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Name: Moorilla Estate/Museum of Old and New Art (MONA)
Status: Provisionally Registered
Tier: State

THR ID Number: 11971
Municipality: Glenorchy City Council

<u>Location Addresses</u>	<u>Title References</u>	<u>Property Id</u>
651-655 Main RD, Berriedale 7011 TAS	164039/1	2250425
651-655 Main RD, Berriedale 7011 TAS	61366/4	2250425
651-655 Main RD, Berriedale 7011 TAS	61366/3	2250425



Large Fry Pan Peninsula 1946
LTO 14235



Moorilla Estate, 1957
LTO 0327/023



Moorilla Estate, 1965
LTO 0436/180



Moorilla Estate
c1960s
MONA



u-shaped vines, Claudio & Lesley, Claudio & Caroline
Alcorso Foundation



Farmhouse (Gatehouse)
DPIPWE



Poplar Avenue and Farmhouse (Gatehouse)
DPIPWE



MONA forecourt and entrance to Courtyard House
DPIPWE



Views from Courtyard House windows
DPIPWE



Sitting Room, Courtyard House
DPIPWE



Round House prior to construction of Pharos
DPIPWE



Exterior of MONA, prior to construction of Pharos
DPIPWE



View of Courtyard House and river side entrance
MONA



View of the Museum of Old and New Art from Small F
MONA

Setting:

Moorilla Estate, now the site of the Museum of Old and New Art (MONA), is located in Berriedale within the Municipality of Glenorchy, approximately 11 kilometres north-west of Hobart, in southern Tasmania. Berriedale is a residential suburb bisected by the Brooker Highway. The suburb is bounded by bushland to the west, the River Derwent to the east, Rosetta and Montrose to the south and Chigwell to the north. Moorilla/MONA is located on a peninsula (known as the Large Fry Pan) which projects into the River

Derwent. The south-eastern tip of the peninsula is named Elliss Point. The site has panoramic views of the River Derwent, the eastern shore and Mount Wellington, and is surrounded by a series of bays, Berriedale Bay to the south, and Cameron, Lowestoft and Connewarre Bays to the north. The northern section of the peninsula, known as Cameron Park, includes a foreshore reserve, recreation facilities and sewage treatment plant owned by Glenorchy City Council.

Description: Moorilla Estate/Museum of Old and New Art (MONA) is formed by a complex of buildings, structures and plantings. The site is accessed via Main Road, Berriedale, which runs parallel to the Brooker Highway, the main road in and out of Hobart.

Farmhouse (also referred to as the Gatehouse)

At a short distance from Main Road, on the southern side of the driveway, is a two-storey masonry Italian style farmhouse built c1954. The farmhouse has a rectangular floor plan, gabled roof clad in terracotta tiles and a low brick chimney. The western elevation has an external staircase leading to a covered porch with three arched windows and the upper floor. There are timber framed windows of varying size on each elevation of the farmhouse. Internally the upper level of the farm house retains its original layout and fittings.

The lower level was refurbished as a separate residence in 2009. A large opening with glazed door and sidelights on the eastern elevation access a paved terrace area. A mature vine overhangs the terrace and is supported by a pergola structure. There is an additional single doorway to the eastern elevation. A high masonry wall forms an enclosed courtyard at the northern end of the farmhouse.

Courtyard House

The Courtyard House was designed by Roy Grounds between 1954 and 1956. In c2009 the Courtyard House was modified to form the entrance to MONA. Constructed from whitewashed masonry with large glazed areas and sections of brick detail, the Courtyard House is a basic square constructed around a central courtyard. The central courtyard has been enclosed with a glass and steel-framed roof structure and a lift and stairwell shaft accesses the museum below. The building has a flat bitumen coated roof, and the wide eaves to the courtyard are lined with limed Tasmanian Oak. The house has concrete foundations.

The southern elevation features large glazed areas that overlook Berriedale Bay and beyond, and a large tapered brick chimney, a key feature of the building, which the roof curves up to. The eastern elevation (former bedroom wing) has five glazed external doorways that access a covered terrace surfaced with stone paving, which extends to a grassed area. The window and door openings on the southern and eastern elevations are contemporary to the original design. A sandstone retaining wall extends from the north-eastern corner.

The northern section of the house (former service area) includes a wing that extends from the north-west corner, with a small c2009 addition at the end. The northern section of the house sits directly adjacent to a retaining wall and has high, small window openings, a large tapered brick chimney that relates to the former boiler room, and a rectangular shaped cellar, which projects off the main structure. The southern elevation of the service wing has a band of small windows with vertical timber paneling below.

A large section of the western elevation is obscured by a mirrored polished stainless steel wall, designed by Australian artist Matthew Harding, marking the formal entrance to MONA. The immediate surroundings and forecourt area of the Courtyard House are highly landscaped.

Internally the former residence was modified to incorporate the Moorilla Museum of Antiquities (MMoA, 1999) and later adapted to form the entrance to the Museum of Old and New Art (MONA, 2011), café and shop. However, a number of key design features and details have been retained, including limed Tasmanian Oak paneling, sandstone floors (excavated from the site), sitting room fireplace and curved ceiling, built-in Tasmanian Oak joinery and former courtyard openings with brass tracks.

