



CITY OF HOBART

MINUTES ATTACHMENTS

THE HOBART WORKSHOP COMMITTEE MEETING

OPEN PORTION OF THE MEETING

MONDAY, 13 APRIL 2026

AT 4.00PM

VENUE: LADY OSBORNE ROOM

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CROWTHER REINTERPRETED
STAGE 4



CROWTHER REINTERPRETED

Stage 1: complete

Four artists were commissioned to develop temporary artworks to respond to the events of the late 1860s regarding William Crowther and William Lanne.

A public survey was run concurrently to gauge interest, understanding and ideas from the community about what a permanent response to the statue might be.

Stage 2: complete

A decision was made at the August 2022 Council meeting to remove the bronze component of the statue, leaving the sandstone plinth in place (subject to Development Approval).

Stage 3: complete

A Development Application was submitted for the removal of the bronze component of the statue and a Planning Permit was granted by Council in August 2023. This decision was appealed, but ultimately stayed by the Tasmanian Administrative Appeals Tribunal. The bronze was subsequently removed, with the figure being stored in the City's valuables collection.

Stage 4: Current

The final stage involves the commissioning of writers and a designer to produce a permanent interpretive work for the site.



The Palgrave Handbook on Rethinking Colonial Commemorations

Edited by
Bronwyn Carlson · Terri Farrelly

palgrave
macmillan

The Crowther project has been featured in the
Palgrave Handbook

STAGE 4

COMMITTEE: Council (Open)
DATE: 26/05/2025

TITLE: Crowther Stage Four Interpretive Elements Methodology

That:

1. The Council approves the methodology for Stage Four of the Crowther Reinterpreted Project to commission text and three-dimensional components for a permanent interpretive work in Franklin Square.
2. The Council delegate the approval for the text and the three dimensional components for a permanent interpretive work in Franklin Square to the Chief Executive Officer.

STAGE 4

EOI for writers to produce 1500 words each with 250 to be presented in Franklin Square

Selected writers

- Palawa life in the mid 1800s and William Lanne - Nunami Sculthorp Green
- Colonial life in the mid 1800s and William Crowther – Alison Alexander
- Social / arts commentary on how the statue came to removed and the place of statues in contemporary society – Andrew Harper

The City of Hobart has engaged Jane Rawson (editor Island Magazine) to provide editorial advice to support accessibility and consistency.

Designer

EOI for designers with 3 being shortlisted.

Taylor and Hinds Architects selected



Alison Alexander



Nunami Sculthorp
Green



Andrew Harper

PLANNING

City of Hobart

Planning advice from Tristan Widdowson - City of Hobart Manager Development Appraisal:

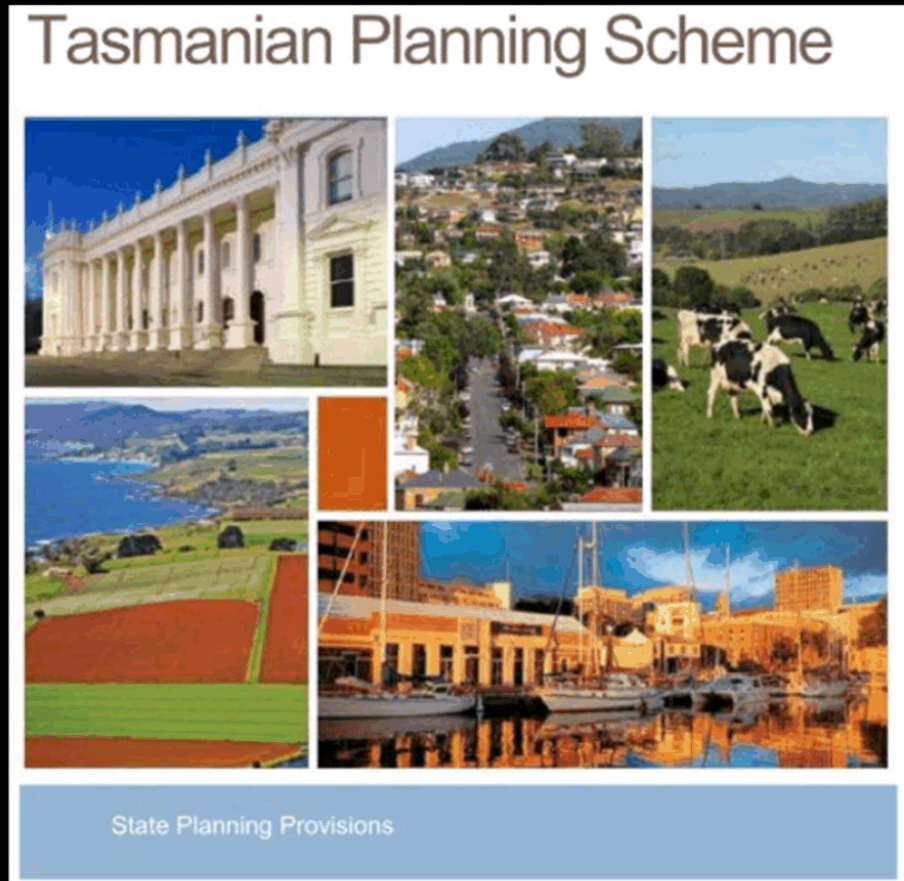
Yes, those plans are sufficient to confirm that the proposed Public Art would be exempt from requiring planning approval under the following clause:

