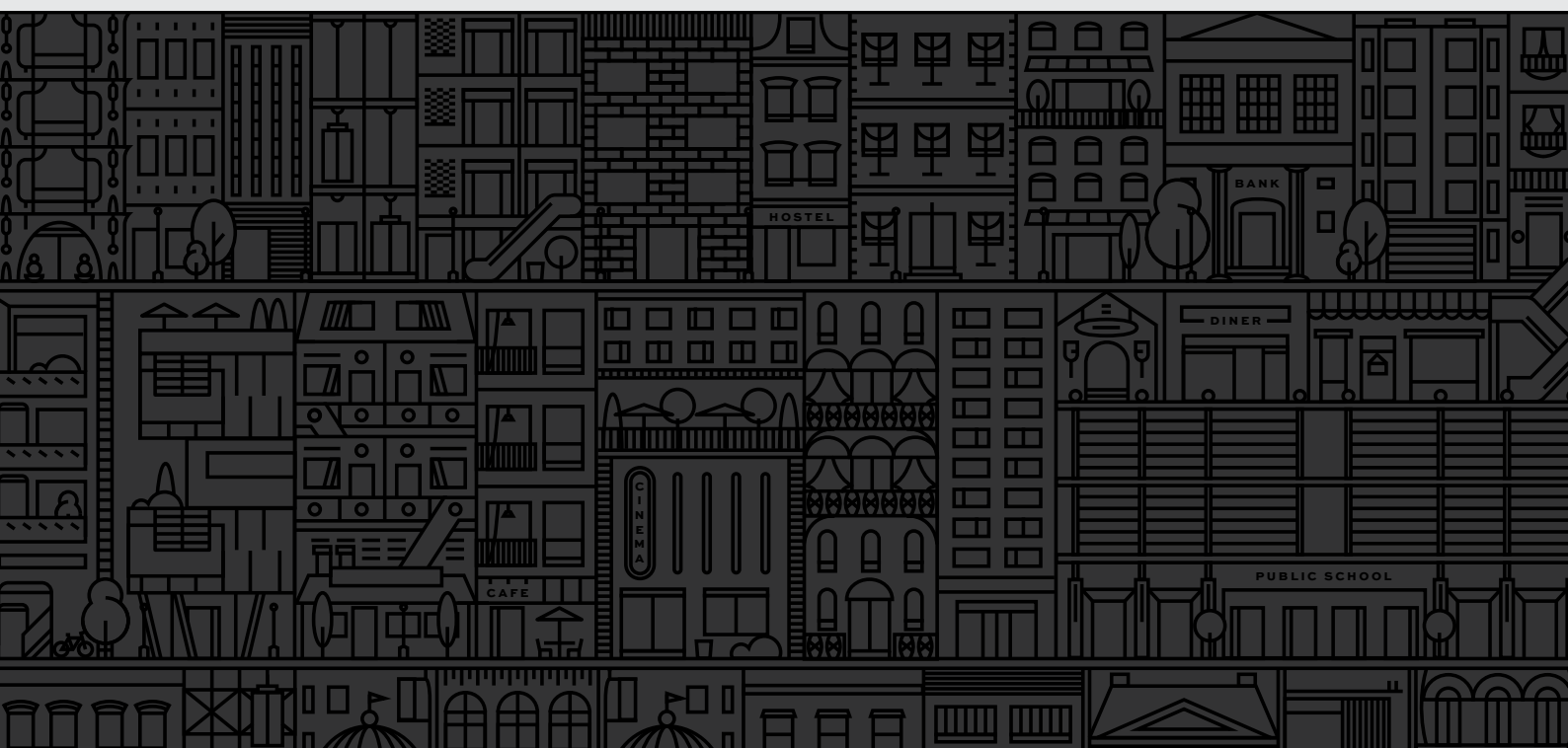


RIVERLEE AND DARKLAB
IN THE HANGING GARDEN

A VIBRANT CULTURAL
PRECINCT FOR NIPALUNA/HOBART



Hoyne
Placebook[®]
Report

PURPOSE OF THIS PLACEBOOK

The purpose of this document is to set out the vision and principles of **In The Hanging Garden**. These guiding principles will drive all future design decisions as the precinct evolves.

Place branding and visioning company, Hoyne, has been commissioned by Riverlee and DarkLab to produce a report that explores and articulates the opportunities inherent to the site, in regards to its development as the In The Hanging Garden precinct.

Through a review of national, state and local reports, strategy documents and policies, Hoyne has identified that the development of the site represents the most successful outcome and will have multiple social, economic and cultural benefits for this place and this community. As a document, this Placebook Report presents a consolidated overview of the existing strategic documents, alongside best practice examples from Australia and abroad, explaining and substantiating how and why the new cultural precinct will be transformative for nipaluna/Hobart.

ACKNOWLEDGEMENT OF COUNTRY

Riverlee and DarkLab acknowledge the Muwinina people who lived on and cared for this Country of nipaluna/Hobart who, due to the devastating impact of colonisation, are no longer with us. We pay respects to their Elders past. We acknowledge the palawa/pakana of lutruwita/trowunna/Tasmania and the Tasmanian Aboriginal Community and their ongoing connection to Country and custodianship of the land, seas and waters of nipaluna/Hobart, between timtumili minanya (River Derwent) and kunanyi/Mt. Wellington.

We also acknowledge the Bunurong Boon Wurrung and Wurundjeri Woi Wurrung peoples of the Eastern Kulin Nation encompassing Naarm/Melbourne, where our Riverlee office is located. We pay respects to all Elders and knowledge holders and acknowledge their continued practice and sharing of knowledge and culture.

We acknowledge that throughout Australia, sovereignty was never ceded.

We acknowledge the significance of developing on unceded land, and that this opportunity is gained from devastating loss. We are committed to working to heal these wounds through collaborating with Aboriginal people as we imagine and realise new places that hold space for these stories, connect with ancient landscapes, and allow Aboriginal people to realise their aspirations and continued connection with Country.

DARKLAB

 **RIVERLEE**



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Section 01

Executive Summary

In The Hanging Garden will be a precinct loved by locals and a destination for visitors. It will enhance the cultural and economic opportunities in central nipaluna/Hobart.



Executive Summary

Riverlee and the DarkLab team are committed to creating a space that represents nipaluna/Hobart’s authentic culture. This is an opportunity to share with the world what makes this city so special.

For the last 17 years, Riverlee has been investing in the site now known as In The Hanging Garden. The site is located in the heart of central nipaluna/Hobart, bordered by Liverpool, Bathurst, Murray and Watchorn Streets.

The In The Hanging Garden precinct was born out of a partnership with DarkLab four years ago. Both companies are invested in creating spaces that invite visitors to share in the wonders of nipaluna/Hobart.

Since its inception in 2019, the temporary activation has been striving to meet the needs of the people of nipaluna/Hobart. The space, initially opened as a hospitality and performance venue, was transformed into a community market during the pandemic. It has now returned to being a welcoming meeting place with hospitality and entertainment as its focus.

The evolution of the In The Hanging Garden precinct will see the cultural activation expand to incorporate mixed uses including; commercial offices, hotel, residential apartments, hospitality, co-working, performance space, retail and more.

Riverlee and DarkLab have developed a masterplan vision which includes these uses developed over three key stages, all positioned around a central garden and gathering space.

Like Mona and the cultural experiences that Dark Mofo has created as a consequence, In The Hanging Garden

represents what is at the core of nipaluna/Hobart’s essence. Hobartians are creative, mindful people who strive for connection with nature and with the past.

Over the next decade, In The Hanging Garden will invite locals and visitors to immerse themselves into an authentic experience of the city, weaving in the

site’s history and existing heritage fabric as part of a contemporary transformation.

Culture is essential to the soul of a city and the live music, verdant gathering spaces, unique bars and vibrant dining will create a powerful cultural attraction in the heart of the Tasmanian capital.

This vibrant space, which has absorbed and utilised the collective wisdom, stories and memories of locals into its design, is already establishing itself as a meaningful and safe space.



Development plans include:

Riverlee and DarkLab have developed a masterplan vision which includes these uses developed over three key stages, all positioned around a central garden and gathering space.

Stage 1

A ten level mixed use commercial building to be constructed on the corner of Bathurst and Watchorn Street.

Over 15,000sqm of A-grade office space providing relief to the severe shortage of office space in the market, and supporting new employment opportunities for the local workforce.

Sustainable design and construction methods will be adopted to achieve a 5-star Green Star and 5-Star NABERS rating.

Stage 2 and 3

A 180 key hotel above a rejuvenated Odeon Theatre.

Diverse mix of residential apartments offering much needed living options in Central Hobart.

Adaptive re-use of the historic Wellington House building integrating it into the broader hospitality offering.

The expansion of hospitality and open public spaces, terraced over several levels, creating more opportunities for community connection.

Executive Summary

The expansion of the In The Hanging Garden precinct will have an overarching positive impact on this city and will benefit the inhabitants economically, socially, culturally and creatively.

Benefits to nipaluna/Hobart and the local community

The project will aim to preserve the heritage of the city while also adding to its vibrancy. Spaces will be designed for creative expression, cultural appreciation and social interaction for the benefit of the citizens of, and visitors to, nipaluna/Hobart.



PUBLIC BUILDINGS THAT LOCALS WILL BE PROUD OF

The newly built environment will sensitively reflect the historic significance of the site. The buildings will be a respectful integration of historically important buildings that encompass diverse residential housing, progressive office space and creative working spaces. nipaluna/Hobart’s history will be interwoven with the stories of the current day.



OPEN COMMUNITY SPACE

The public will be able to access a new, high quality urban environment which adds energy to the city. Over multiple levels, the focus will be on green space and creating opportunities for connection with nature and with others. The spaces will include access to more restaurants, bars and retail outlets which will add a vibrancy to the day and nightlife of the precinct.



CREATIVE SPACES

The deliberately designed creative spaces will help to add a dynamic energy and contribute to the culture of the city, with the regeneration of almost an entire city block. This will lift the energy of this part of the city, attracting creators, artists and innovative businesses to the city centre.



SUSTAINABLE PRACTICES

The development will be created using environmentally-friendly methods including adaptive re-use of heritage buildings like Odeon Theatre and Tattersalls Hotel. It will also be designed to be sustainable, using integrated greening and targeting Net Zero Carbon in operation by 2030.



ECONOMIC BENEFITS

The economic benefits of this development will be apparent in nipaluna/Hobart immediately. At least 200 direct and indirect jobs will be created during construction. Upon completion, the mixed-use precinct will attract a vibrant workforce and residents, contributing an estimated \$270.7m to the Tasmanian economy. The site will attract local, interstate and international visitors, further increasing employment opportunities for the people of nipaluna/Hobart; in the bars, restaurants, hotels and offices of the development. This will also have a ripple effect for the businesses in the surrounding area.



VISITATION

The people create the culture of a place and this, combined with the buildings, the amenities, the bars and restaurants, and the natural environment, creates the ‘feel’ of a place. nipaluna/Hobart is a fresh, fun wholesome city where people can connect and gather. Leveraging Mona’s success, In The Hanging Garden will further enhance nipaluna/Hobart’s reputation as a cultural hub and attract even more people who want to participate in the experience.

Hobart Central Precinct Plan: City shaping ideas

The In The Hanging Garden precinct masterplan has strong alignment with the following key ideas of the Central Hobart Precinct Plan:

1

A STRONG CITY HEART

- Protect and enhance city heritage through adaptive reuse.
- Deliver a mix of uses that contribute to the day and night economy.

2

A PLACE TO LIVE

- Create diverse housing in proximity to valuable amenity.
- Deliver residential housing to support population growth.
- Create inner city liveability through hospitality spaces.

3

A PLACE TO LEARN AND WORK

- Deliver much needed A-Grade commercial office space in the Hobart CBD.
- Provide creative co-working and incubation spaces.

4

A PLACE TO VISIT AND EXPLORE

- Enhance existing performance venues.
- Deliver a variety of mixed use, restaurants, bars and hotel rooms.
- Introduce playful elements in the urban design.

5

A PLACE OF CREATIVITY AND CULTURE

- Retain, protect and enhance existing cultural venues.
- Grow and support local creative and cultural producers.
- Provide creative co-working and incubation spaces.

6

LIVELY ACTIVE STREETS

- Revitalise the laneways, creating pedestrian links and access.
- Create active street edges and fine grain.
- Implement safe and accessible design principles.

7

GREENING THE CITY

- Target 48% of the site as publicly accessible, green open space over multiple levels.
- Increase tree planting and urban green in the nipaluna/ Hobart CBD.

8

CONNECTING WITH THE LANDSCAPE

- Create multiple pedestrian links through site.
- Enhance view lines to the surrounding landscape.

9

THE CITY AS A PLATFORM FOR CREATIVE EXPRESSION

- Establish a base for Dark Mofo and other festivals.
- Integrate and celebrate Aboriginal culture throughout the site.

10

BUILT FORM OF EXCELLENT DESIGN

- Integrate old and new with adaptive re-use of existing structures.
- Partner with internationally recognised architects.

Hobart Central Precinct Plan: City shaping ideas

Key ideas identified in the Central Hobart Precinct Plan continued.

