salamanca Place on the south-western side of the cove, activities in Hunter Street consolidated around the fruit processing and export factory established by George Peacock. Following the 1890s depression, the

factory was rebuilt by Henry Jones with Ernest Peacock and Achalen Palfreyman, former employees of Peacock's. They created Henry Jones & Co., but Henry clearly dominated. The IXL brand – 'I excel in everything I do' was Henry's personal motto.

The 20th century saw Hunter Street grow through expansion and adaptive reuse of the existing early buildings to become the centre of the Island's export industry. It also saw the rise and fall of the State's first significant industrialist, Henry Jones. By 1940, Jones' operation encompassed all the buildings on Hunter Street from what is now Davey Street. The Henry Jones & Co empire included numerous properties in Tasmania, but also holdings and branches on mainland Australia, California, England, India and South Africa.

IXL thrived until a buy out, and subsequent asset stripping, in the 70s by John Elliott's Elders. This became a catalyst for Hunter Street's reclamation as a focus for Hobart and Tasmania's culture, environment and tourism-based future. The Tasmanian School of Art's move to Hunter Street in 1986 was the first step towards the area's rejuvenation (and gentrification).

The scale of Henry Jones' enterprise, his commercial principles, management style and numerous business achievements offer broad-ranging potential material for creative researchers. The company's operations over the years included orchards, engineering, timber, coalmining, hop growing, shipping and exports to over 50 countries. Their industrial processes are of interest for their labour policy, for example, children and women formed part of the workforce. Their machine design, manufacture and operations were innovative and responsive to social change. The company's involvement in city and state development spanned the tumultuous period during which the emphasis on primary industry and mining is shifting to ecologically sustainable development, and cultural and environmental tourism.

Despite two decades of neglect, the site and its buildings are rich with the remnants of past industry and development. We have identified factory machines, can races, enamelling kilns, hundreds of jam tins and lids; and also more personal detritus including wages receipts and graffiti. The materials from which the buildings were constructed also offer a wonderful array of textures, colours and wear and tear that is visually interesting.

The Hunter Street project will see the ongoing development of artworks by school staff and generations of students that will be exhibited for a fixed period, but that may be acquired by the project's tenants or by collectors, thereby ensuring both durability and commercial potential.

The project's distinctiveness lies in the opportunity for continuing evaluation and interpretation of Hunter Street and the structures and activities that define it. It will be further distinguished through its engagement with Tasmania's tourist/hospitality market and publication/exhibition strategy.

The current development of (luxury) apartments, a (five star) hotel and (high-end) retail will include a Tasmanian design gallery, an indigenous art gallery and a Tasmanian fine products shop. The complex will thus complete the site's transition from being part of a penal colony, through the development of export-based primary industry, and into the future as an eco-friendly, culturally oriented tourist destination.

The project team, with the support of the Salamanca Arts Centre, has resolved to incorporate a number of significant arts elements. There will be several public art installations; six flats for artists in residence; professional studios for artists, designers and architects; two 'installation rooms', one a double-sized guest room in the hotel, and the other the closed off portion of an historically significant staircase. As well, a large atrium space has been created at the rear of the site, in which cultural and arts events will be presented.

The artist/designer team comprises a mix of staff, honours and postgraduate students – coursework and research (MFA and PhD). The key staff members are Kevin Perkins, Lindsay Broughton and Martin Walch.

Kevin Perkins is noted for his New Parliament House commission and is currently contributing to the new Cathedral at Parramatta. In the Hunter Island project, Kevin coordinates a team of furniture design students who are preparing proposals for inclusion within the hotel and other tenancies. He is advising

on Tasmanian timber veneers and assisted in design of standard hotel room furniture (beds, side tables, cupboards, etc.), and sofas and easy chairs for rooms, furniture for public spaces, bars and restaurants.

Lindsay Broughton has developed a reputation for his large-scale drawings of industrial machinery and as the author of the Tasmanian School of Art's history.¹⁴ A number of his drawings will be included within the development.