4.2.7	minor infrastructure	Provision, maintenance and modification of footpaths, cycle paths, playground equipment, seating, shelters, bus stops and bus shelters, street lighting, telephone booths, public toilets, post boxes, cycle racks, fire hydrants, drinking fountains, waste or recycling bins, public art , and the like by, or on behalf of, the Crown, a council or a State authority.
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Heritage Tasmania

Advice from Russell Dobie - Regional Heritage Advisor

Requirement for a Minor Works application which usually takes 1-2 weeks to approve.



COMMUNICATION

At this stage of the project we are communicating the EOI process and design rather than seeking feedback.

Communication steps:

1. Elected member workshop
2. Communication to stakeholders about writer / designer selection and including the design
3. Website update
4. Media Statement
5. Media Call / project launch



TIMELINE

17 December 2025 - site briefing with selected writers and short-listed designers

11 February 2026 - shortlisted designers' presentation to selection panel

18 February 2026 - successful designer notified and contracted

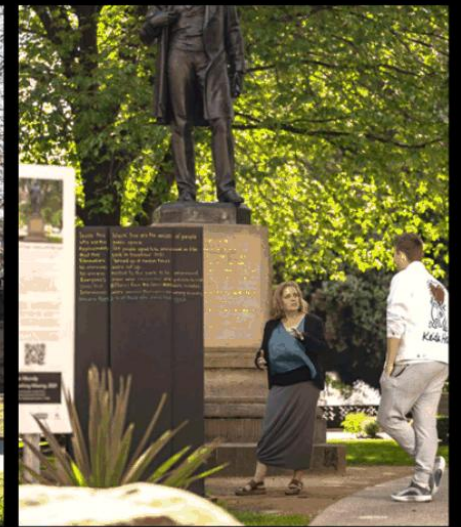
13 April 2026 - Elected Member workshop

30 April - final text deadline

April 2026 - design resolution

May – June 2026 Fabrication and installation

July - August 2026 - Project completion and launch

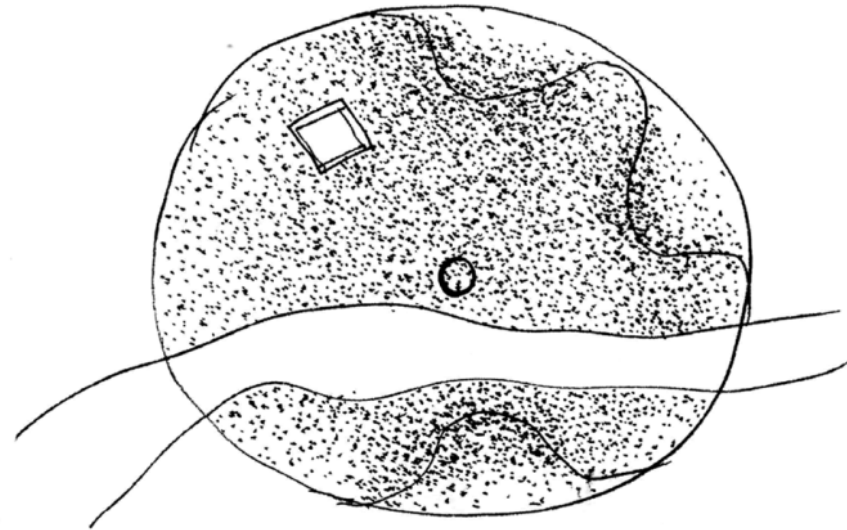


CROWTHER REINTERPRETED.