11

**THE SHAPE OF THE CITY –
BUILT FORM, HEIGHT AND
URBAN STRUCTURE**

- Create a balance between built form and urban structure.
- Respond to the current form of Hobart’s architecture.

12

ENVIRONMENTAL EXCELLENCE

- Target zero carbon.
- Provide urban greening and canopy cover.
- Utilise a local and circular economy approach to design and construction.
- Develop and implement a sustainable operational management plan.

13

SUSTAINABLE TRAVEL CHOICES

- Provide for bike parking and EV charging stations.
- Promote green travel.
- Support share car and share scooter services.

14

**CONNECTING PEOPLE
AND PLACES**

- Upgrade public realm and pedestrian links.
- Prioritise pedestrian lanes.

15

A STRATEGIC LOOK AT PARKING

- Plan for a reduction in car parks in stage 1.
- Significantly reduce car parks and provide access to share cars and green modes of transport.

16

**ALIGNING THE
REGULATORY FRAMEWORK**

- Work with council to find the right balance between density and built form.
- Align to Central Hobart Precinct Plan, Hobart City Deal and Hobart City Vision.

17

**DEVELOPMENT CONTRIBUTING
TO COMMUNITY BENEFITS**

- Provide social infrastructure.
- Develop multiple hospitality venues.
- Create publicly accessible open space.

18

**DRIVING INVESTMENT
THROUGH PUBLIC
INFRASTRUCTURE**

- Develop a destination that will attract investment and development.
- Provide pedestrian links, laneways and courtyards.

19

**IDENTIFYING STRATEGIC
DEVELOPMENT SITES**

- Develop underutilised sites in central Hobart to align with the ambitions of the Central Hobart Precinct Plan, Hobart City Deal and the Hobart City Vision.

20

DIGITAL BY DEFAULT

- Work with council to support digital upgrade opportunities.
- Provide public with accessible wifi.

Section 02

nipaluna/ Hobart: emergence of a small giant

nipaluna/Hobart is the business, arts and education capital of Tasmania. With an international airport and easy access to the mainland, this former port city has become a cultural hub which attracts both domestic and international tourists. Future development of infrastructure in this city is essential for it to meet the entertainment, employment and accommodation requirements of the growing population.



2.1 The story of nipaluna/Hobart

Before colonisation, the Country of nipaluna was occupied by the Muwinina people of the South East nation. Aboriginal nations in lutruwita/Tasmanian were represented by nine distinct language groups, comprising multiple bands, family groups or tribes.

nipaluna was the name known by the Aboriginal people of the South East Nation of the Country where Hobart now sits. The nomenclature of Tasmanian Aboriginal people differs from that of western naming practices for geographical features and places. nipaluna/Hobart includes geographical features such as kunanyi/Mt. Wellington and timtumili minanya (River Derwent).

The town came later, in 1804, and it was well established within nipaluna by the time then local Aboriginal leader Wurati first shared the name and its meaning with government agent George Augustus Robinson, as the ‘country at Hobart Town’, on 16 January 1831.

The name nipaluna was introduced to the public by the Tasmanian Aboriginal Centre in 2018, and has since been widely adopted as the Aboriginal dual name for the urban centre.

nipaluna/Hobart sits at 42.9 degrees south and is one of the most remote capital cities in the world, along with Wellington (NZ), Buenos Aires (Argentina) and Santiago (Chile).

The foundations of the city are profoundly rooted in nature, with the high peaks of kunanyi/Mt. Wellington forming an organic frontier on one side and timtumili minanya (River Derwent), a defined boundary on the other. There is evidence of an ancient natural landscape, with connections to deep time that are still intact. Some species of native flora evolved at a time when lutruwita/Tasmania formed part of the supercontinent Gondwana. The only other places where some of these plants are found are traced in the ghost borders where those countries were once joined together. lutruwita/Tasmania still holds much significant natural and cultural heritage.

The nipaluna/Hobart region is the Country of the Muwinina people of the South East Nation, who did not survive colonisation, however their stories and culture are honoured by the palawa/pakana and Tasmanian Aboriginal Community who live on, and continue to care for this Country. There is evidence of more than 30,000 years of Tasmanian Aboriginal history in nipaluna/Hobart and the people of the city have deep connections to the significant sites throughout the timtumili minanya/Derwent River estuary and the kunanyi/Mt. Wellington area.

Today, nipaluna/Hobart remains an important place for lutruwita/Tasmania’s Aboriginal community to connect with culture and Country.

In 2016, around one in four (27.3%) of Tasmania’s Aboriginal and Torres Strait Islander population lived in the Greater nipaluna/Hobart Area.

The first European sighting of lutruwita/Tasmania was reported by the Dutch explorer Abel Tasman on 24 November 1642. The British established their first permanent settlement at piyura kitina/Risdon Cove in 1803, before moving to the current site on Sullivans Cove in 1804. nipaluna/Hobart has been the capital of lutruwita/Tasmania since then.

piyura kitina/Risdon Cove (piyura kitina means ‘little native hen’ in palawa kani, an endemic species of fauna which is numerous there), was a site of massacre and trauma for Aboriginal people in lutruwita/Tasmania. Through determined campaigning and political pressure in the 1980’s and 1990’s, the title to piyura kitina/Risdon Cove was returned to the Aboriginal community by the Tasmanian Government. This Country is now managed by the Tasmanian Aboriginal community, and is an important site of reflection, storytelling and cultural revival.

Geographic isolation meant economic disparity for nipaluna/Hobart. Economic downturns throughout the years since European settlement had huge implications for many businesses and resulted in less development in and around the city. Consequently, most of the original building and heritage fabric of the city were preserved when other cities around the country were investing in super highways and high rise buildings.

The citizens of nipaluna/Hobart are known for their resourcefulness and their connection with nature.

Protected by the mountain kunyani/Mt. Wellington, which looms large as a picturesque feature of the city, and surrounded by water, the town’s inhabitants have developed a distinct personality; they are brave, caring and value their people, culture and environment.



THE MONA EFFECT

Once thought of as a bit behind the times, Tasmania’s capital city has experienced rapid change and remarkable cultural and economic growth since the opening of the Museum of Old and New Art (Mona) in 2011. Hobart is now perceived as a culturally significant city by art lovers and tourists worldwide. Mona is considered similar to other groundbreaking museums such as the Getty in Los Angeles and the Guggenheim in Bilbao, Spain.

A year after Mona’s opening, *The Australian* reported that “the museum has single-handedly put Hobart on the map, transforming the city’s image from sleepy backwater to playground for the hip and cultured.” These days, everyone talks about the ‘Mona effect’.

The flow of visitors to Mona has had a very positive effect on Hobart with over 2,500 visitors a day at its peak. Tasmania’s tourism numbers surpassed the million mark for the first time in 2013, and Tourism Tasmania reported that visitors to Mona spent \$719 million in the state in the year leading up to July 2015.

Mona has had an unmistakable impact on tourism and development in Hobart and wider Tasmania. The ‘Mona effect’ has changed the way that tourists and travellers think about and respond to Hobart as a destination.

“For the five years pre-Mona it was fun, but it was not like it is now. Now we have this amazing food and beverage community, and I don't think that would have really happened the way it has if it wasn't for Mona,” said Alice Chugg, manager of Hobart restaurant, Templo.

Ten years after its launch, Mona has sold over 2.5 million tickets. The demand for high-end hotels and hospitality venues has increased and the events calendar has broadened.

According to Katherine Cole, regional director of Hotels.com, the number of searches on Hobart as a destination by Australians has shown consistent two-digit growth, year on year, since Mona’s opening. The number of people visiting Tasmania has increased from 904,800 in 2012 to 1.35 million in 2019. In 2018, 27% of visitors visited Mona during their trip. A 2018 Deloitte report found that Mona supported 1,285 full-time direct and indirect jobs and contributed about \$134.5 million to Tasmania’s economy in 2017–18.

The launch of Mona’s mid-winter festival, Dark Mofo, in 2013 attracted tourists to the region in what was traditionally



the slowest time of year. By 2016, approximately 280,000 visitors attended the 10-day festival during the cold, dark months of winter. New cafes, restaurants and entertainment precincts sprang up to meet the demand created by the year round increase in tourism.

Dark Mofo fed \$46.6 million into Tasmania’s economy, and created the equivalent of 207 new full-time jobs. 8,610 additional hotel bed nights were needed. Tens of thousands of extra passengers passed through Hobart airport, offering vast opportunities for people in a city with a population less than 250,000. Tourism Tasmania reports that tourists who visited Mona in 2016 spent \$760 million within Tasmania.

2.2 nipaluna/Hobart’s growth: today and tomorrow

Hobart has long been seen as Australia’s sleepy southern city and governments over the years have tried to entice new residents. Tasmania’s net migration had been on the decline, but in 2015 the trend began to change, with more people coming to the state than leaving. In 2016-17 the city gained more than 3,100 residents, half of those were from the mainland and half were from overseas.

HISTORIC AND FORECAST GROWTH OF HOBART

According to Population Australia nipaluna/Hobart was estimated to have a population of 252,669 at the end of June 2021.

Over the past decade, nipaluna/Hobart has become increasingly popular as a permanent destination, with an average growth rate of 2.30% per year. Over the same period Sydney had a growth rate of 2% and Melbourne 2.70% per year.

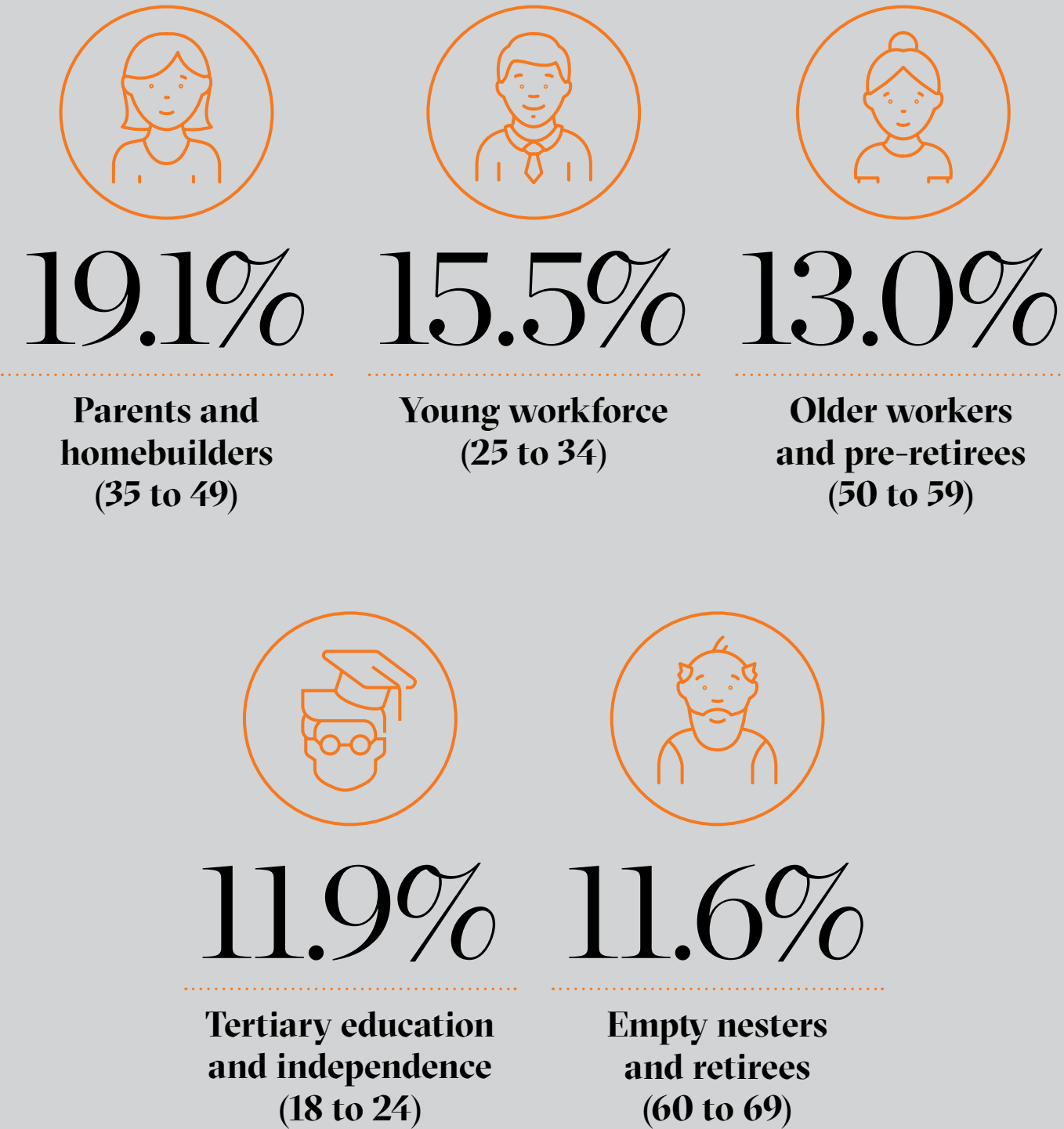
University of Tasmania (UTAS) demographer, Dr Lisa Denny, has predicted the population could be as high as 270,000 by 2028, higher than the current ABS projection. While previous population growth was driven by natural increase, interstate and international migration has now become the biggest driver. The average age of new residents has dropped, with the highest volume of people moving to nipaluna/Hobart having an average age of 35.