Martin Walch was included in the 2002 Telstra Adelaide Festival, Australian Biennial of Contemporary Art exhibition, *Converge*, which considered the interconnections between art and science. Martin runs the school's Natural Environment and Wilderness program, and is about to deliver a new series of coursework postgraduate awards centred on art, design and the environment. Several of Martin's stereoscopic photographs will be positioned throughout the hotel – depicting with 'hyper reality' the moments before the transformation from derelict factory to five star hotel commenced.

Sessional lecturer and graphic design student, James Newitt has developed an overall design identity for the whole development as the core of his honours submission. Utilising marks, textures, colours and evidence of past factory usage, the design concept has been accepted by the developers for application to the site and tenancies. James has also proposed two installation pieces that are under consideration, each tells stories about working within the IXL jam factory.

Brigita Ozolins is a PhD candidate. Her work is concerned with the links between language, knowledge and subjective experience and is often installation based, incorporating books, furniture, text and digital media. Brigita's interest in our relationship to knowledge is reflected in a public art commission completed for the foyer of the State Library of Tasmania in 2001. In 2002, Brigita was commissioned to make work for *7 Warehouses* (as was Lindsay Broughton), an exhibition that explored the history of the warehouse buildings at Salamanca Place. Brigita's contribution to the current project is entitled, *WORK PAST*, and it aims to evoke the diversity of the old jam factory's working history by using hundreds of multicoloured, past employee wages receipts, recovered from the site. The work involves constructing two in-built display units made from glass framed in wood. The units are filled with rows of overlapping suspended wages receipts encased behind glass that has been sandblasted on the inside to create the stencilled words *WORK* and *PAST*. The receipts thus give a sense of activity and are only clearly visible through the lettering. The piece will be installed along an open public corridor on the ground floor.

Fiona Lee and Lucia Usmani, both Master of Fine Arts candidates, proposed a large collaborative work tying their respective interests in pattern and decoration and utilizing the large jam tins from the site. Decorative pressed tin and tin cut-outs will be used as occasional lids, played off against the container as a multiple rustic object and stacked into a wall. Usmani's interests lie in repetitive patterning and ornamentation, particularly the accidental patterning that comes out of multiples of similar or identical objects stacked and organised neatly together. She is drawn to materials that are not readily identified for their beauty or their role outside of their intended purpose. Fiona Lee's recent research into the gendered nature of dwelling spaces has led her to investigate the original intent of architectural space, and the uncertainty created when stereotypical economic, social and cultural systems are altered.

Rebecca Stephens is completing Honours in printmaking. Rebecca is especially interested in structures and systems of control, and has used the machines and patterns within the building as subjects for a series of graphite rubbings.

Bachelor of Fine Arts student, Jack Bett has responded to the historical values and architecture of the building site, specifically, to the layering of various built developments and renovations that have occurred from earliest development on Hunter Island, through the dominance of Henry Jones and the IXL brand, to the redevelopment of the site as a five star hotel.

Jack has developed three sets of photographs. One series of rich colour images focuses on the found and historical fabric of the (pre)-existing architecture – some of the interiors and exteriors of the building as it was before renovation and building development began. Another set of images highlights the history of occupancy of the site and the feeling of previous tenants. Another series of black and white photographs will concentrate on the immediate cultural setting of the new hotel and its place on the wharfs, adjacent to Victoria and Constitution Docks.

PhD student, Pippa Dickson's interest lies in areas that have a transitional element, where waiting and congregation, arrival and departure are the main function of the space. Her research focuses on identity and placelessness within public transit areas. Pippa's works make formal references to the early pioneers of aviation and aviation industries, and for the present project, she is researching the history of transportation in Tasmania. The Derwent provided paths for both ships and flying boats, and Pippa intends to incorporate these ideas of movement in her new work by designing seating and lighting that can be suspended or placed in nominated areas of the Hotel.

As a Thai/Australian, Vatanyu (Gain) Tantivong is interested in designs that are able to cross cultural boundaries and suit a variety of contemporary lifestyles, acknowledging that public spaces, like hotels, attract people from many backgrounds. His aim is to create furniture that is multi-functional and adaptable in both a physical and in a social sense. The furniture Gain has design for the IXL Project interprets these ideas, providing a practical response to the commercial requirements of a contemporary public area. The work is a multifunctional, modular seating and table setting for a lounge/bar area. Aesthetically, the furniture combines a contrast of materials both natural and synthetic, using Australian timber veneers with painted steel and acrylics, visually blending natural Thai culture with modern design concepts.