Proposal for Permanent Interpretation.

Prepared by Taylor and Hinds Architects
For The City Of Hobart

February 2026.



taylor + hinds.

Introduction to the Concept.

This is an opportunity to honour a difficult story, in a way that also allows a sacred, ceremonial reality to re-emerge in a primary civic space in the city.

In thinking about how to approach the resolution of the removal of the bronze statue, our attention has been focussed on the ways that the controversy of the remaining plinth might be softened. How its memorial force can be calmed, and its experiential pressure balanced. We have sought to achieve this by emphasising memorial and interpretative qualities that are not monumental, but which are, subtle, integrated, culturally attenuated and field-like.

We recognise that the wider setting of Franklin Square also makes particular spatial demands. It is an important civic garden - a lung in the city - conceived through Victorian-era landscape predilection. It replaced a convict mustering yard, a forecourt to the original Government House, and where the plinth now resides, a primary entrance to the precinct of the original Government House once existed.

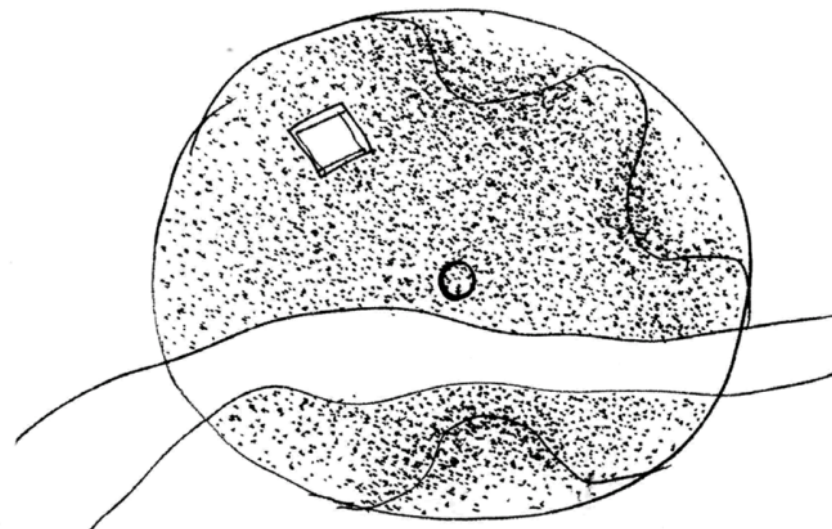
Palawa warriors - men and women - who approached to negotiate Treaty and an end to the War on their land passed this precise point, before being compelled to board a ship for Wybalenna. Not 30 years prior to that cataclysmic meeting, the ground was covered in a profusion of endemic flora, as had been the case since Palawa Creation. Truth-telling demands a reckoning with the physical and memorial reality of this setting.

We have also thought about the way that three distinct voices, dealing in distinct phases and perspectives, exist as a continuity. We see the reckoning with these perspectives as a way to encourage an active, moving, burgeoning empathy. Truth-telling requires an embodied, open engagement, and a posture of attention to suppressed realities.

The proposition that follows seeks to deal directly with a difficult legacy. We have conceived of a proposal that seeks to gather, and re-balance. It does this by tapping the deep cultural well, of universal forms of sacred honouring.

The proposal can be summarised as a halo, that holds the experiential pressure of the remaining plinth. A ring of truth-telling, and a circular garden that surfaces the deeper, more ancient and abiding reality of the cultural landscape.

Crowther Reinterpreted Permanent Proposal for Interpretation



tanine + ands.

'I observed in several of these huts drawings, circles...numerous circles of different diameter.. The Aboriginal women on the islands have round circles cut in their flesh in imitation of the sun and the moon.'

Friendly Missions 548



Preminghana, Rock circles by Palawa Ancestors.
Photographer unknown.