Today, Hobart has a median age of 38.5 years, and 68.8% of the population is between the working ages of 15 to 64. However, the proportion of the population aged 65 and over is also increasing, making the ageing population one of the key issues facing Hobart in the future.



Hobart has become increasingly popular as a permanent destination, with an average population growth rate of 2.3% per year.

In 2016 the largest age groups living in Greater Hobart were:





POPULATION ‘PUSH AND PULL’ FACTORS

Hobart’s growth in population has been driven by a few key factors, including an increase in university students drawn to the expansion of UTAS, and the continuing ‘push’ factors from larger cities like Melbourne and Sydney. People are being pushed out of cities by the increase in housing prices, with many making the decision to move to more regional areas or small cities sooner than they have in the past.

The increase in demand for a regional town or small city lifestyle has been further accelerated by the global pandemic and the opportunity to work from home. House values have soared in every capital city, and in regional and coastal towns too, as people who can work remotely make an exodus from the cities and the lockdowns.

According to realestate.com.au, Hobart was one of the world’s top 20 places for property growth in 2019, recording 9.6% growth in that year, thereby ranking it higher than Canberra, Adelaide, Brisbane, Perth and Sydney. Affordable housing prices and a cooler climate are proving popular with pre-retirees, young families and professional couples, particularly those working in the medical sector. Recent reports from the Real Estate Institute of Tasmania indicate that over 25% of residential property sales have been to interstate purchasers.



THE RISE OF SMALL CITIES

House prices have increased significantly in regional Australia as the pandemic drove workers from the city offices to their homes during lockdowns. Price growth of 7.9% in regional properties over 2020/21 demonstrates that people have chosen to retreat from busy capital cities and embrace the quieter lifestyles offered by regional areas. This trend is predicted to continue. House prices in Hobart rose by 28.4% in the year to August 2021 with the median house price currently \$646,301 (Domain.com.au). This included an average daily increase which is almost double the average Tasmania income; a rise of \$440 per day over the June quarter.

This demand from mainland Australians who are attracted to the isolation, safety, and stunning natural attributes of Tasmania, is continuing. It’s having serious consequences for Tasmanian first-home-buyers who can’t afford even the entry level houses on the market.

Regional cities, both in Australia and in the UK and US, were experiencing growth even before the pandemic increased the demand for small city lifestyles. Their investment, job growth and welfare reliance numbers were overtaking those of other capital cities. In fact, the only capital city that ranked highly, according to the Polis City Report released in early 2020, was Hobart, expressly due to its size and the opportunities it offered in terms of employment and lifestyle. The report called this the ‘Goldilocks’ principle, making the analysis that people want cities that are not too big, not too small, but just right.

City dwellers are sick of traffic jams, increasing costs, and the crowded, hectic pace of city life. Smaller cities that offer similar ‘city style’ employment opportunities, a range of industries, and public amenities of a similar standard with a much more enjoyable quality of life are becoming more and more appealing. The migration of city dwellers to the regions is leading to a boom in economic growth in these areas.

In order to generate economic growth, improve liveability and maintain sustainable development, regional cities need to be well planned. Employment opportunities must be attractive enough to lure residents from the capital cities and infrastructure must be able to support the increase in population in these areas.

The COVID-driven work from home orders have provided an unexpected solution to the employment problem. The relative success of the remote working ‘experiment’ in the major cities of Australia (Melbourne and Sydney), and the increase in internal migration, means that governments now have even more incentive to develop regional cities and stimulate their economies. Living regionally is predicted to be the new phase of Australian urbanism. As regional cities grow they will benefit enormously from the influx of people. As communities become more vibrant, there will be a broader spectrum of social events and an increase in cultural attractions to meet demand.

2.3 Supporting and guiding future growth



Hobart continues to expand and several government and council plans have been produced to help support and guide the growth, while preserving its identity. The purpose of these plans is to ensure Hobart continues to develop as a great place to live, work and visit.

CENTRAL HOBART PRECINCT PLAN

Central Hobart is being transformed into a lively city, bustling with activity both day and night. No longer just a commercial city which shuts down at the end of the business day, Hobart is now a destination for dining, drinking and entertainment. The Central Hobart Precinct Plan (CHPP) points to a city in which residential, commercial and tourist accommodation options are increasing, and employment and educational opportunities are also on the rise. The CHPP has been carefully constructed so that Hobart develops into a balanced city which meets the needs and desires of its population over the next two decades.

The goals of the CHPP are to capitalise on its current strengths and even further develop the vibrancy, sustainability, connectedness and global relevance of this very liveable city.

Currently, the population of Central Hobart is young, culturally diverse and highly educated, with a median age of

32, compared to 40 in Greater nipaluna/Hobart. The population of the centre of the city is steadily increasing, compared with the Greater Hobart population.

It is expected that employment, population and dwellings in Central Hobart will increase considerably by 2041. Employment is predicted to climb by approximately 20–30% to more than 40,000. The population will double from about 3,300 now to almost 7,000 by 2041, with about 2,000 dwellings being added, bringing the total to over 4,000. A total population of about 10,000 is possible if growth continues at its current rate.

The CHPP was prepared to create a vision, set up a framework, and a course of action to ensure the growth of Central Hobart. There are five precincts that have been nominated as areas of renewal and revitalisation – each with its own character, opportunities and identity. The CHPP highlights opportunities for infrastructure and increased residential densities as well as the commercial and community services needed to support it.

One of the important outcomes of the CHPP is the focus on increasing the residential capacity of the city by enabling high quality, medium density housing. The open spaces, transport needs and commercial opportunities needed to meet the demands of a growing population are also accounted for in this small city which is also Tasmania’s largest visitor destination and employment centre.

The Central Hobart Precinct Plan refers to 64 blocks bounded by Davey Street to the South, Burnett Street to the north, the Brooker Highway in the east and Molle and Harrington Streets to the west.



Central Hobart Precinct Plan

City Shaping Goals

The plan for Central Hobart in 2042 has defined a number of city-shaping goals and ideas that express the stakeholders’ wishes for the future of the city.



A world-class capital city

Hobart will be a vibrant hub of activity that is internationally celebrated for its distinctive historic buildings and natural heritage. Its role as Tasmania’s innovative cultural, educational and business capital is well defined.

The city contains a mix of low-rise apartments interspersed with workplaces, shops, community facilities, recreation spaces, restaurants, and cafes to create an inclusive and exciting place to live.

As development of the city progresses, Hobart’s reputation as a great place to visit and explore, with an excellent range of accommodation options and desirable visitor experience, will be enhanced. This progress will ensure Hobart is still commanding international attention as a thriving cultural sector, with a strongly supported arts community and the availability of a diverse range of suitable cultural venues.

- 1. A strong city heart.
- 2. A place to live.
- 3. A place to learn and work.
- 4. A place to visit and explore.
- 5. A place of creativity and culture.



Public spaces to engage and enjoy

Hobart will have lively, active streets, welcoming public spaces, quirky laneways and accessible pedestrian routes through the inner city that promote a safe and enjoyable environment for people to stay longer and visit more often.

Future goals include the ongoing delivery of green and open spaces to encourage social connection, physical activity and wellbeing. This includes walking and cycling trails that connect the waterfront to the mountain and all the city’s parks and open spaces. The aim is to use the city as a platform for creative expression, adding bold and playful public art to create delight, meaning and a strong sense of place.

- 6. Lively, active streets.
- 7. Greening the city.
- 8. Connecting with the landscape.
- 9. The city as a platform for creative expression.



Sustainable buildings with character

Hobart will be home to world-class modern architecture that stands proudly beside reinvigorated historic buildings and ancient landscape, protecting and adding to nipaluna/ Hobart’s distinctive character, attractiveness and liveability. The diversity of building form and scale maintains the city’s connection to the surrounding landform horizons.

The city aims for successful developments that incorporate inviting spaces, accessible pedestrian entrances and provides active edges to the streets, laneways and public spaces. It is important for the community that we construct sustainable and durable buildings designed to reduce energy consumption and the impact on the environment and Country.

- 10. Built form of excellent design.
- 11. The shape of the city – built form, height and urban structure.
- 12. Environmental excellence.



Connected and accessible

The objective is to create a city centre prioritised to enhance the pedestrian experience and support the social, cultural and economic life of the city. Improvements to public transport are needed, including more car sharing networks and increased walking and cycling options to reduce reliance on private vehicles.

Executing plans to locate large car parks near major arterial routes on Hobart’s fringe will encourage the use of regular shuttle services. Improved walking and cycling routes will inspire commuters to use their cars less.

- 13. Sustainable travel choices.
- 14. Connecting people and places.
- 15. A strategic look at parking.



Investment-ready and innovative

Hobart’s aim is to streamline planning approvals for preferred development types in particular areas and implement an equitable developer contribution system to help pay for community infrastructure and ensure a vibrant, prosperous and sustainable city. Investment in public infrastructure from different levels of government will give private investors the confidence to back future development.

The city’s objective is to work with developers to achieve coordinated development of strategic blocks and sites that are identified to underpin the precinct plan’s success and meet community needs. They also aim to provide super-fast internet connections, digital technology and smart initiatives that will help Central Hobart to function better.

- 16. Aligning the regulatory framework.
- 17. Development contributing to community benefits.
- 18. Driving investment through public infrastructure.
- 19. Identifying strategic development sites.
- 20. Digital by default.



“Hobart is now big enough to change but still small enough to care.”

Hobart: A community vision for our Island capital

THE HOBART CITY DEAL

The CHPP is supported by the Hobart City Deal, a 10-year partnership between the Australian Government, Tasmanian Government and the councils of Clarence, Glenorchy, Hobart and Kingborough which underpins the development of Hobart as a smart, liveable and investment ready city.

The premise of the City Deal is that Hobart is ready to become a 30-minute city with improved accessibility. The Deal seeks to provide a vision for Greater Hobart which highlights integrated land-use and transport, and also focuses on housing and proactively plans for growth and urban renewal.

The City Deal endeavours to facilitate the planning, investment and governance needed to increase growth and job creation, facilitate urban renewal and propel economic reforms. City Deals establish strong foundations for the future economic prosperity, sustainability and wellbeing of our cities, which contributes significantly to the quality of life of its citizens.

HOBART’S CITY VISION

After two centuries of being thought of as a backwater, the world has started to become aware of the link between the heritage charm and the modern culture of Hobart. Locals have long been dedicated to maintaining the identity of their city and their connection to the natural world and this is reflected in the Plan. They have deliberately constructed a vision for the future of their city that is not motivated only by financial outcomes, but also by a desire to preserve their history and modern identity. The Hobart City Vision aims to create an inspirational future for its people which further enhances their unique location and lifestyles.

The Vision pays attention to the distinctive geographical features of the city and the strong connections that its citizens have with each other. The energy and resourcefulness of Hobart’s diverse population, and the deep pride that residents feel about their city, feature as important factors when observing and designing the cityscape.

“Our heritage buildings aren’t just important to our city’s character, they are a vital economic asset. Hobart’s intact heritage landscape is a key point of differentiation between ourselves and other cities, something which has allowed us to build our brand and visitor economy. There are few Australian cities where you can walk around and appreciate the past in such a material, tangible and authentic way.”

**COUNCILLOR ANNA REYNOLDS,
Lord Mayor of nipaluna/Hobart**

The Hobart City Vision

Hobart breathes.
Connections between nature,
history, culture, businesses and
each other are the heart of our city.
We are brave and caring.
We resist mediocrity and sameness.
As we grow, we remember what
makes this place special.
We walk in the fresh air between
all the best things in life.

The Hobart City Vision looks towards the future. It has considered what is important to the people of Hobart and the kind of community they want to create. The people know that their council will be guided by their values and by their ambitions for contemporary and future generations. The Strategic Plan for the City of nīpaluna/Hobart is underpinned by The Vision and will guide the actions taken by council for the next ten years.

The Vision communicate clearly that the city is strong, vital and that it will remain so as it grows.



**PILLAR 1
SENSE
OF PLACE**

We are a city of unique beauty, environment, heritage and people, built on a shared sense of ownership, pride and wonder.



**PILLAR 2
COMMUNITY
INCLUSION,
PARTICIPATION
& BELONGING**

We are an island capital city that is socially inclusive and coherently connected, whose people are informed, safe, happy, healthy and resilient.



**PILLAR 3
CREATIVITY
& CULTURE**

We are a city connected, embracing our diverse communities in cultural expression and creative and artistic participation; a city that enhances our homes, lifestyles and heritage; a city that bravely puts its people first.



**PILLAR 4
CITY
ECONOMIES**

We are a city whose economies connect people, businesses, education and government to create a high-quality lifestyle in a thriving and diverse community. Our city is our workshop. We collaborate, embracing ideas, inventiveness and initiative.



**PILLAR 5
MOVEMENT &
CONNECTIVITY**

We are a city where everyone has effective, safe, healthy and environmentally-friendly ways to move and connect. We are able to maintain a pace of life that allows us to fulfil our needs, such as work, study, business, socialising, recreation, accessing services, shopping, entertainment and spending time with loved ones.



**PILLAR 6
NATURAL
ENVIRONMENT**

We are a city whose people see ourselves as part of a beautiful and unique natural environment, from the mountain to the river, which embrace us and shape our identity.