Round House

The Round House, designed by Roy Grounds in 1957, is a circular two-storey residence set into the slope of the land. The building is located on the southern side of the peninsula and features a low conical roof, surfaced with bitumen, and a low centrally placed stone chimney. The lower section of the house and adjacent retaining wall, that form the southern elevation, is constructed from reclaimed sandstone blocks. The lower level has five rectangular openings with timber-framed windows, and two doorways with timber and glass doors.

The upper level is constructed from timber paneling and large areas of timber framed windows. Six doorways on the upper level access a terrace surfaced with sandstone paving that wraps around the west, east and north of the Round House. The terrace area is landscaped. A recessed entrance porch on the western elevation features a timber and glazed door flanked by a window each side. On one side of the door is a hand-painted tile map of Tasmania, and on the other Lazio, the region of Italy where Claudio Alcorso was born. A balcony faced with timber paneling wraps around part of the upper level of the southern elevation. The balcony was reconstructed in 2009. On the lower level there are two openings with glazed doors and evenly spaced timber framed windows.

Internally the rooms radiate off the central stone spiral staircase. As part of the museum development the lower level was modified in 2009 to incorporate a tunnel from the museum, leading in from the east, continuing through to the library and Kiefer Pavilion, constructed on the western side of the Round House. The upper level retains the original layout, limed timber paneling and joinery and curved stone fireplaces formed by the central core and staircase.

MONA (Museum of Old and New Art)

The Museum is a four-level structure, with three levels excavated into the sandstone bedrock and foreshore of the peninsula. The external form is characterised by 'waffle' pre-cast concrete walling, rusted 'Corten'

steel cladding and landscaped roof terraces. The museum roof provides a forecourt to the Courtyard House and entry to the museum; a stairway cut into the stone connects the forecourt and ferry jetty.

The museum also includes purpose designed pavilions, as extensions to exhibition space, including Boltanski Pavilion, Kiefer Pavilion and Pharos Pavilion, Solstice Chamber and connected galleries, linked to the main galleries through subsurface tunnels. Internally the museum is divided into fixed and flexible galleries and exhibition space.

The core of MONA is a dynamic site where the landscape elements and structures collectively form the character of the place. It is characterised by a creative and changing landscape that incorporates contributory structures and installations, including eight accommodation pavilions on the eastern embankment, Winery, the Ether Building (2005), Claudio Building, the Chapel (2010-2011), stage and concert lawn, and installations Amarna (2015) and Spectra (2018).

Landscape – plantings, roads & pathways

See de Gryse, 2017 Map 2 and Johnston 2017 p94-96 for key to landscape features. e.g. T1, R2 refer to the feature numbering used in these plans.

Plantings and features contemporary to Alcorso's occupation that are of significance ,

- poplar avenue (*Populus x canadensis*) that lines the long driveway through the site, from Berriedale Road to the crest of the peninsula. The Lombardy poplar avenue (*P nigra 'Italica'*) was planted c1950 by Alcorso, and replanted in 2008 due to deteriorating condition (T1),
- rows of vines, dating from different periods, on each side of the avenue leading up to the museum complex, including 'U' shaped trellis vines (V1 c1958, V2 c1980s-1990s, V3 post-1990s),
- terrace lawn on the eastern side of the Courtyard House (A),
- main entry road and original road to the Courtyard House (R2),
- remnants of lemon scented gum (*Eucalyptus citriodora*) avenue, that line the path from the Round House to the former winery, planted by Alcorso (T4).

Plantings and features that contribute to the aesthetic qualities of the site;

- remnants of the Eucalypt arcs behind the Courtyard House, planted by Alcorso (T2),
- remnants of Monterey Pine windbreak at the top of the main entry road, planted by Alcorso (T3),
- Tamarisk hedge along the foreshore adjacent to the Farmhouse, predating Alcorso (T5),
- Native vegetation and bushland to the peninsula foreshore (RB).

Views and sightlines

Moorilla Estate/MONA is visible from many points from land and the River Derwent. Important sight lines include,

- from the Main Road entrance, up the poplar lined avenue to the museum complex,
- from the eastern shore and River Derwent,
- from the Brooker Highway and Small Fry Pan across Berriedale Bay,
- from the Courtyard House windows across Berridale Bay towards Mount Wellington /Kunanyi,
- from the crest of the peninsula back down to Main Road overlooking the poplar lined avenue, vineyard and Farmhouse.

Archaeological features

Landscaping and construction work in 2018 uncovered a sandstone foundation feature measuring approximately 8 x 3 metres directly west of the Keifer Pavilion and Round House, approximately 15 metres inland from the foreshore margins (Huys 2018 pp1-2). The place has potential to contain other as yet unidentified features and subsurface deposits that may contribute information relating to the use of the Large Fry Pan peninsula during the nineteenth and early twentieth centuries.

Associated collections of the Museum of Old and New Art (MONA) (not part of the Heritage Register entry)

The cultural material collections of MONA are of significance in their own right and their housing and exhibition on site enhances the place's heritage value. The collection includes antiquities, artworks, sculpture, furniture, documents and objects. The collection is not part of the Heritage Register entry for Moorilla Estate/The Museum of Old and New Art (MONA) and is not regulated or managed in accordance with provisions of the Historic Cultural Heritage Act 1995.