'The circle might be said to be the characteristic motif of Tasmanian Aboriginal Art. It is common in all of their rock carvings, and has been mentioned in these journals as decoration in breakwinds and huts, and as a tribal symbol in some cicatrices incised on the body. Those used as tribal markings were said to represent the sun and the moon.'

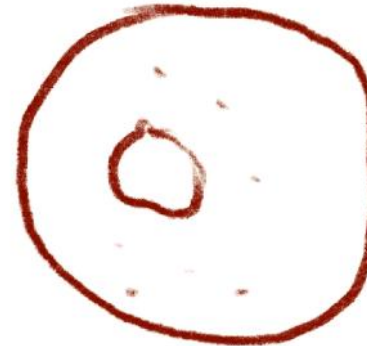
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Laraturunawn, Rock circles by Palawa Ancestors.
Photographer unknown.

'Our mother, Ila (Girlie) Purdon, believes in circles and impressed upon us that the circle must not be broken...'

Leonie Dickson and Verna Nichols
kanalaritja An Unbroken String



'Rings halo what is sacred.
We draw rings around things to emphasise them.'

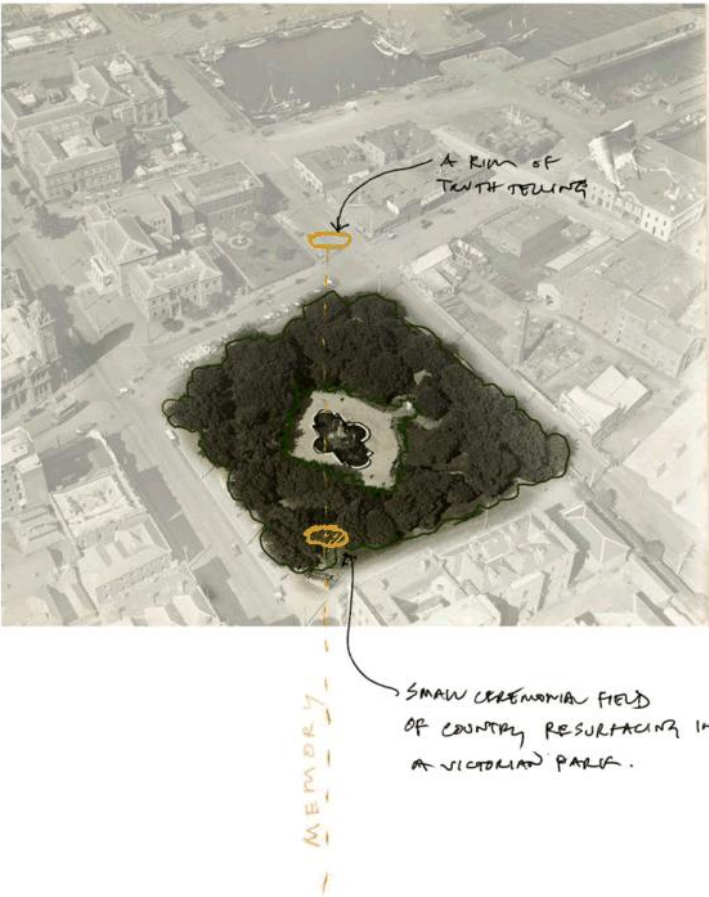
Diane Ackerman
A Natural History of the Senses.



Land Artist Richard Long, *Circle Walking*

Spatial and Experiential Tensions

As part of the wider garden, the proposal creates a memorial field that both holds the pressure of the plinth, and opens the deeper ceremonial and cultural ground.