**PILLAR 7
BUILT
ENVIRONMENT**

We are a city that maintains our unique built and ecological character, where we all have a safe, secure and healthy place to live. We embrace change but not at the expense of our Hobart identity and character.



**PILLAR 8
GOVERNANCE &
CIVIC INVOLVEMENT**

We are a city of ethics and integrity. We govern with transparency and accountability, encouraging and welcoming active civic involvement. We collaborate for the collective good, working together to create a successful Hobart.

Committed to help nipaluna/Hobart move towards the Vision

The In The Hanging Garden project developers are committed to the Hobart City Vision and embrace the eight pillars as a framework for any development in the city. The project fundamentally endeavours to create a vibrant new destination, for the local community and for visitors, which is connected to and supports the environment, adding to the city's cultural and creative ecosystem. The development has, at its heart, the people of nipaluna/Hobart, and aims to stimulate the economy through hospitality, tourism, and cultural activity, whilst maintaining the connection to history for which nipaluna/Hobart is well known.

“We find creative uses for our civic and heritage spaces, and these spaces support our creativity. Vibrant civic spaces and infrastructure make daily life a creative act. We keep our historic places alive, for the people.”

Hobart: A community vision for our Island capital

Section 03

Culture as a driver of economic growth

The cultural aspects of a city have a significant impact on its economic growth. Once considered a consequence of affluence, culture is now a driver for it. In cities like New York and London, the last century has shown that, even in times of economic hardship, the cultural capital of theatres, galleries, museums, concert halls and other entertainment venues is good for economic development. This is often experienced through increasing housing prices in areas where culture is accessible.



3.1 Cultural vibrancy and city success go hand in hand



The cultural currency of a city can generate billions of dollars in revenue and create an identity for the city which highlights it to the world as a place to visit. Tourists who visit for a stage show or an art gallery spend their tourist dollars in cafes, restaurants and accommodation. They revel in the depth of the cultural experience that the city offers.

The increased revenue injects funds into the health, education and social supports of an area as well as into local facilities. As residents begin to have confidence in the local economy, they tend to invest more into the area, both financially and personally.

Hence, enhancing the cultural aspects of a city provides a significant monetary and social return when times are good. Unfortunately, in the past, the arts have been seen as expendable when cities need to rein in their budgets, despite their importance in creating the vibe and feel of a city. These days, governments across the globe understand the level of sophistication that an outstanding arts scene can add to their cities and they are investing even more in cultural attractions for their citizens and visitors.



“We value our cultural economy, and we recognise that a productive cultural and creative sector provides both economic and social value to the community, by enhancing lifestyles and creating opportunities.”

Hon Elise Archer MP Minister for the Arts, Tasmania

CREATING CULTURAL ECOSYSTEMS

Increasingly, the role of placemaking is becoming acknowledged as a critical factor for cities that are trying to create strong cultural identities. Globally, there is a trend towards ‘placebound strategies’ with an emphasis on developing ecosystems that support, foster and nurture culture.

Connection to place necessitates connection to Country. Country, as it is understood by Aboriginal and Torres Strait Islander people, has a different meaning to the western understanding of the word country. Country (capital C) speaks to a complicated and interconnected system of all things related to, and that exist within, Country. This includes the land, waters and seas, and the systems and life they support; it includes people, spirituality and ancient knowledges, cultural practice, lore and language, and those tangible and intangible.

A number of elements are crucial for a ‘cultural ecosystem’ to be successful:

There must be enough cultural activities to fill the spaces available for them.

There must be large numbers of people (locals and visitors) who will attend.

Cities and places must have a strong sense of identity.

Local council policies must support the burgeoning arts scene and stimulate creativity by investing in a range of business models that focus on culture.

The city must be open and accepting of a range of diverse ways to incorporate and access culture in their lives.

Sociologists have noted that the major cultural attractions in cities usually share the following characteristics:



Cultural venues at a variety of scales



Festivals and events



Workspaces for artists and lower-income cultural producers



Small-firm economic development in cultural sectors



Managed workspaces for office and studio users



Cultural development agencies and companies



Arts and media training and education



Culture in the public environment



Community arts development initiatives



Complementary day-time and evening uses



Stable arts funding

“Culture adds a tremendous value to our city. Very often that value is monetary, in terms of both cultural experiences as well as the effects on the surrounding areas. But that value goes even deeper than that; it defines us as an inclusive and innovative city.”

MARIA TORRES-SPRINGER
President, New York
City Economic Development Corporation

CITIES SHOULD ALLOW FOR CHAOS

Most aspects of city development are governed by precise planning and a specific focus on successful execution of a whole range of organised components. A city's arts scene, however, is often determined by chaos and disorganisation; it evolves like the work of an artist, layer upon layer, until it forms a coherent picture.

To create a vibrant cultural environment, cities must leave space for creativity, for a sense of inspired spontaneity and pushback against the 'rules' which usually determine civilized behaviour, in order to create a powerful sense of their own particular identity (within reason of course) and break away from the urban similarities between all cities. The conditions for creativity must be available to creatives so that a strong artistic culture can develop.

“Creativity cannot be really regulated, but it can be encouraged. The redevelopment or revitalization of a city is an art. It depends on the individual strengths of a place and the will of the leadership to bring about change. The goal is to establish a cultural infrastructure.”

Author: Charles Landry

3.2 Increasing pressure on culture spaces

A city's identity is more than its buildings and roads. Culture is essential to help form the character and uniqueness of any place. As cities rapidly evolve and gentrification barrels in to redevelop the old warehouses and formerly less expensive parts of town, it is increasingly difficult for cities to hold on to those elements that make them distinguishable from other cities. Population growth has led to a spike in property prices which has consequences, albeit unintended, for cultural spaces like theatres, live music venues, art galleries and studios used for rehearsals and performances.

Some of the more hidden elements of the creative industry have been affected in significant ways. As industrial areas are redeveloped, workspaces for artists have declined. Those people in industries such as media, design, fashion and craft no longer have access to cheap rents which enable them to pursue their work.

Governments and policymakers have always tried to make sure that infrastructure such as housing, education, health, roads and transport remain a priority. Cultural infrastructure is generally not considered an essential requirement of city planning. Historically, Australian cities have offered grants and funding for distinct art mediums, but have placed very little value on planning for artistic or cultural spaces when planning for urban growth.



3.3 The benefits of culture and creativity to cities

The arts and culture have always been a part of the fabric of established cities, whose citizens are the audience for much of the work of the producers; the artists, musicians and actors. The alliances forged between a city and its artists are essential for the progress of that city; both socially and economically, and there is an interdependence between cultural vibrancy and the success of the city as a whole.

Formerly considered an add-on to a city’s success, culture and the arts are now recognised and a critical factor in the creation and advancement of growing cities which contribute significantly to a city’s liveability, sustainability, cohesion and capacity to compete with other cities across the world.

Since the mid 1990s, the significance of a city’s culture has been globally recognised as a factor which strengthens the growth and diversification of the population, and impacts deeply upon the identity, participation, sense of belonging, social cohesion and participation of its citizens, and the innovation, creativity, enterprise, liveability, place making, development and health outcomes for the city as a whole.



Culture as a social unifier

Creativity and culture help to create strong, cohesive communities. The cultural environment of a city encourages its artists and entertainers to grow, innovate and create networks which offer opportunities to those who are economically or socially disadvantaged.

The COVID-19 pandemic has had serious implications for those involved in the cultural sector, however, creatives have demonstrated their resilience and the transformative power of culture as a social unifier. They’ve come together to rebuild their city’s cultural capital, and demonstrate the importance of culture to their lives as a community.



Culture as a promoter of tourism

A discernible illustration of the way culture contributes to the financial prosperity of cities is its influence on tourism. Culture draws people to a city and, with over a third of global travel understood to be for leisure purposes, it is clear that the arts play a significant role in travel planning.

An estimated 40% of all international travel is for cultural tourism in the destination. One benefit of the increase in the cultural tourism industry is that cities are recognising that they need to preserve their heritage assets in order to meet the demand for authentic and unique cultural experiences. This, in turn, highlights the educational and economic value of these cultural assets.

In March 2018, statistics reported by Australia Tourism revealed that international tourists spent \$41.3 billion in Australia during the preceding year. 43% of those visitors engaged in a cultural pursuit and 33.9% of them engaged in some sort of heritage tourism activity. Culture and heritage tourism had been growing steadily before the pandemic and the shutting of borders to international travellers.



Culture as a place identifier

Culture has the ability to uniquely identify a place. It’s an essential placemaking tool in the modern world. Cities use their identifying cultural assets to give them a competitive edge as they endeavor to attract a skilled workforce and create energetic, buzzing communities.

In the tourism market, cultural capital also provides a range of benefits for cities that want to stand out in a highly competitive industry. Creating a strong sense of place, authenticity and difference is what attracts global travellers.

The culture of a place is the foundation upon which its identity is developed. A place which is easily identifiable for its cultural attributes is more attractive and liveable and, ultimately, more able to accommodate population growth as it develops.



Culture as a workplace attractor

For today’s workforce, the vibrancy and energy of a city is just as important as the employment opportunities it offers. The marketplace is global, and, as such, workers desire a world class urban lifestyle which includes easy access to art galleries, clubs, festivals, restaurants and diverse and stimulating social interactions. So, to encourage and retain investors and skilled workers, a city must offer inspiring cultural attractions.

The new generation of workers value lifestyle over remuneration and will choose to sacrifice higher wages for the opportunity to live in a city with a strong cultural charisma, which contributes to their quality of life.



Culture as an economic engine

Culture and creativity are generally unrecognised as having the potential to deliver social, economic, and spatial benefits for cities and communities. However, cultural and creative industries are important sources of employment, economic growth, and innovation. A city’s cultural assets contribute greatly to its competitiveness and sustainability. Cultural and creative industries contribute to urban regeneration and sustainable urban development resulting in more opportunities for economic development and in cities being more attractive places for people to live.

Cultural activity is one of the main drivers of job creation, employment, entrepreneurship and productivity, and makes positive contributions to both design led industries and to placemaking and management. All around the world, strong links have been found between consistent access to culture and participation in the arts, to an increase in learning, education and achievement.

Section 04

In The Hanging Garden — Past and Present

Since 2019, In The Hanging Garden has been embraced by nipaluna/Hobart as a venue for Dark Mofo and has also evolved into a meaningful place for the community. Responding to Covid restrictions, the Cathedral space transformed temporarily into a green grocers, meeting local needs at a challenging time, further cementing itself as a significant space in the city. Now, the space has relaunched as a hospitality venue.

In 2021, In The Hanging Garden operated as a space for the Tasmanian Aboriginal Community to come together at key moments and celebrate creative achievements. The flexibility of this space allowed for Aboriginal businesses and artists to intuitively take ownership of this space, with the addition of large Aboriginal flags hung from the cathedral roof and traditional food prepared, and ceremony practiced on-site.



4.1 Location and site context

The site for In The Hanging Garden is within the block bordered by Liverpool, Murray, Bathurst and Watchorn Streets in central nipaluna/Hobart. Along Liverpool Street, the site is approximately 80 metres, broken by a roadway providing access to an open garden in the centre. It is close to the recently renovated Myer which has been transformed into a five-level shopping destination and the new 187 room Crowne Plaza Hotel.



4.2 Place story

History determined the steps taken at In The Hanging Garden; every detail and installation respectfully acknowledging the past, whilst catering for a future audience.

An eternal entertainment district, In The Hanging Garden features local, live music, continuing the long-standing tradition of the Tattersalls Hotel, Bath Arms Inn-Circus and Stables, Silvers Nite Club and the Royal Amphitheatre. The masterplan will draw from the grandeur and liveliness of these spaces and connect them to their current incarnation; Odeon Theatre, Altar and High Altar.

Their legacy remains present through the strong structures and ongoing community memory that stand the test of time, shaping how the venues are developed and shared. It is the detailed odes to the past that will see the site prosper.

A green grocer has flourished within the site on and off since 1893, the business passed from one generation of Tasmanians to the next. It was this which inspired its return as a means to support local producers through The Hanging Garden Green Grocer in 2020.

The introduction of a coffee roaster for public viewing in the window of 145 Liverpool Street in 1932 was commemorated by a neon symbol in the original location, with coffee facilities reintroduced to In The Hanging Garden in late 2020 to serve the public and the history of the site.