History:

Glenorchy

The area now known as Glenorchy was divided into large land grants following the establishment and settlement of Hobart Town in 1804. Farms grew up along rivulets and the Derwent with rural-based industries and several small villages. Glenorchy became rural municipality in 1864. Glenorchy continued to develop as a rural district during the nineteenth century, however, the period before and after World War One saw rapid economic improvement in the area, including the establishment of the electrolytic zinc processing and Cadbury's chocolate manufacturing plants, and much private and government assisted housing was built. After World War Two there were massive government housing projects and private dwelling construction with consequent population increases, including many European migrants (Sproule 2005 p162).

Early History

By the mid-twentieth century the peninsula that projects into the River Derwent, where Moorilla/ MONA is now located, was known as the Large Fry Pan, due to the shape of the land. The smaller peninsula located approximately 150 hundred metres south was known as the Small Fry Pan (Alcorso 1993 p146).

Large Frying Pan was part of 55 acres granted to Robert Kingston in 1813. The property passed through a number of owners until 21 acres of land, including the area now known as Moorilla/MONA, sold to Ramsay Williamson in 1834. Williamson established the Berriedale Inn (also known as Barradale Inn, Barradaile Inn

or Berridale Inn) on the main road through the area in 1833 (TAHO SC285/1/58 report no. 595, Colonial Times 24 December 1833 p1). The 21 acre parcel of land was officially granted to Alfred Nicholas in 1858 (LTO CT164039/1). Between 1869 and 1888 Henry Elliss was the licensee of the Berriedale Inn (Mercury 10 November 1888 p3). The south eastern point of the peninsula is known as Elliss Point (Pretyman Index, Howatson 2011 p38). The surrounding suburb was named after the inn, and has been known as Berriedale since the 1890s (Howatson 2011 p39).

During the early 1900s the parcel of land on which the Berriedale Inn stands was subdivided from the remaining larger portion (LTO Survey Plan 61366). By the 1920s much of the larger peninsula had been cleared of native vegetation with the exception of the shoreline area. Stone from four small quarries located close to the southern and eastern shoreline were used for building work in and around Hobart (Small 2005 p10, de Gryse 2017, Attachment B).

By the mid-1940s the Large Fry Pan had been divided into two smaller properties, bisecting the land east-west. Glenorchy City Council purchased the larger northern parcel of land (15 hectares/37 acres) in 1946. The remaining nine hectares (21 acres) was owned by gentleman farmer Russell C Ibbott Esq, who also owned Strathaven, the large adjacent property to the south, which included the Small Fry Pan (Alcorso 1993 p146, Mercury 28 April 1951 p21).

Claudio Alcorso purchased the nine hectare section of the peninsula in 1947.

Claudio Alcorso (1913-2000) & Lesley Alcorso (1921-2008)

Claudio Alcorso, industrialist, wine maker and patron of the arts, was born in Rome and migrated to Australia in 1938, fleeing the fascist regime of Italy. In late 1939 he established Silk and Textile Printers Pty Ltd at Rushcutters Bay, Sydney in partnership with his brother Orlando and fellow migrant Paul Sonnino. The company collaborated with artists and designers from Australia and New Zealand, selling the printed fabrics in reputable department stores throughout the country (Alcorso 1993 p 57-65, Cochrane 1992 p174-75).

Alcorso was interned as an 'enemy alien' during the Second World War. Following his release Alcorso relocated Silk and Textile Printers production to a defunct Commonwealth munitions warehouse at Derwent Park, in the northern suburbs of Hobart. Many Italian migrants were employed at the Silk and Textile Factory, and by 1958 Alcorso Village Houses were constructed for employees to purchase (Alexander 1986 p280-1). The houses, located on Continental Road, Glenorchy, were designed by Melbourne-based architect Sir Roy Grounds (pers comm. B McNeill June 2014). In 1967 Alcorso established Sheridan, a new company specialising in home furnishings. Alcorso helped to establish the first 'New Australians' club, the Australian Italian club, in about 1956 (Ottavi 2005 p192).

Claudio married Lesley Alcorso in 1958. Born in Melbourne in 1921, her family moved to California for a number of years before returning to Australia at the outbreak of World War Two; Lesley joined the Women's Auxiliary Air Force (WAAF). Following the war she trained as a kindergarten teacher, and between 1948 and 1952 worked with children recuperating from the effects of war in Devon, England (Lyll, 2003).

Claudio and Lesley often provided their home as a venue for musical performances, philosophical discussion and forums on design, innovation, civic development and the environment. The Alcorsos championed the arts through their active involvement with the Australian Ballet, Australian Elizabethan Theatre Trust, Tasmanian Arts Advisory Council and Opera Australia, and were also environmental crusaders who took an active stance in 1982 in the Franklin River protest (Ottavi 2005 p192; Alcorso Foundation, 'The History of the Foundation').

The Alcorso Foundation was established in 2001 as a not-for-profit organisation, contributing to the arts, environment and social justice in Tasmania (Alcorso Foundation).