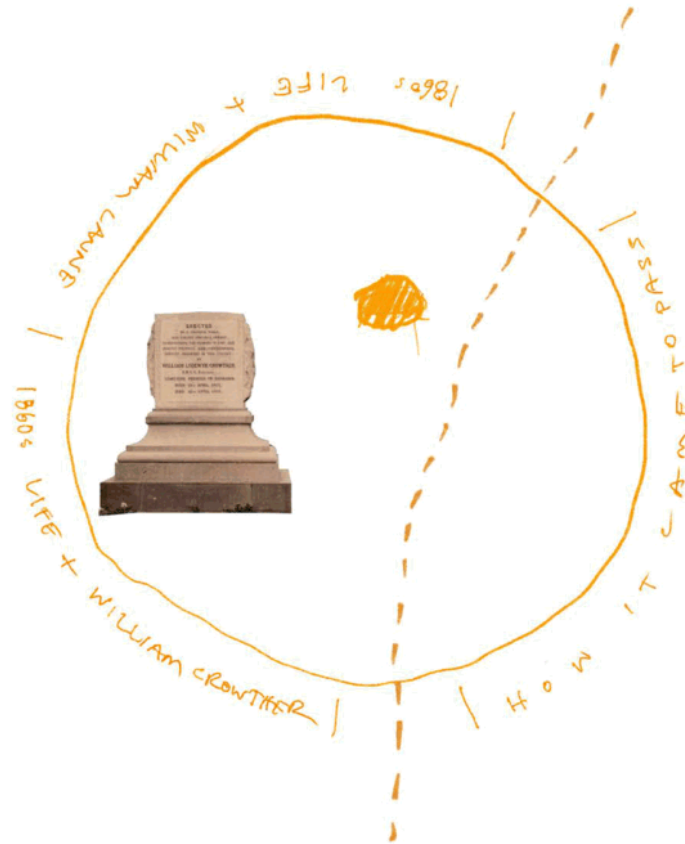
Existing Conditions

The Victorian paths define distinct movement, toward the central fountain.

The proposed field is laid over this primary path, in order to realise a scale for the three texts, that does not touch the artefact of the plinth, while still making space within which the experiential force of the plinth is held.

Offset, not centralised, the plinth is balanced by a place for ceremony.

The writing runs as a circular, continuous ring.



The Act of Reading, and Reckoning

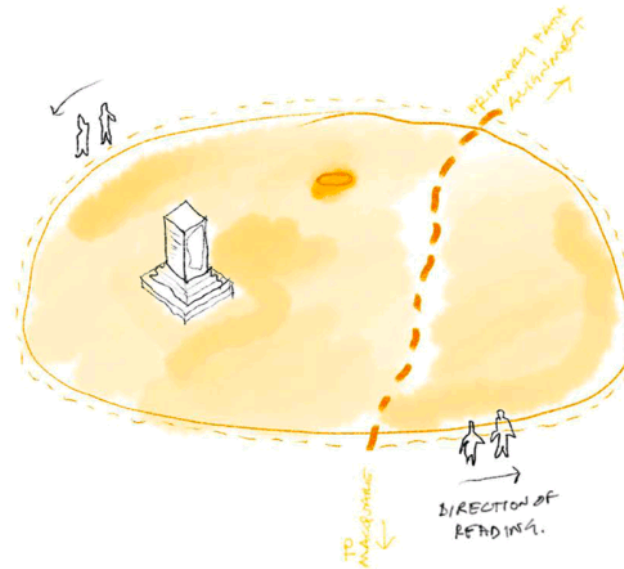
People read the outer rim of the field, and move along the path established by it.

This means that people are not static in their engagement with the text. This process of reckoning requires people to move through, and around, in almost a devotional posture. The circularity of the text also maximises the number of people who can be engaging with the act of reading at any one time.

Stillness is possible too. The adjacent trees, and the lawns provide places for people to sit, and rest.

It is important to avoid adding more 'furniture', which can clutter the visual field, and confuse the primary act of engaging with the text. This keeps the field as a low intervention within the wider gardens of the square.

The text is positioned at the ground, it requires people to cast their gaze downward - to engage with the reality presented by the floor of the site. As it bisects the original path network, the bronze circle remains unbroken, but is flush with the existing path grade.



Empathic, Living Materiality

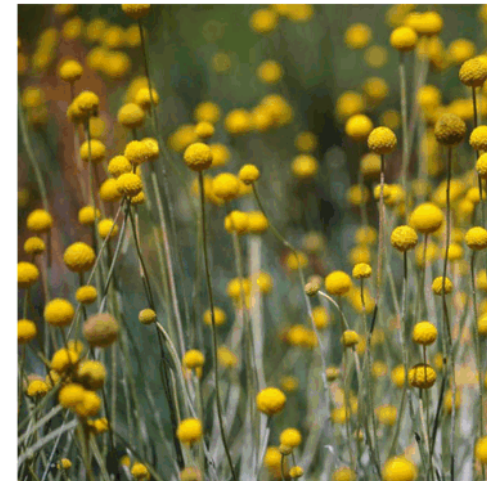
The medium for the text is proposed to borrow the material legacy, durability, and patina of bronze.