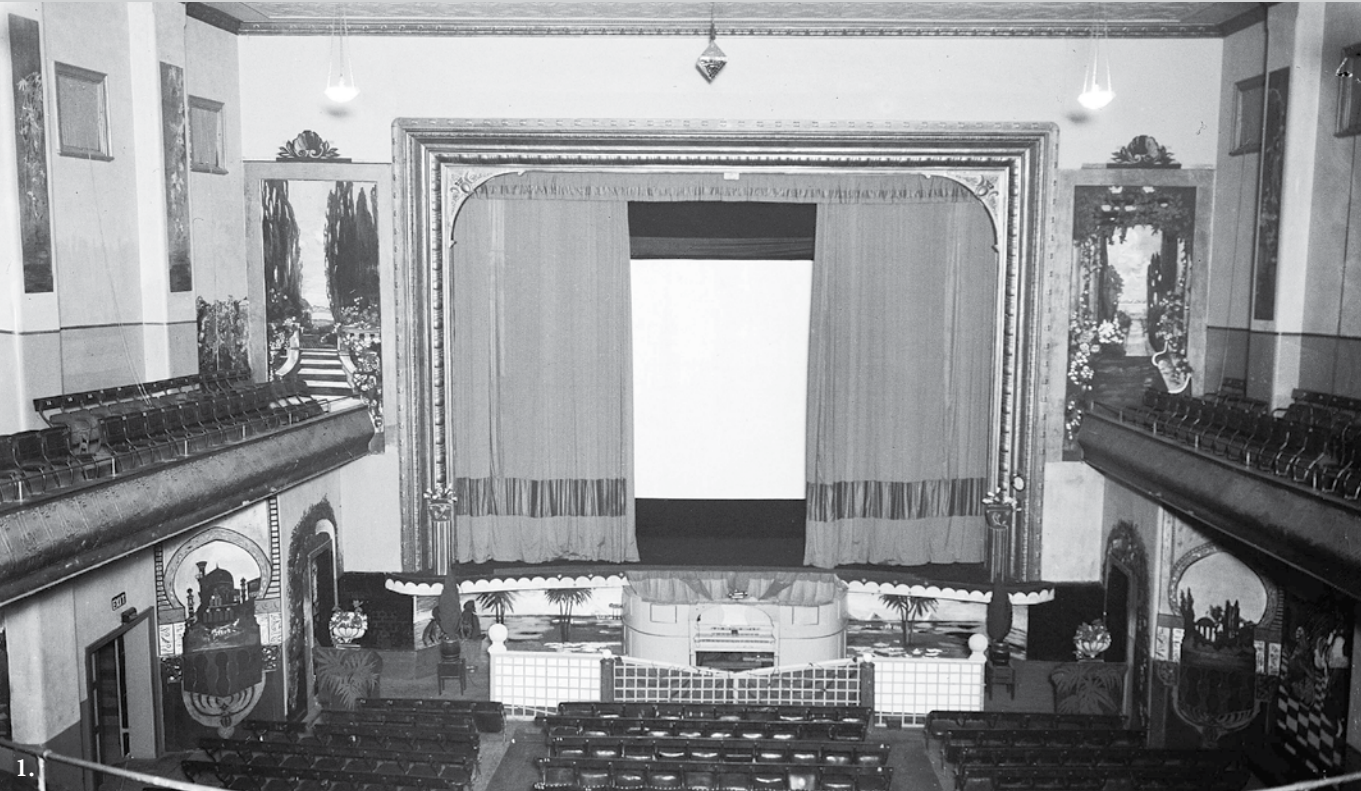
Since 1973, the site has catered to the public through the inclusion of kitchens, stages, bars and wine offerings. The community spirit behind beloved establishments such as nipaluna/Hobart’s first licensed restaurant Mona Lisa, the Winter Garden, Angelo’s and Ivo’s Gallery Restaurant is present through a rotation of local restaurant vendors operating within the Garden, and the finest beverages from all over the island being offered across unique bar spaces dispersed throughout the site.

These are examples of how the space is consistently inspiring the evolution of the development, and an indication of how history will be included and implemented into all future embodiments.



1. Odeon Theatre in 1956

Odeon Theatre



167 LIVERPOOL STREET

Originally opened in 1916 as The Strand Theatre, the structure and design of The Odeon Theatre is believed to be based on the Strand Theatre in New York. The Hobart Lord Mayor of the time, LH MacLeod, declared it ‘undoubtedly the finest building in Tasmania’. The owner, Tasmanian merchant EJ Miller, spent months touring and studying the latest cinema designs throughout the United States. No expense was spared as the theatre was equipped with the latest projectors from Britain and a Wurlitzer organ.

Over the past century the theatre has undergone substantial upgrades, including a remodelling in 1929, when it was taken over by Union Theatres. A 1956 renovation included changes to its Victorian façade, a new floor, projection rooms and equipment. The Strand was renamed the Odeon Theatre via a public competition. It operated as a modern 1,100 seat cinema by Greater Union Theatres up until its closure in 1970.

Purchased by the Australian Broadcasting Commission in 1972, The Odeon was used as a concert hall and became the home of the Tasmania Symphony Orchestra. When public concerts commenced in 1973, the acoustics were reported to be of such a high quality that it was the first time audiences were hearing the orchestra as it really sounds. In 1998, the theatre was occupied by the Christian City Church, who remained in the building until 2011.

In 2009, Riverlee purchased the Odeon Theatre. Although granted a permit to partly demolish the building, Riverlee sought a partnership with leaders of the local entertainment industry to see if there was a way to reinvigorate the theatre. Partnering with DarkLab, the Odeon Theatre was reawakened for seasonal performances and the annual winter Dark Mofo festival.

1. *Interior of the New Strand Theatre Liverpool Street.*
2. *Entrance to the New Strand Theatre.*
3. *Usherettes standing in the doorway of the New Strand Theatre.*
4. *Interior of New Strand Theatre Liverpool Street.*
5. *Clara Bow – True to the Navy showing on Saturday.*



Tattersalls Hotel



112 MURRAY STREET

The site at 112 Murray Street has a long history as a hospitality and entertainment venue for the people of Hobart. Believed to have been the site of the Turks’ Head Tavern during the 1830s, there are reports that Ashton’s Circus also used the site around this time.

In 1857 the pub operated as The Bath Arms Inn and became the home of most of Hobart’s cab drivers. The Inn was re-named the Tattersalls Hotel and Stables in 1886.

Run as the Tattersalls Bar and Bistro, it was nearly pulled down to create a car park in the 1980s. Instead, it was leased and operated as the Cow Restaurant until 2004. The Curly’s Bar team took possession of the site in early 2006, before it was taken over by Riverlee in 2017, to become a part of the In The Hanging Garden precinct.

1. Murray St with Tattersalls and Equity House on right.

Wellington House



145—147 LIVERPOOL STREET

In 1835, the site operated as a store that traded in linen, drapery, silk haberdashery and hosiery. Over the next 10 years, the site transitioned into the Wellington Tea and Grocery Warehouse. After the original proprietor, William Murray, retired in 1871, the business was renamed ‘W Murdoch and Co’. By 1907, the site became known as Murdoch Grocers and housed various producers, wholesalers and retail grocers.

After being sold to WJ Rennie in 1922, the site focused on the promotion of coffee, and was advertised as “the only house in Hobart where Coffee is treated scientifically.” They claimed: “We roast and blend all our coffee on the premises daily.”

Over the next few decades, the site was sold several times, operating as a grocers, a butcher and eventually a fresh fruit and vegetable market operated by local market gardener, Peter Quan-Goon.

1. Original signage on the side of Wellington House.

Mona Lisa restaurant



149 LIVERPOOL STREET

In 1968, the Mona Lisa restaurant became Hobart’s first licensed restaurant. For many years it was a popular meeting place for Hobart’s Italian community, and was a well liked local restaurant. In its early days the address was listed as 106 Murray Street, however a Yellow Pages entry in 1978 listed Mona Lisa’s address as 149 Liverpool Street. Before this, the site was home to H. Moore ‘The Quality Grocer’ in 1919, before it was converted to a ‘Confectioner’ in 1926. The business continued as a confectionery business until 1953 when it opened as ‘Varieties Coffee Lounge’.

In 1977, part of the building was converted to Silvers Nite Club, and was one of Hobart’s first discotheques. It included an entrance through a very long cylindrical aluminium coloured tunnel resembling a spaceship interior. An article in the Bulletin described Silvers as having ‘ear splitting music, much denim, many braceleted and necklaced adolescent-seeming bipeds, and whiffs of marijuana...’

1. Dining in Mona Lisa, a second home to the local Italian community.

Watchorn Street



The unassuming former petrol station, now the Xerox Shop at the corner of Watchorn and Bathurst Streets, was once the site of the Whale Fishery (later the Duke of Edinburgh) — a notorious pub known for hosting the crews of whaling vessels and hordes of disreputable characters. In the centre of Watchorn Street in the 1830s stood another pub, the Royal Oak, a favourite haunt of soldiers. The whole of one side of the street at this period was said to have been a place where ‘no respectful person ever passed through’.

In 1859, the Watchorn St Ragged School was established at 25 Watchorn Street by The Benevolent Society of Hobart for children of the poor and needy. In 1910, the building was converted to a Free Kindergarten, for children aged two to six. In this establishment, it was said that ‘the children are trained for citizenship. Every lesson helps the building of character’. From 1923, the property was sold several times, housing businesses as diverse as mattress, clothing and linoleum manufacturers. It was known as Fitzgeralds in 1954.

1. Duke of Edinburgh Inn — cnr Bathurst and Watchorn.

4.3 Creating connection to heritage and community

Riverlee purchased the Odeon in 2009 and was granted approval to demolish the building in 2011. Instead of razing the site, Riverlee partnered with DarkLab to preserve the beloved building, gradually acquiring surrounding titles to add to its growing cultural significance for the city.

Riverlee has been investing in Tasmania since 2001 and In The Hanging Garden since 2019, with a long-term vision for a masterplanned mixed-use precinct reflective of the history and character of the site.

The Odeon Theatre is an important cultural asset that requires significant investment to renovate and maintain, with relatively low returns. However, over the past 17 years, Riverlee, recognising the potential of the space, has invested in the four-street frontage site which has an area of more than 7,000m².

Since 2017, Riverlee in partnership with DarkLab has been developing a revised plan which would retain Odeon Theatre and various other cultural buildings across the site, creating a place of art and culture in a vibrant mixed-use precinct, centred around live music, entertainment, food and drinks.

In The Hanging Garden is in many ways a trial to see what the community wants and whether activation of the Odeon Precinct might be viable. It is deliberately temporary in nature and the structures are designed to be relocated elsewhere in the precinct to keep the uses flexible and ensure that the authenticity and culture is preserved whilst the remainder of the site is being progressively developed. The space will act as a live feedback loop from the people of nipaluna/Hobart which will be used to inform the end masterplan uses.

It is the joint aim to create a unique place accessible for all; to experience and enjoy the urban lifestyle and activity around one of Australia's best multi-venue live music precincts. In short, to cultivate an iconic cultural precinct, symbolising the importance of art and culture to the people of nipaluna/Hobart.



“It was actually David’s [Walsh] suggestion that, at first, we open up our doors and let the city in. We agreed that before we could design a ‘cultural’ precinct for the people, we first needed to bring the people into the precinct—to give them the opportunity to explore the site, interact with the space, and to create their own culture.”

DAVID LEE
Riverlee

4.4 Introducing In The Hanging Garden

Encompassing nearly an entire city block in the centre of nipaluna/Hobart, In The Hanging Garden is a flexible and responsive live music, dining, and cultural precinct which opened during Dark Mofo 2019. Including Odeon Theatre, Altar, High Altar, a tiered beer and dining garden, and the Cathedral lawns, In The Hanging Garden is accessed through adjoining properties which open onto Liverpool Street, Murray Street, and Watchorn Street in nipaluna/Hobart's city centre.

**“Break bread, drink and gather in
the Garden, hidden in plain sight.”**

The Garden



An extensive beer and dining garden connecting three city streets is home to two alternating kitchens, with menus and produce changing with the seasons. DarkLab operates a number of flexible container bars across the site, offering fine beverages from all over the island and cocktails designed especially for In The Hanging Garden. Whether it is a casual lunch, a weekend wind-up or wind-down, or simply a moment to spend with loved ones, drink in hand, the Garden offers a space to inhale, exhale, and reset.