Moorilla

According to Alcorso, 'Ibbot's land was a neglected orchard, unkempt, unpruned apple and pear trees, except for the casuarina-covered banks which had been left untouched. A hedge of cherry-plums marked the dividing line with the council's reserve. This was the land which became the focus of my life and the anchor to my new country'. He also noted that the land would be of no interest to farmers as it was too small, there was no water for irrigation, the soil was poor and there was some erosion, however, it would be a 'lovely place for living' (Alcorso 1993 p146). A survey plan dated December 1955 notes that Orlando Alcorso owned Lot 1 (9 acres, 1 rood and 10 perches) of the peninsula and Claudio Alcorso owned Lot 2 (9 acres, 2 roods and 38 2/10 perches), the parcel of land on which the three houses were built (LTO Survey Plan 61366). Alcorso, aware of the indigenous heritage of the site, called the property Moorilla; 'We found the word 'Moorilla' in a glossary of Tasmanian aboriginal terms. It means 'a rock by the water'. The old people might have used it when coming to camp here. Fortuitously Moorilla has a Mediterranean sound – all the better.' (Alcorso 1993 p166).

Farmhouse and the Toffolis

Alcorso sought professional advice on how to restore the fertility of the soil, removed the fruit trees and dug a small dam at the bottom of the hill. With the wave of post-war immigration from Italy in mind, Alcorso's first move was to construct a two-storey Italian style farm house near the main road, with the intention of offering it to a migrant family willing to work the land. Brothers Guido and Ottavio Toffoli, and their families, built and moved into the house in 1954 and farmed the land for several years. By the time the Toffolis moved on to establish their own farms and businesses Alcorso's land had been transformed into grassed paddocks, with a poplar lined driveway to the top of the hill (Alcorso 1993 p147). Prior to building a house at Moorilla, Alcorso purchased and lived at Bel Air, Taroona in 1950, which he sold in 1957 (THR#9855).

The farmhouse has been used as a caretaker's residence and office space.

Two houses

In 1954, upon the recommendation of friend Ken Myer (American-born Australian patron of the arts, businessman and philanthropist), Alcorso approached architect Roy Grounds to design a family home. Sir Roy Grounds (1905-1981), of Grounds Romberg & Boyd is regarded as one of Australia's leading architects of the modern movement (ADB Hamann). Alcorso, guided by a 1937 issue of *Domus* (an architectural magazine) which 'extolled the merits of the old Roman villa which had an internal, sheltered but open patio on ground level', and consideration of the site, directed Grounds to design a modern courtyard house (Alcorso 1993 p149-50, Johnston 2017 p23). The design of the Courtyard House developed between 1954 and 1956, and was constructed with assistance from Colin Philp of Hobart architects Philp Lighton & Floyd Architects (Johnston 2017 p80).

Alcorso recalled, 'The plan of a house, around a patio, is simple. That had been agreed upon before we started, but Roy's creative talent made a big contribution to all aspects of the design. When I told him that I hope to have chamber music concerts in the large sitting room, he lifted and curved the ceiling. He improved the acoustics and at the same time made the room more graceful. He was just as keen as I was about using local materials. We would use limed Tasmanian oak for the ceilings, for inside walls, and for the in-built wardrobes and shelves'. The floors were surfaced with hardened sandstone from the site. The house was built by craftsman and boat builder Frank Hickman (Alcorso 1993 pp150-1).

In 1957 Alcorso's parents, Niny and Hamalcar Alcorso, who had relocated to Tasmania in 1955, asked Grounds to design a house using local materials. The Round House was built a short distance from the Courtyard House. The lower level was constructed from a large number of convict-hewn stone blocks from the old nurses' home adjoining the Royal Hobart Hospital, which was being demolished at the time (Alcorso 1993 p152, LTO T436-180). A round dog-house was also constructed.

The Courtyard House was completed by late 1957, and in 1958 Alcorso moved in to the house with wife Lesley, and sons Julian and Adrian. In November of the same year Caroline Alcorso was born (Alcorso 1993 p152-4). In its original form the house had a carport on the western end of the service wing, a curved wall that formed a service courtyard and a swimming pool. It appears that during the later stages of design a large entrance portico to the south-western corner of the house was introduced (demolished 1999), and number of sculptures and figures were placed in the garden and courtyard (Johnston 2017 p35).

Alcorso later reflected 'I now realise how traditional I was, even though I kept criticising other Australians for following English customs instead of living in harmony with their environment. Here I was, building an Italian farmhouse, and planting an avenue of poplars...and eventually building for myself a typical Mediterranean house, with a patio. But the air, the sunlight, the colours, the hills along the estuary, were peculiarly Mediterranean...' (Alcorso 1993 pp147-8).

A vineyard

In July 1958 Alcorso planted 90 Rhine Riesling vines from friend and viticulturalist David Wynn from his vineyard at Modbury, South Australia. Alcorso reflected that planting vines at Moorilla was a 'traditional action' motivated by the desire to make his own wine. Alcorso made his first wine in 1962. An additional 90 cuttings of cabernet sauvignon from Wynn's vineyard at Coonawarra were planted shortly after, and within a short time the vineyard expanded to 800 vines. A small winery was established on the property, which featured frescoes by artist and friend Elaine Haxton, and the fermenters were painted with motifs based on the styles of famous artists, Mondrian, Vasarely and Matisse (Johnston 2017 p25).