Like Gain, Ben Richardson is undertaking a Master of Fine Art and Design. Ben's work is made using Tasmanian clays, and glazes made from local rocks, clay and wood ash. Sandstone from the edge of the Derwent River near New Norfolk provides the Derwent series of dark glazes with direct reference to the physical location of IXL. Forms, textured surfaces and glazes suggest visual links to the immediate mountain and river surfaces. There are also echoes of our early history of whaling with the ridged surfaces of recent bowls relating to blubber rendering cauldrons.

While tourists and other visitors to the area will comprise the majority audience, public spaces, foyers, restaurants and the proposed atrium space will provide opportunities for a changing exhibition program. It is also likely that discrete exhibitions will be developed over time that may tour, expanding the reach of the research. The research will dovetail within a longstanding discourse on site-specific interpretation. In addition, the production of specific art and design objects with commercial application, and the potential of ongoing collaborative research, will contribute to discourse on public art and design. Based on our experience this year, a model for team-based and 'real-life' projects as the basis for coursework and research training is emerging.

Returning to our three research questions, we have established that a rich and stimulating body of material cultural heritage and consequent social and development issues exists at the Hunter Island site, and that it will sustain visual investigation and interpretation. We have confirmed that presentation of art and design work within the hotel and other venues within the development is possible, subject to resolution of a range of issues: fees, commissions, periods of display and overall 'curatorial' management. Certainly our success with furniture design support, acceptance of the overall visual identity and negotiations for Martin Walch's and Brigita Ozolin's installations are very encouraging, as are our current negotiations regarding work by many artists not mentioned in this paper, but proposed for temporary installation within the hotel rooms. We are less sure about ongoing funding. The developers and tenants have already stretched their budgets to get this far. They will need to establish their businesses (due to open in March 2004) before they will feel able to make substantial investments in art and design. However, we are chronically optimistic and consistently urged on by the developers and tenants, despite their financial constraints.

¹ <http://www.broomhillart.co.uk/hotel.html>

² Winston Hotel web site: <http://www.winston.nl/sitenieuw/groundfloor/groundfloorframeset.htm>

³ McDonald, G., *Frommer's Amsterdam, 12th Edition*, Indianapolis, Wiley Publishing Inc., 2003.

⁴ Ibid

⁵ *London Financial Times*, 1997 as cited on <http://www.regentscourt.com.au/>

⁶ *London Tattler*, 1998, as cited on <http://www.regentscourt.com.au/>

⁷ Hatherley House web site: <http://www.hatherleyhouse.com.au/>

⁸ <http://www.concierge.com/cntraveler/hotlist/index.ssf?hotlist?hatherleyhouselaunceston>

⁹ Jacob, Mary Jane et al. *Places with a Past: new site-specific art at Charleston's Spoleto Festival*. New York: Rizzoli, 1991.

¹⁰ Boettger, S. Diary of a New York panelmaniac, at <http://www.artnet.com/magazine/features/features97.asp>

¹¹ Collins to King, 29 February 1804, *Historical Records of Australia*, 111/1 p, 228, as cited in Hudspeth, A. & Scripps, L., *Hunter Street: Sullivans Cove Historical Research*, Hobart: Sullivans Cove Redevelopment Authority, 1988.

¹² Walker, James, B., *Early Tasmania*, Hobart: J. Walch & Son, 1898, p. 61.

¹³ The Wapping History Group, *Down Wapping: Hobart's vanished Wapping and old wharf districts*, Hobart: Blubber Head Press, 1994, p.3.

¹⁴ Broughton, L., *A Place for Art: A History of Art, Craft, Design and Industrial Arts in Hobart*, Tasmanian School of Art / Hobart Technical College Centenary Exhibition Catalogue, Hobart: University of Tasmania and Hobart Technical College, 1988.