This material registers time. It also recalls maritime detail, and references the original bronze of the removed statue.



The field that surrounds the plinth, is a garden of dense endemic, everlasting dicots. Thick, mass plantings of 'Billy Buttons' (*Craspedia glauca*) and Everlasting Daisy (*Chrysocephalum apiculatum*), are interspersed with ground creeping Native Violet (*Viola hederacea*), Running Postman (*Kennedia Prostrata*) and Kangaroo Grasses (*Themeda Triandra*).

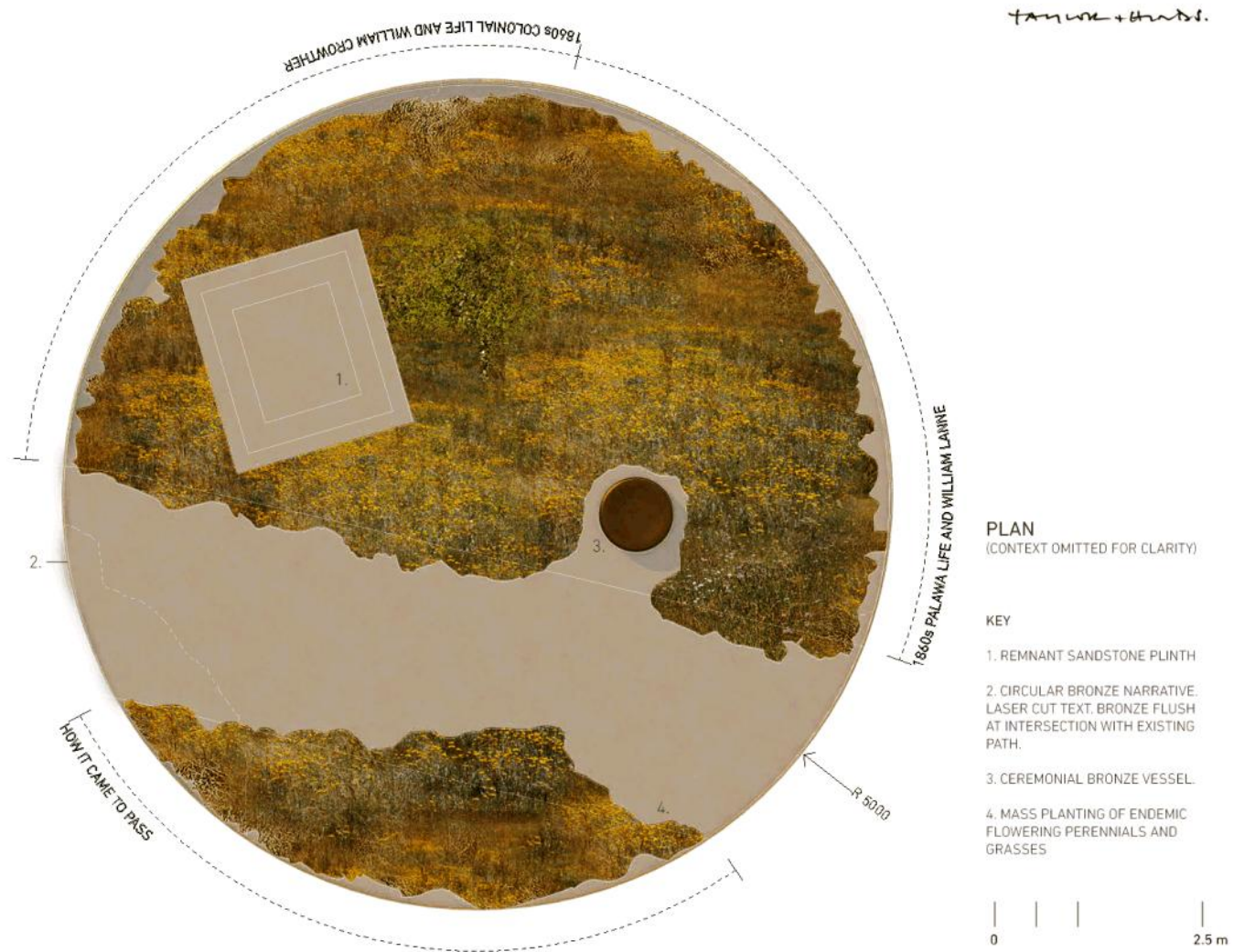
Elements that are delicate, and enduring are placed in closeness with one another.