During the late 1960s and early 1970s the Commonwealth Scientific and Industrial Research Organisation (CSIRO) observed Moorilla as an experimental station. As the experiment progressed more vines were planted and by the mid- 1970s Moorilla was producing commercial quantities of wine, with three generations of Alcorso's living on site and working the land (Alcorso 1993 p153-159). Julian Alcorso took over management of the winery and in 1990 the Moorilla Wine Centre and restaurant, designed by Tasmanian architect Cooper and Vincent, opened; the restaurant was renamed the 'Claudio' c2005. Following a period of expansion the Estate was in receivership by 1995 (Lohrey 2010).

Moorilla Museum of Antiquities (MMoA)

The Moorilla Estate was purchased in 1995 by David Walsh and his consortium, with the intention of converting the Courtyard House into a place to display his collection (LTO CT61366/4; Franklin 2014 p40). The Courtyard House functioned as the Moorilla Museum of Antiquities (MMoA) between 1999 and 2006, housing Walsh's collection of Roman, Hellenic and Egyptian artefacts. Hobart architectural firm Crawford Sherman Wegman designed and documented the conversion of the residence, including the glazing over the original courtyard and repairs to the sandstone floors. Four accommodation pavilions, also designed by Crawford Shurman Wegman, were constructed on the eastern embankment in 2000. In 2005 the Ether Function Centre, designed by Craig Rosevear Architects in association with Jaws Architects, was constructed on the crest of the peninsula (Johnston 2017 p27). Claudio and Lesley Alcorso negotiated a life tenancy, relocating to the Round House following the sale of Moorilla (Walsh 2014 p203).

David Walsh

Born in 1961, David Walsh grew up in the northern suburbs of Hobart. He studied accounting at the University of Tasmania, and for a period worked at the Australian Taxation Office. Walsh was introduced to gambling at Wrest Point Casino by later business partner, Zeljko Ranogajec, utilising his mathematical skill to analyse betting odds that would develop into a full time occupation. Walsh and his colleagues developed a gambling business that required extensive international travel.

The beginnings of Walsh's vast collection of antiquities was established in 1992, when he directed a colleague to purchase Palace Door, Areogun, Nigeria, 1880-1954, due to laws prohibiting the export of

currency. The piece 'sparked a series of collecting enthusiasms in him that spanned African, Greek, Roman, Meso-American and Egyptian objects' (Johnston 2017 p40, Franklin 2014 p40).

Walsh met American artist and curator Kirsha Kaechele in 2007. Kirsha moved to Tasmania in 2010 and in 2014 married Walsh at MONA. In 2015 their daughter Sunday Walsh was born, named after Sunday Reed, who with her husband John, was a key supporter of the modernist art movement in Australia at their property Heide in Victoria. Since 2010 Kaechele has initiated a number of outreach projects and events, including the Heavy Metals Project, 24 Carrot Garden Project and Mona Markets (MOMA) (Johnston 2017 p89).

Museum of Old and New Art (MONA) and Fender Katsalidis Architects

In 2006 the Museum of Antiquities closed and construction of the Museum of Old and New Art (MONA) commenced. Nonda Katsalidis of Melbourne-based architectural firm Fender Katsalidis was engaged to design a new museum building that preserved the 'interrelationship quality of the existing buildings' and that were 'visually subordinate to the existing buildings and the setting, but internally will create a new level of built environment' (Fender Katsalidis 'MONA Museum'). Fender Katsalidis Architects, a partnership of Nonda Katsalidis and Karl Fender, designed many prominent buildings, including Melbourne's Eureka Tower (2002-2006) and Garangula Gallery, NSW (2013). In 2008 Fender Katsalidis also designed a new winery and wine bar to replace the existing winery.

The Courtyard House was altered to create a formal entry to the museum, which is largely located below ground level, excavated into the southern side of the peninsula. The Round House was converted and extended to accommodate the MONA library and offices. The Round House is linked to the museum via a tunnel. The ambitious project took four years to complete and officially opened in January 2011. Fender Katsalidis also designed four accommodation pavilions, which sit close to the eastern coastline of the property, adjacent to the earlier pavilions. Two jetties provide access to the site via the MONA ferry from the Brooke Street Pier in Sullivans Cove.

In 2012 Fender Katsalidis received a number of awards for MONA, including the Sir Zelman Cowen Award for Public Architecture (RAIA National Architecture Awards), the Alan C Walker Award for Public Architecture and People's Choice Award (RAIA TAS Architecture Awards), John Holland Award for Best Public Building (see Johnston 2017 p116 for list of awards).

The MONA juggernaut

The Museum of Old and New Art, Australia's largest private museum and art gallery, is internationally acclaimed and is a major tourist attraction. MONA has established a number of annual cultural events, concerts and festivals, such as MONA FOMA and DARK MOFO that draw huge numbers of cultural tourists to Tasmania each year. MONA's growing economic and cultural influence in Tasmania has been termed the 'MONA effect', and is the subject of ongoing research at Australian Universities. The Moorilla Estate/MONA is an evolving cultural and agricultural site; a hotel development and casino have been considered for future development. The predominantly pinot vines on the peninsula are still used to produce wine under the Moorilla label.