The Cathedral

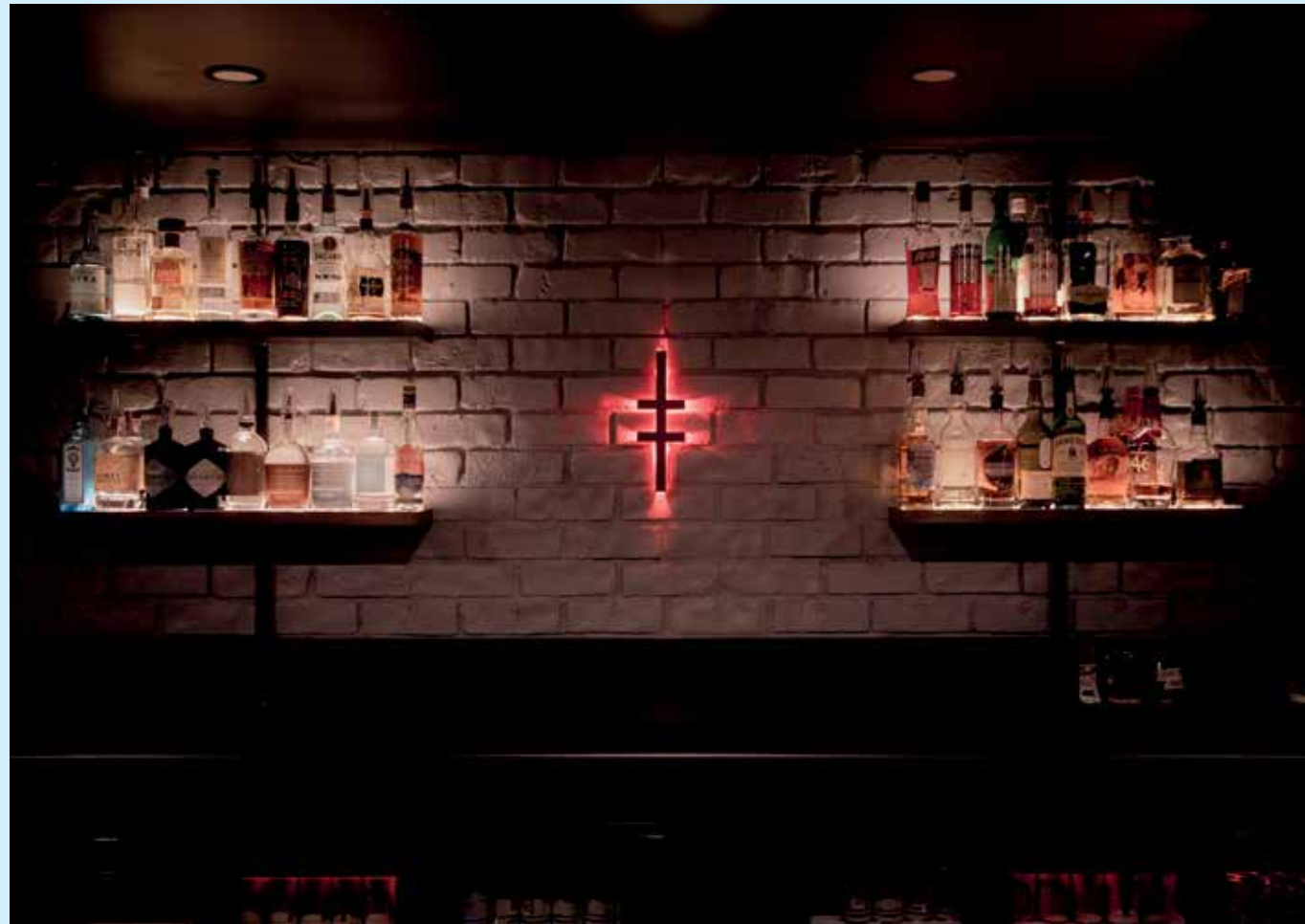


A spacious parkland-style beer garden and event space occupies the heart of the precinct. A lush astroturf lawn is covered by established potted trees, sitting underneath the 18-metre-tall UV- and rain-protective 'Cathedral' structure. Professional concert sound systems and lighting rigs allow the space to be adaptable for festival-style events for up to 600 people, parties, functions and everything in-between.

Welcoming families, friends, stragglers and visitors, the Cathedral invites the community to partake in the space at their leisure; bringing their own food or taking advantage of the delicious offerings from local kitchens, while sitting, sprawling, playing and observing the changing pace around them.

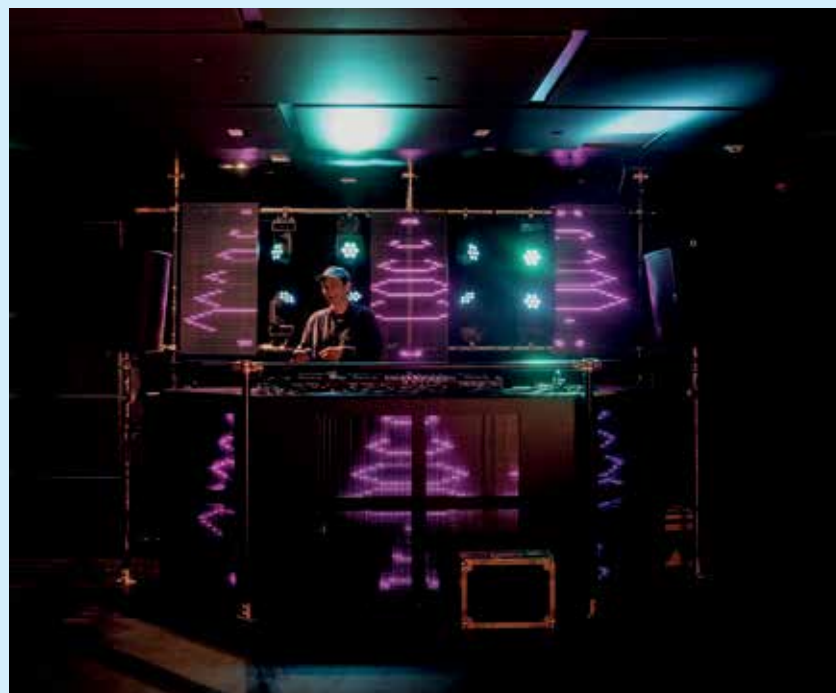


Altar + High Altar



nipaluna/Hobart's temple of live music occupies two levels of the renovated former Tattersalls Hotel in the heart of the city. Opened during Dark Mofo 2019, Altar showcases a curated mix of emerging and established live artists on the ground floor (accommodating up to 420 people), with High Altar operating as a nightclub on the first floor (accommodating up to 300 people).

From the pioneer of Australian hip-hop, Briggs, to Tibetan throat singing, local Afrobeats collectives and sonic dreamscapes, the spaces have the capacity to accommodate unique, grounded performances that provide windows of self-expression for local musicians, while housing intimate experiences for international performers to connect with a local audience.



Odeon Theatre



Built in 1916 as a replica of New York's The Strand Theatre, Odeon Theatre has evolved from cinema, to concert hall, to a place of worship. It now has a capacity of 1200 and functions as Tasmania's premier live music venue.

The stage has provided a podium for the jagged, dreamy rock of Sharon Van Etten, the instrumental rock of The Dirty Three, and the doom metal of Candlemass. These are only some of the greats who have graced the stage and they won't be the last. Reopened for the Dark Mofo festivals, as well as hosting occasional concerts throughout the year, the Odeon's ongoing rebrand and revival is a core pillar of In The Hanging Garden's future.

The Odeon was recently awarded Australia's Best Live Venue—National Live Music Awards 2018.

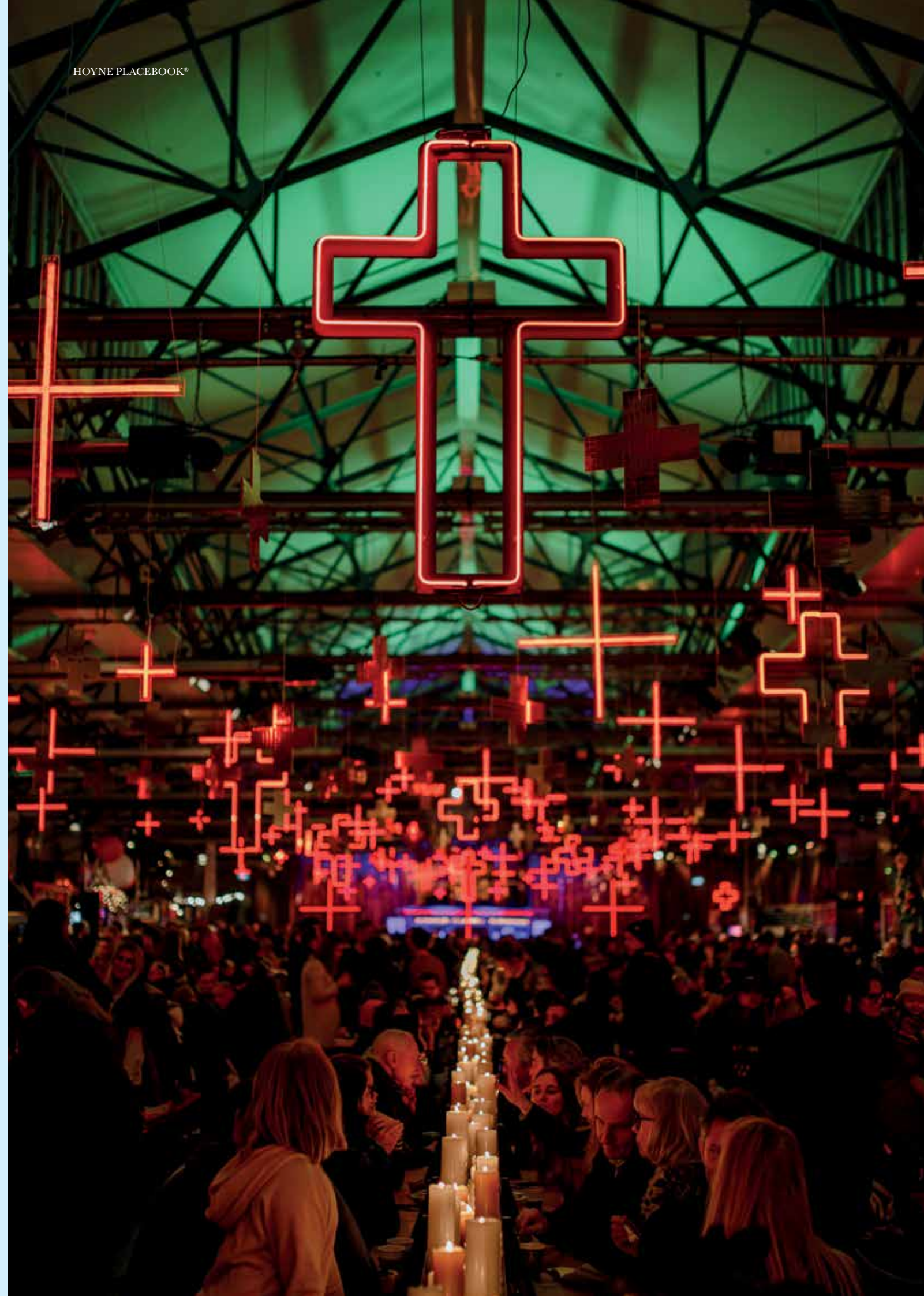


Dark Mofo + Night Mass



Dark Mofo is Mona's midwinter festival which celebrates the dark all across nipaluna/Hobart through large-scale public art, music, feasting, light, sound, and noise. Throughout two weeks each June, Dark Mofo delivers engaging public art, live music, performances, and nocturnal revelry around the city.

In The Hanging Garden is the pulsing heartbeat of the festival, with the sell-out event Night Mass hosting over 14,000 people across Cathedral, Altar, High Altar and the Garden. The spaces hosted a rotation of installations and international and local artists, creating unforgettable multidisciplinary performances.

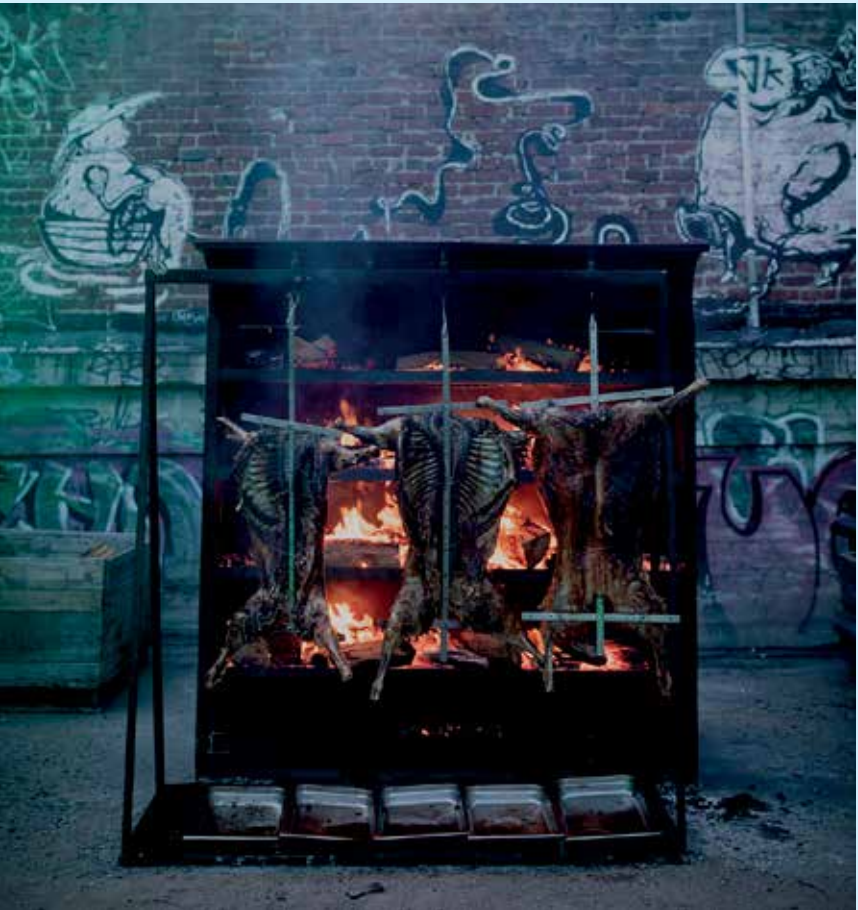


In The Hanging Garden relaunch

NOVEMBER 2019

Closing for final touches after Dark Mofo in the winter of 2019, In The Hanging Garden re-emerged in November 2019 ahead of summer. Weekly Friday night garden gatherings featuring food and a diverse roster of DJs ensued. The Cathedral was strewn with bean bags for families and city workers to enjoy, while the Garden's kitchen vendors served up world class pan-Asian cuisine and seasonal tapas plates.