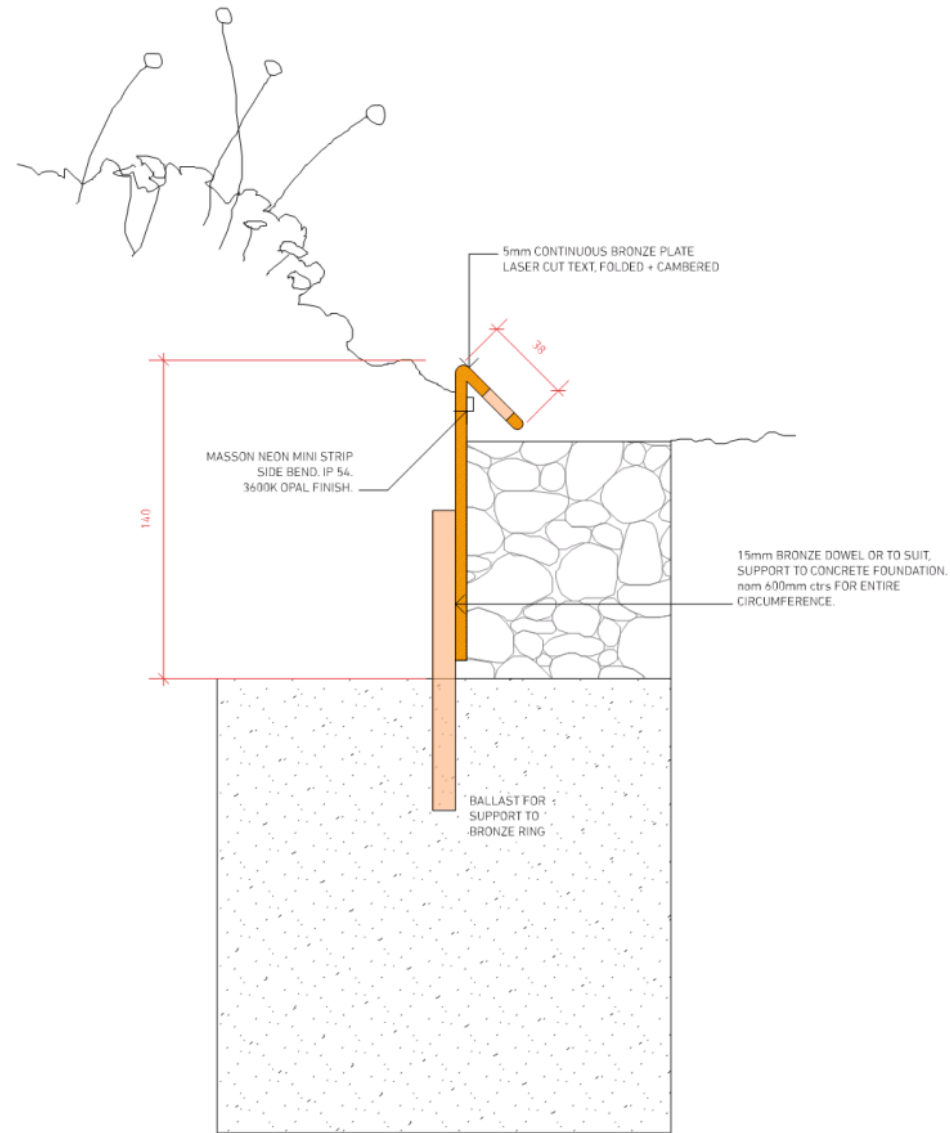


William Lanney was one of the last Tasmanian Aboriginal children born on the traditional Country of their ancestors. In 1842 Lanney and his family were exiled by the Governor to Wybalenna on Flinders Island.









DETAILED SECTION OF
BRONZE RING

(CONTEXT OMITTED FOR CLARITY)