Comparative Analysis

The Moorilla Estate/MONA constitutes the most significant site of private architectural patronage in Tasmania. Lesley and Claudio Alcorso, important patrons of performing arts and design, commissioned Roy Grounds to design two residences for the site. Since David Walsh's acquisition of the Moorilla Estate in 1995 a new program of private patronage has ensued, reconfiguring and extending Grounds' site-responsive modernist legacy (King et al 2012, p.687). While The Moorilla Estate/MONA is unique to Tasmania, there are other sites, locally, nationally and internationally, that also have a shared philosophy on art, architecture and landscape.

In 1843 Lady Jane Franklin, philanthropist, adventurer, social campaigner and activist - and wife of Sir John Franklin Lieut. Governor of Tasmania (1836-1843), commissioned a small Greek Revival Style temple built at Kangaroo Valley (now Lenah Valley) amongst 410 acres of bushland; the design is attributed to architect James Blackburn. Named Ancanthe (THR#2610) the building was intended to create a cultured centre in the wilderness, to enrich the cultural life of the colony by displaying art and sculpture. The museum was completed shortly before the Franklins departed in late 1843, and contained sculptures, books and arts. The building and surrounding parkland fell into disrepair before coming into Hobart City Council ownership in 1926 (Inspiring Place 2015, p.3). Ancanthe is occupied by the Art Society of Tasmania who use the space for exhibitions that are open to the public.

The Louisiana Museum of Modern Art in Denmark was established in 1958 by Knud W Jensen. In addition to the existing villa Jensen commissioned architects Vilhelm Wohlert and Jorgen Blo to design a museum to be a home for modern Danish art, which later incorporated many international works. Jensen established Louisiana with the belief that 'art is not just for an elite but includes experiences and visions for the many', aligning with Walsh's aim to generate interest in art and culture amongst those excluded from elitist circles ('The Louisiana History'; Johnston 2017 p83).

The Heide Museum of Modern Art in Victoria was established as the home of Melbourne couple John and Sunday Reed in 1934, opening it up to like-minded individuals including artists, writers and musicians, many of whom lived on site during their early formative years. Similar to Moorilla/MONA Heide was once part of a larger agricultural allotment that included a farmhouse. In the mid-1950s the Reeds established the Gallery of Contemporary Art and in 1958 relaunched the gallery as the Museum of Modern Art of Australia. When the collection outgrew the farmhouse (now known as Heide I) the Reeds commissioned architect David McGlashan in 1964 to design a 'gallery to be lived in', intending that the building would one day be transformed into a public art gallery (Heide II). Following its purchase by the State Government in 1981 the

site was opened as a public art museum ('The Heide Story').

In 1993 Australian artists Arthur Boyd and Yvonne Boyd gifted their property Riversdale, comprising 1100 acres, at Bundanon on the Shoalhaven River, New South Wales to the people of Australia to be used in perpetuity by artists and as an education centre. Recognised as a cultural and environmental asset, the venture was born out of Boyd's belief that 'you can't own a landscape' ('The Place'). The Boyds also gifted further land, copyright of all Arthur Boyd's work and several thousand pieces of art to the Bundanon Trust. The property includes a historic homestead complex, 1973 addition designed by Andre Porebski, and the Boyd Education Centre (BEC) designed by Glenn Murcutt, Wendy Lewis and Reg Lark in 1997. In 2015 plans were revealed for Riversdale that incorporates a new subterranean gallery, and a bridge-like structure to house a creative learning centre, visitor hub and accommodation (Cheng 2015).

Lyon Housemuseum in Melbourne opened in 2009, a hybrid of private residence and public museum established by art collectors Corbett and Yukei Lyon. The building, designed by owner and architect Corbett Lyon, houses a collection of Australian contemporary art, presenting a juxtaposition of public and private space and the relationship between art and architecture. In 2018 additional gallery and exhibition space was constructed adjacent to the Housemuseum that is operated by the Lyon Foundation, a not for profit organisation ('Lyon Housemuseum').

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**Statement of
Significance:**
(non-statutory
summary)

The Moorilla Estate/MONA demonstrates a synthesis of art, architecture, and landscape. The site demonstrates features of a rural Mediterranean landscape and heritage created by Claudio Alcorso (including the Farmhouse, poplar avenue, vineyard and Courtyard House), reflecting the influence of Italian migration in Tasmania. The Museum and Old and New Art (MONA) is the largest private museum in Australia and the only Tasmanian recipient of the Sir Zelman Cowen Award for Public Architecture (RAIA National Architecture Awards, 2012), and is important for contributing economic growth and the development of cultural tourism in Tasmania since 2011.

The Moorilla Estate/MONA has an ongoing history of creative cultural and architectural responses to the landscape of the peninsula. The Courtyard House was designed by Roy Grounds as a modern interpretation of a Roman Villa in response to the cultural and environmental concerns of Claudio Alcorso. The extensive excavation of the peninsula, incorporation of the museum beneath the Courtyard House and use of tunnels to connect pavilions, reinforces the relationship between architecture and landscape, and maintains the connection between the houses.