Hanging Garden Green Grocer

MAY—AUGUST 2020

In The Hanging Garden sought to play their part in supporting local producers and the local community during the challenging times experienced due to coronavirus. As a response to markets closing and local producers' businesses being severely restricted, an initiative called Hanging Garden Green Grocer was created; a large, dynamic and safe space for locals to buy and sell fresh produce, located in the Cathedral.

The Grocer was designed in collaboration with advice from the Department of Health to work within COVID-19 guidelines, mitigating as many risks as possible while operating four days a week for three months. The site, originally a greengrocer, contained a selection of stallholders who supplied local produce, offering fresh and local fruit, vegetables, meat, dairy, honey, and baked goods, as well as take-home meals.



Cathedral reopening

OCTOBER 2020

Under the dynamic and evolving pressures of the pandemic, the Cathedral space was remodeled in a way that speaks to the evolving nature of In The Hanging Garden. More greenery and tall trees were introduced, and a variety of table and seating arrangements created space for the community while still ensuring their safety in an environment that served to entertain whilst minimising risk.



Section 05

A strong Sense of Place

People create intrinsic emotional relationships with the spaces they inhabit and visit. When developing new spaces, it is critical to consider how a strong sense of place will be accomplished. By retaining elements of the past, a space is able to incorporate peoples' memories and emotions into the new design, creating deep connections for locals and visitors and healing connections to place that may have been broken, re-establishing custodianship of place by it's first peoples. For Aboriginal people, place connects community to ancestors and Country.



5.1 What is the sense of place?

‘Sense of Place’ is a term used to describe the emotive connection or bond that people feel towards a particular place. It describes why people feel attached to a place by virtue of their memories and experiences.

It serves to justify the importance of retaining the historical elements of a place that make it unique and interesting. A place can spark a variety of emotions in all of us. For some, a place may remind them of fun and exciting late nights with friends. For others, a place evokes a warm sense of community and connection with family.

Sense of place evolves through personal experiences, and defines how people view, interpret and interact with their world. The attachment that people feel towards a place varies depending on their own perceptions and experiences of a place, so it is an intrinsically difficult aspect of cities to describe or emulate. However, it is an important aspect for any urban development or place making project, because the subjective experiences of a place are reminders as to what makes them inherently special. By exploring these connections, we can strengthen existing attachments by amplifying the elements of a place that resonate with people.

The following essays have been written by the In The Hanging Garden team to express the emotional experiences that In The Hanging Garden has given them, and the meaning that this place gives their own lives. While these do not necessarily reflect the same connection as the wider community, they offer an insight into why this place is so important and provide an indication of the elements of In The Hanging Garden that should be cherished through the new vision.



The Spiritual



Since beginning work with Mona in 2005, I've witnessed first hand the power of cultural experience to inspire, entertain, challenge and transform a place and its people.

Our journey on this project began in 2013 when we uncovered the disused Odeon Theatre, and began using it as a club space during the inaugural Dark Mofo. The venue elicits a strong sense of nostalgia for important periods of Hobart's history. From the silent movies before the First World War to almost three decades of orchestral performances in the late 20th century, and up to the the current era where the likes of Nick Cave, Paul Kelly, Laurie Anderson, and Baker Boy, along with hundreds of other artists, have recently graced the stage.

The theatre is not only one of Australia's best live music venues, it has now become the spiritual home of the Dark Mofo festival and an important regular live music venue in Hobart. It will continue to be the cornerstone of In The Hanging Garden's cultural experience.

DarkLab joined with Riverlee in 2014 to begin work on a masterplan for this unique site. In The Hanging Garden is an ambitious attempt to build on the legacy of Mona, by working together to create a vibrant mixed-use precinct in the centre of Hobart. Our goal is to find the balance between a commercially viable redevelopment, alongside public spaces that can enhance the

vibrancy and liveability of Hobart. As a place for all people, it will offer culturally diverse activity through food and wine, music, theatre and performance becoming a place to share the unique Tasmanian way of life with each other and the world.

It's difficult to define culture and the spirit or soul of a city, but we know it when we feel it. It's a quality in a society that arises in response to what is considered worthwhile. It's the thing we celebrate during festivals and events. It's where we focus our attention and energy. It's impossible to pin it down precisely, but at heart of culture is people, and the human spirit.

We want In The Hanging Garden, the public spaces, the buildings and the gardens to embody the essence of people of Tasmania, a place of respect for those who were here 60,000 years ago to those who arrived recently. We want to provide space for creativity to emerge, for joy and laughter and celebration to continue, for friendships to grow, and we want the precinct to be a symbol for the new Tasmania, one of inclusion, hope and tolerance.

*By Leigh Carmichael
Creative Director, DarkLab*

The Emotional



Hobart is a special place for us. With In The Hanging Garden we wanted to create a new place that felt like it had been there for centuries because we know that culture is intangible – it's a feeling, something that develops over time.

The places we love most are those that have been around for hundreds of years. Those places have character, humanity, and soul. They excite, intrigue, and encircle us. They are filled with stories and memories which are often visible; they can be seen in the bricks that form the foundations of buildings and in the etchings on the walls. Stories can seep into your unconscious as you walk through a place, inspiring wonder and delight.

In The Hanging Garden is filled with colourful stories and we want to uncover and share these with the city. This once forgotten part of the city can tell the tales of bars, brothels, alchemists, and sailors. Now the legends are being re-discovered and will live on for another hundred years.

Most buildings are just buildings. It is the people who use them that give them life. Precincts that acknowledge this can act as a canvas. A space can take on a life of its own as it becomes a living, breathing and ever-evolving painting, layer upon layer being added by the people who explore and contribute to it.

In The Hanging Garden goes beyond the sum of its parts; it is a collective space which reflects local experiences, memories, and values. It respects culture, inclusion, creativity, and innovation. The space operates as a focal point, a core that creates the feeling of belonging, excitement, intrigue, delight, and most importantly home. Diversity is the key to creativity and having a mixed-use space, brimming with vibrancy and life, both day and night, is important to us.

The people of Hobart have been able to claim In The Hanging Garden as their own and make their mark on the place. They have built memories and created connections with the space that offers a sense of belonging, safety and positivity. A place to spend time with friends and family, to meet new people and to make new memories.

And that is what we wanted to create - a place that makes people feel inspired by something they've seen, heard, or experienced, because people and culture are the lifeblood of cities. We want In The Hanging Garden to be a place where people can come and be their authentic self, where connections are created, and where peoples' creativity, ingenuity and joy can thrive.

By David Lee
Development Director, Riverlee

The Country



nipaluna/Hobart was the Country of the Muwinina people, the Old People who lived on, and cared for this land.

The Muwinina people are no longer with us, but the custodianship of Country survives through today's Tasmanian Aboriginal community; my community. I am a bigambul traditional owner and wakka wakka man, born in lutruwita/Tasmania. My son Ochre-Rain, for whom my business is named, is Trawlwoolway, bigambul and wakka wakka. He is pakana and his ancestors are connected to this place and to this Country through lines unbroken for thousands of generations. All the work that I do, I do so that the future for my children, and for all future generations of my people, is better than it was for me, than it was for my parents and grandparents.

Country is all around us, encompassing things both tangible and intangible. It is our spirits, our ancestors, our people; it is the land, skies, waters and ocean and all of the lives they sustain; it is language and the lore, and the way all of these things interact and connect with each other. As Aboriginal people we are born into Country with an obligation to care for Country, and in caring for Country, Country will care for us. Caring for Country can be applied to the way places are designed and developed. There are ways of doing things that enhance and maintain connection to Country. A rock, and the spirit it contains, doesn't want to be moved too far from where it came from. It tells a story of place that can be read if you know how. These

stories can be told through the way we manoeuvre elements of Country to form a place that holds importance for its people, creating thoughtful connections between materials and systems; from the earth that makes up a brick, every stone in a foundation, the way waters can be used and reused. We can work with Country to create a place where everyone feels welcome. A place that is connected to deep time, as the landscape of lutruwita/Tasmania so often shows us she still is.

While this development sits in an urban precinct, it is the most recent layer of a deep time story that connects back to the old Country and old people. Acknowledging these layers and the stories they hold will allow this development to connect with Country and place for all people who call nipaluna/Hobart home, and for all the people who visit. This is a chance that should not be missed. There is a lot of pain in our past, and the In The Hanging Garden precinct could be an example for how to acknowledge this history in an urban context, creating a meaningful place through which stories can be read, and the histories that for so long have been erased can step into the light.

*By AJ King
Tasmanian Aboriginal
community member*

The Physical



The In The Hanging Garden site has a rich history, and a physical state formed by local stories, local presence, and local living – we are embracing this in all physical forms. The precinct presents a unique and exciting opportunity to develop a truly new and authentic cultural quarter for nipaluna/Hobart – a perfect opportunity to complement the historic Salamanca waterfront, Kelly’s Steps and Battery Point as well as talk to the modern Mona.

Our team has been inspired by other creative districts around the world. From the Hackesche Hoefe precinct in Berlin, to Barcelona’s ‘Gothic Quarter’ and Venice’s tight alleys, these precincts are characterised by a sense of discovery and intrigue, a feeling of plunging in and losing yourself. These areas display similar urban qualities with high detail at the ground level, with ledges to informally sit on, and buildings that have character and grit.

We want to create something that Hobart has never seen before, but still feels like Hobart, breathes like Hobart, and is authentically Hobart. In The Hanging Garden captures the true essence of the city, through adaptive reuse, in an innovative and sustainable way.

The In The Hanging Garden precinct will have quality ‘honest’ materials, notably the local sandstone, that will age gracefully and look good in 5, 50 and 500 years time. Akin to a sandstone cliff face, ‘people-scaled’ corners, cracks and crevices will be prioritised over ‘long straight lines’. Spaces where people can dwell and rest will comfortably sit alongside the busy hustle and bustle.

We like to think that In The Hanging Garden will have a natural evolution, that it will not be ‘too designed’ or controlled. It will have an organic quality. We hope that the precinct will never be finished; that small adjustments and additions will carry on after the ‘completion date’ and plants, climbers and trees will continue to grow and find their way into the crevices and corners, taking back the space and continuing to change its character.

And according to a notable Hobartian, it’s the people who create culture, not the buildings. Ultimately, we want the people of Hobart to claim the precinct as their own.

***By Michael Frazzetto
Director, Six Degrees Architects***

Section 06

The Place opportunity

Riverlee and DarkLab have collaborated on a vision for redeveloping the In The Hanging Garden precinct. The team are committed to sensitively reimagining and adapting the existing buildings on the site. They will jointly design an integrated mixed-use precinct focused on creativity, culture and hospitality, revitalising a place that creates meaning for future generations.



6.1 A collaboration with shared values

The Riverlee team is renowned for delivering leading urban design outcomes that foster a sense of place and belonging. Riverlee's design philosophy is to create places with people at the centre. With a specific commitment to preservation, culture and creativity, their approach includes working with local communities to develop a thorough understanding of the current and future needs of the area and its people.

DarkLab was founded in 2016 by David Walsh, the owner of the Museum of Old and New Art (Mona), with Creative Director Leigh Carmichael. In addition to producing the Dark Mofo festival each June, they work with a range of collaborators on cultural and commercial developments, in Australia and internationally, and operate a number of venues in the Hobart CBD. This includes the emerging cultural precinct In The Hanging Garden and live music venues; the Odeon Theatre and Altar. The DarkLab team is continuously evolving, and operates in a dynamic, innovative and transformative manner.

PRESERVING THE HERITAGE

Riverlee purchased the Odeon in 2009, and was granted approval to demolish the building ten years ago but instead has partnered with DarkLab in order to find a way to preserve the building, gradually acquiring surrounding titles to add to its growing cultural significance for the city. The partnership has since been developing a revised plan which retains the Odeon Theatre and various other historic buildings across the site, creating a place of art and culture in a vibrant mixed-use precinct, centred around live music, entertainment, food and drinks.

A PLACE FOR ALL TO ENJOY

It is the joint aim to create a unique place accessible for all; to experience and enjoy the urban lifestyle and activity around one of Australia's best multi-venue live music precincts. In short, the intention is to cultivate an iconic cultural precinct, symbolising the importance of art and culture to the people of Hobart.



“We have a vision for this site to become a significant cultural facility in the heart of Hobart. We hope it inspires a reinvigorated CBD, and that other businesses can also capitalise. There is momentum building in Hobart at present, and this project has the potential to be a game-changer for the city centre.”

LEIGH CARMICHAEL
DarkLab

“We are both excited and humbled to partner with DarkLab on this project, to deliver something truly unique for the city. We are committed to our vision—to transform this site into a vibrant cultural precinct for the city and the people of Hobart.”

DAVID LEE
Riverlee



6.2 Place Opportunities

The redevelopment of In The Hanging Garden aims to create specific opportunities for the city of Hobart, providing lasting value for locals and visitors alike. This is an ideal opportunity to transform Central Hobart into a lively precinct, by introducing a diverse mix of uses that will stimulate activities day and night, as recommended by the Central Hobart Precinct Plan.

The precinct will enhance Hobart’s reputation as a great place to visit and explore. The laneways will draw people into the newly activated spaces, connecting them to the additional, much needed, public and green spaces in the middle of the city. The walkability of the precinct offers people another way to navigate through Hobart, and bring them into a site that has been previously inaccessible, connecting them to a mix of vibrant and quiet spaces where they can meet and unwind. This will make Hobart an even more desirable city.