The Moorilla Estate houses have a close association with a number of people who are significant to Tasmania and Australia, Claudio Alcorso, innovative industrialist, patron of the arts and winemaker, Sir Roy Grounds, regarded as one of Australia's leading architects of the modern movement. David Walsh has achieved international recognition for his unique approach to collecting and display of art at MONA, Australia's largest private museum.

MONA's bold architectural design and dramatic setting on the shores of the River Derwent has reshaped the landscape and established the site as a cultural and tourist landmark. MONA is nationally recognised for its excellence in architecture, designed approach to museology, and inclusion of existing natural and built heritage and features as a sequence of responses to the landscape.

Subsurface archaeological features and deposits associated with early use of the site have the potential to yield evidence that may contribute information relating to the use of the Large Fry Pan peninsula during the nineteenth and early twentieth centuries.

Significance:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

The Moorilla Estate, including the Farmhouse, Round House and Courtyard House, vineyard and poplar lined avenue, is of cultural heritage significance because it demonstrates the important role that post-World War Two migration played in Tasmania, economically and culturally, and the role it played in the development of the wine industry in the state. The Museum of Old and New Art (MONA) is important for contributing to the economic growth and development of cultural tourism in Tasmania since 2011.

b) The place possesses uncommon or rare aspects of Tasmania's history.

The Courtyard House and the Round House are two of three known examples of Sir Roy Grounds' domestic architecture in Tasmania. Grounds is regarded as one of Australia's leading architects of the modern movement. The Moorilla Estate/MONA has an ongoing and unique history of private patronage and engagement with the arts and architecture, from the Alcorsos through to David Walsh.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

Subsurface archaeological features and deposits associated with early use of the site have the potential to yield evidence that may contribute information relating to the use of the Large Fry Pan peninsula during the nineteenth and early twentieth centuries.

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

The Moorilla Estate/MONA demonstrates a synthesis of art, architecture, and landscape. The site demonstrates features reminiscent of a rural Mediterranean landscape and heritage created by Claudio Alcorso (including the Farmhouse, poplar avenue, vineyard and Courtyard House), reflecting the influence of Italian migration in Tasmania. The Courtyard House and Round House are nationally recognised modernist houses designed by Sir Roy Grounds. The Museum and Old and New Art (MONA) is the largest private museum in Australia that has received numerous architectural and tourism awards. MONA is the only recipient of the Sir Zelman Cowen Award for Public Architecture in Tasmania (RAIA National Architecture Awards, 2012).

e) The place is important in demonstrating a high degree of creative or technical achievement.

The Moorilla Estate/MONA has an ongoing history of creative cultural and architectural responses to the landscape of the peninsula.

The Courtyard House was designed by Roy Grounds as a modern interpretation of a Roman Villa in response to the cultural and environmental concerns of Claudio Alcorso. The gentle curve of the lounge room ceiling was designed for acoustic purposes for music recitals hosted by the Alcorsos.

The design of the Museum of New and Old Art has achieved international acclaim for its ability to convey a unique museology within a subterranean environment. The extensive excavation of the peninsula, incorporation of the museum beneath the Courtyard House and use of tunnels to connect pavilions, reinforces the relationship between architecture and landscape, and maintains the connection between the houses.

f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

The Moorilla Estate/MONA has considerable cultural significance within Tasmania. Moorilla was established as the Alcorso family home and later gained a reputation for producing premium wines. The social significance of the site has increased with the establishment and development of the Museum of Old and New Art (MONA), contributing to economic growth and cultural tourism in Tasmania since opening in 2011.

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

The Moorilla Estate houses have a close association with a number of people who are significant to Tasmania and Australia. Claudio Alcorso is known as an innovative industrialist and winemaker. Claudio and Lesley Alcorso are acknowledged as patrons of the arts and were associated with the Australian Ballet, Australian Elizabethan Theatre Trust, Tasmanian Arts Advisory Council, Opera Australia and the Alcorso Foundation. Sir Roy Grounds is regarded as one of Australia's leading architects of the modern movement. As the owner of the Museum and Old and New Art (MONA), David Walsh has achieved international recognition for his unique approach to collecting and display of art in Australia's largest private museum.

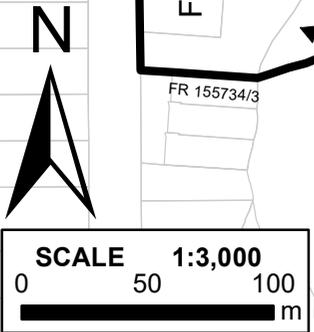
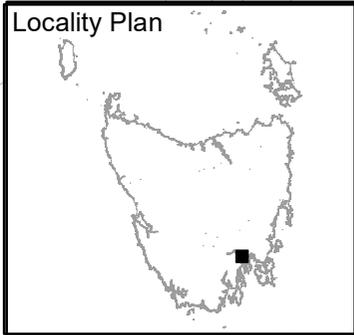
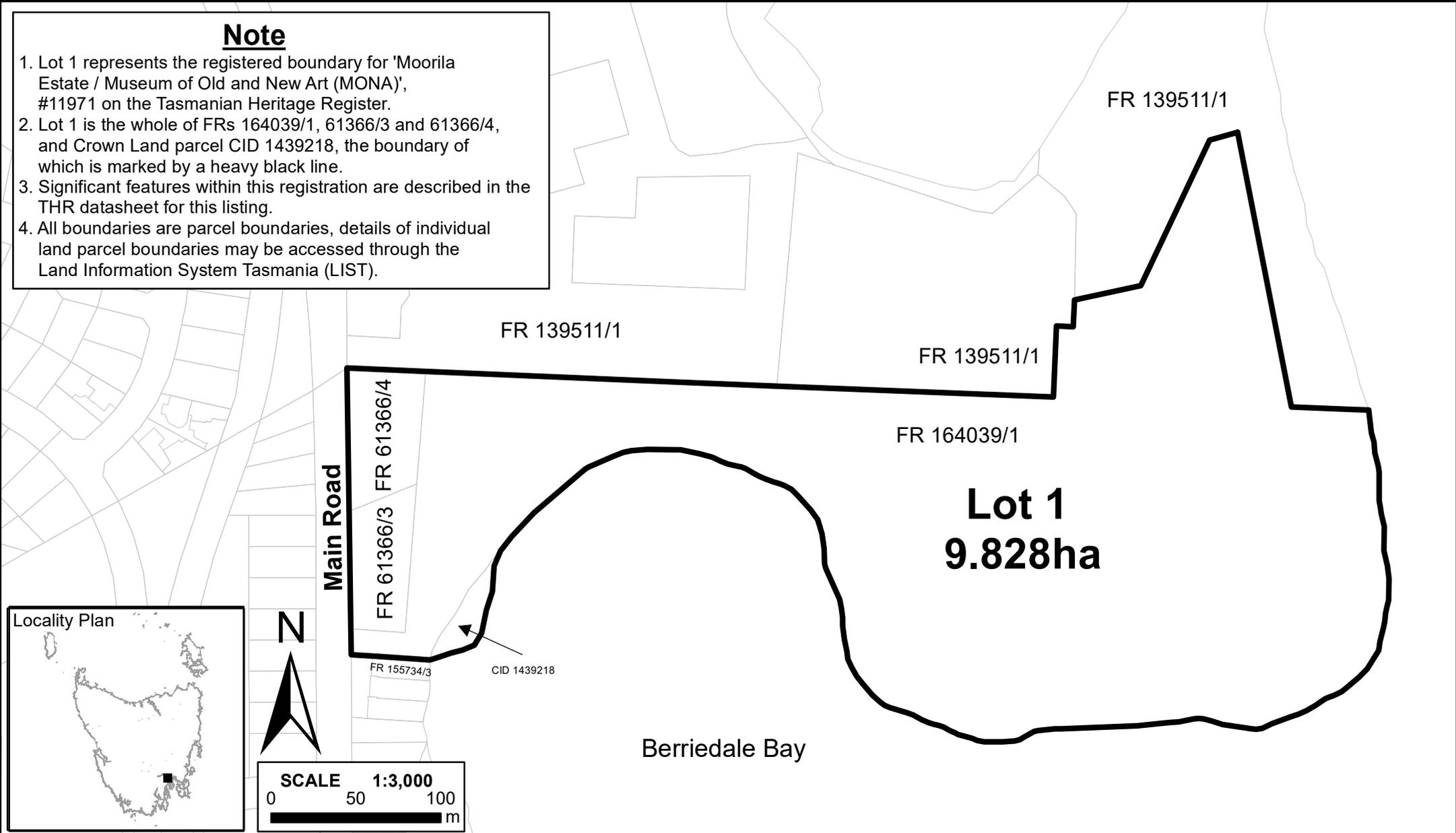
h) The place is important in exhibiting particular aesthetic characteristics.

MONA's bold architectural design and dramatic setting on the shores of the River Derwent has reshaped the landscape and established the site as a cultural and tourist landmark. MONA is nationally recognised for its excellence in architecture, designed approach to museology, and inclusion of existing natural and built heritage and features as a sequence of responses to the landscape.

PLEASE NOTE This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.

Note

1. Lot 1 represents the registered boundary for 'Moorila Estate / Museum of Old and New Art (MONA)', #11971 on the Tasmanian Heritage Register.
2. Lot 1 is the whole of FRs 164039/1, 61366/3 and 61366/4, and Crown Land parcel CID 1439218, the boundary of which is marked by a heavy black line.
3. Significant features within this registration are described in the THR datasheet for this listing.
4. All boundaries are parcel boundaries, details of individual land parcel boundaries may be accessed through the Land Information System Tasmania (LIST).



TASMAR: HOBART - 5225 RICHMOND - 5226	GRID: MGA94 / ZONE 55	DATUM: AHD	CONTOUR INTERVAL: N/A	AUTHORITY: THC
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Moorila Estate / Museum of Old and New Art (MONA) 651-655 Main Road, Berriedale PREPARED BY HERITAGE TASMANIA	No.	PRODUCTION / AMENDMENT	BY	THR#	APPROVED	DATE
	1	Production	JS	11971	I BOERSMA	26JUN20

CENTRAL PLAN REGISTER

p.p. Surveyor General: 

Date Registered: 2-JUL-20




CPR
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