The opportunity is for In The Hanging Garden to align with Hobart’s City Vision and to be a place of creativity and culture. The precinct will create a unique place that instills a sense of belonging and inclusion. It will be a place that retains and enhances the unique identity and character of the city whilst creating economic opportunity for businesses and providing spaces for creativity and culture to thrive. In The Hanging Garden will be a place that fosters a sense of ownership and pride amongst the local community.

The following opportunities describe the ideal outcomes that the development aims to achieve:



A UNIQUE EXPERIENCE

It is important that In The Hanging Garden provides unique cultural and hospitality experiences that will capture the attention of locals and visitors from across the globe. The precinct should aim to provide a vibrant hub of activity that is internationally celebrated for its distinctive character and architecturally significant built form that will be naturally integrated with the existing heritage.



ECONOMIC, SOCIAL AND ENVIRONMENTAL RESILIENCE

It is the aim that In The Hanging Garden is conceived and built to enable social inclusion and utilise construction methods that will reduce harm to the environment. It is important that this is a place that produces a vibrant day and evening economy. It should provide employment for locals and opportunities for innovative businesses. The space should spark imaginative and experimental creative endeavours.



DISTINCT AND AUTHENTIC

The historic buildings within the precinct offer important connections to Hobart’s physical and social history. Its layered heritage creates a unique sense of place and an important level of attachment for both locals and visitors. These historic reminders help to tell Hobart’s story of its place in the world. In The Hanging Garden should sensitively reimagine and preserve the unique heritage of the existing buildings on site, creating a characterful precinct that is distinctly of this particular place.



A PRODUCTIVE, CULTURAL PRECINCT

In The Hanging Garden is an inherently creative and cultural precinct – one where experimentation and expression is supported and showcased. It is important that the precinct continues to provide much needed cultural infrastructure, performance spaces, and places to meet, socialise and connect with new ideas. It should enhance the opportunity to showcase local producers and become a cultural magnet for visitors to explore and discover.



COMMUNITY BELONGING

In The Hanging Garden will be a place that is cherished by the local community because it has been carefully shaped by their input. It will continue to be a space that encourages them to make their mark as memories are made in the space. The people of Hobart and Tasmania are proud of their fresh food producers and their artistic community. Their newest food, drink and live music precinct will also give them pride and encourage a sense of belonging to a strong, connected community. In The Hanging Garden will become a destination in itself, drawing crowds in the same way that Salamanca Place or Mona does.

The flexibility of the spaces will contribute to a sense of belonging by all members of the community as they are empowered to take ownership of the spaces for their own purposes, cultures and events.

6.3 International precedents

Around the world, many cultural spaces have designed and delivered sites which embrace the historic elements of the place within a modern space. The key benefits are similar across the board, as demonstrated by the following international case studies of comparable developments which focus on producing vibrant, innovative and cultural community spaces.



INTERNATIONAL PRECEDENTS

CHOPHOUSE ROW, SEATTLE

Chophouse Row, Seattle

INTIMATE PUBLIC SPACES

Located in the Capital Hill neighbourhood in Seattle, Chophouse Row combines an historic auto row building with a mix of loft office spaces, a retail marketplace, public spaces and residential penthouses. Created from a collection of disparate properties within a single block, new and old have been joined together via new pedestrian corridors and connections between spaces to create a truly mixed-use precinct.

The older buildings combine with a seven-storey steel and concrete tower that features five levels of open-plan office workspaces and three residential penthouses. By integrating a diverse, mutually supportive combination of activities that include living, working and retail in one contiguous array of spaces, the development results in a village within a village that has become part of the fabric of the community.



KEY LESSONS

The combination of commercial with retail and residential property resulted in the offices achieving a new benchmark for market rents in the Capital Hill neighbourhood.

Retail spaces have attracted a mix of restaurants and innovative entrepreneurs that have brought vibrancy to the city block.

Rather than consider the eclectic mix of buildings and empty space as an impediment to development, the owner recognised the value of retaining and enhancing the natural and unique character of the structures.

The remnant structural elements created an open framework that helped to physically organise the new public spaces (mid-block courtyard and narrow laneways).

The 1,200 square foot courtyard connected newly revealed backsides of buildings and historic features were exposed through selective deconstruction.

Twelve distinct points of entry activated the edges of the site and encouraged round the clock activity.

35% of the site is public open space and landscaping.

INTERNATIONAL PRECEDENTS

ACE HOTEL, LOS ANGELES THEATRE

Ace Hotel, Los Angeles Theatre

A REJUVENATED CITY GEM

The Theatre at Ace Hotel is a loving reanimation of one of Los Angeles’ most remarkable gems. It has been carefully and elegantly restored as a 1,600 seat cathedral to the arts, with a 214sqm grand lobby and vaulted ceilings. It is now used to host large scale concerts, major movie premieres and dance performances.

The theatre was built in 1927 as a flagship movie palace for United Artists, the maverick film studio founded by Mary Pickford, Douglas Fairbanks, D.W Griffith and Charlie Chaplin. The Ace Hotel is housed in the renovated Texaco Building, a Spanish Gothic-styled 13-storey high-rise that is co-located above the theatre.



KEY LESSONS

The building and theatre have been completely restored and renovated to now serve as a luxury boutique hotel with 182 rooms, a pool, restaurant and three bars.

The theatre is home to the L.A. Dance Project and is also used as a venue for multiple performances.

Before redevelopment, the theatre changed hands frequently; it had stints as a Spanish-language moviehouse and was the broadcast site for a televangelist.

The theatre was vacant for decades before the current renovation that opened in 2014.



INTERNATIONAL PRECEDENTS

BARBICAN CENTRE, LONDON

Barbican Centre, London

**CULTURAL PRECINCT
WITH DEEP ROOTS**

Set within the renowned brutalist architecture of the Barbican Estate, The Barbican Centre is one of the largest performing arts spaces in Europe, incorporating a concert hall, theatre, cinemas, art galleries, library, exhibition halls, public spaces and several restaurants. It is also home to the London Symphony Orchestra, the BBC Symphony Orchestra and the Royal Shakespeare Company. The centre is part of a 40 acre estate that also incorporates over 2,000 residential apartments.

Owned and managed by the London Corporation, the organisation has recently launched a search for a design team to develop plans for a major renewal of The Barbican Centre.



KEY LESSONS

- This is a self-contained culture precinct with supporting hospitality services.
- The development includes sustainability initiatives; zero waste, net zero emissions targets, environmental awareness programs and a Conservatory with over 1,500 species of flora.
- The Barbican Centre actively engages and nurtures a creative community.
- The London Corporation protected the iconic representation of brutalist architecture.
- Open multi-disciplinary design competition that will transform the centre, regenerate spaces, and major renewal of significant heritage architecture.
- There is a vibrant day and night economy that supports the many people that visit or live and work in the centre.



INTERNATIONAL PRECEDENTS

LX FACTORY, LISBON

LX Factory, Lisbon

**LAYERED VESSEL FOR
RETAIL AND CREATIVITY**

With a history dating back to 1846, LX Factory has been home to textile manufacturers, food processing companies and printing workshops. After years of being hidden from the public eye, the 23,000sqm industrial site has returned to the community in the form of LX Factory, one of the most creative and innovative hubs in the country. This creative hub is now home to many creative companies and is brought to life through several events that straddle fashion, art, architecture, music and design.

Housing over 50 retail shops, restaurants, cafes and bars, LX Factory is now a destination for countless visitors seeking to rediscover this part of Alcântara.



KEY LESSONS

The industrial feel of the precinct has been preserved and amplified.

This is a cultural meeting place for people to collaborate on creative ideas and products.

Numerous events run throughout the year, allowing visitors to experience its living culture, art and artisans.

Started by Lisbon's creative community, LX Factory has organically grown and morphed into a home for independent retailers that span art bookshops, architectural lighting and furniture, tattooists, barbers and fashion.

Artist studios are co-located with commercial offices, dance academies, cafes, restaurants, and even a surf school.

INTERNATIONAL PRECEDENTS

COLLINGWOOD YARDS, MELBOURNE

Collingwood Yards, Melbourne

A CENTRE FOR ARTS AND CREATIVITY

Collingwood Yards is a 6,500sqm former school site that has been transformed into a multilevel arts precinct and creative community hub. Collingwood Yards is an independent not-for-profit that uses the old rooms of the school as spaces for an eclectic mix of artists, performers and creative practitioners. There are 50 tenancies across the precinct, with 17 artist studios plus a performance space, radio station and public courtyard for all to enjoy. Rents are kept affordable too, to ensure the survival of the creative industries.

Contemporary galleries West Space and Bus Projects will relocate to the site, along with Collingwood-born fashion label The Social Studio, boutique publisher Uro, rapper Briggs's Aboriginal-owned record label Bad Apples, PBS 106.7 radio station, and the state peak body for contemporary music, Music Victoria.



KEY LESSONS

Collingwood Yards has collaborated with the local council and Lord Mayor's Charitable Foundation to invite artists to apply for subsidised studio space.

Public facing features include additional entrances and laneways that connect to a leafy inner courtyard.

There is a combination of private and public spaces; there are creatives spaces for artists and gallery spaces that are open to the public.

The vine-shaded courtyard has been designed to host community events, markets and festivals.

The former caretaker's cottage has been converted to a rooftop bar, and a basement space will moonlight as a late-night bar.

Historically the site was a fortress and is now opened up to the neighbourhood through multiple entrances.

The design by Fieldwork looked to work with the existing fabric of the buildings with minimal intervention, preserving a sense of discovery.

INTERNATIONAL PRECEDENTS

HACKNEY WICK, LONDON

Hackney Wick, London

ALLOWING THE COMMUNITY TO EVOLVE

Following the 2012 London Olympics, Hackney Wick has experienced rapid gentrification, in part due to the opening of many new residential locations. Once an industrial enclave with no real appeal, Hackney Wick is now home for music and art lovers that want to be part of a community where they are celebrated. Unlike many parts of London, it's actually still affordable for artists. In fact, Hackney Wick has more studios and artists per square foot than anywhere else in the UK.

The area has also a number of established creative arts venues including the Schwartz Gallery, Stour Space, The Yard micro theatre, and the artist collectives such as the Performance Space, the White Building, and London's centre for art, technology and sustainability. These spaces are complemented by waterfront bars, restaurants, cafes, breweries and some of the city's best street art. They attract locals and visitors from all over London.



KEY LESSONS

While facing rapid gentrification, rents were kept low to appeal to artists and creatives.

Old industrial buildings were maintained and enhanced with cool street art that have created a distinctive identity and character for the area.

The area has grown and morphed organically, as the creative community took control of the spaces.

New apartment buildings being constructed paid local artists to decorate their hoardings, building goodwill and showcasing the work of creatives.

Each summer the neighbourhood hosts the HackneyWickED festival that features live music, performances, film and pop-up shops and eateries.

A canal runs through Hackney Wick, which is now home to many houseboats, barges, floating bakeries, bars and even a barber.

Section 07

The Place Vision

The vision for In The Hanging Garden is for an inspiring mixed-use precinct, guided by sustainable design and community engagement, which amplifies nipaluna/Hobart's cultural significance. We believe it will ensure the future social, cultural and economic prosperity of the city. The vision is supported by five key principles that will guide the development, based on what we believe will bring social, cultural and economic prosperity to nipaluna/Hobart's future.



7.1 In The Hanging Garden—Place Vision

Amplifying Hobart's Cultural Heart

The power of culture can never be overstated. The roots of progress and possibility can all be traced to these creative forces of human nature, ingenuity and storytelling. These forces inspire change, enrich life and fuel ideas.

It is this power that sits at the heart of the vision for In The Hanging Garden. Our vision is to cultivate a cultural precinct in the centre of Hobart — a destination to celebrate and showcase the creative spirit and story of the city. Here, potent collisions of food, music, community, and commerce will frame boundless social adventures and inspire new discoveries.

Encompassing nearly an entire city block, In The Hanging Garden will weave the site's historical fabric, local stories and contemporary elements to build on a distinct and much-loved sense of place, and retain cherished layers of nipaluna/Hobart's history.

With raw textures and dynamic spaces that change with the seasons, In The Hanging Garden will allow for a constant sense of discovery, gathering and community, intensifying the honest and raw spirit of the city.

It will be a place of pride for a city and its people, and an invitation to the world to discover, explore, and embrace Hobart's authentic heart and soul.

Principle 1

Truthtelling through place

DESIGNING FOR COUNTRY

In The Hanging Garden will work with Aboriginal people to embed connection to Country, Aboriginal knowledge, cultural practice and the story of the Muwinina people into the fabric of the place and the visitor experience. Where this connection is done well, it can become an important example for others on how to acknowledge the true histories of place, including the impacts of invasion/colonisation. This should be done in a way that not only respects the experience of Aboriginal people, but benefits the way all people relate to place and enriches their engagement with the development and experience of place/Country.

ACTIONS

- Careful consideration of material choices, sustainability of design and creative contributions in direct collaboration with Aboriginal people.
- Collaborate with Aboriginal people to tell the stories and histories of the Muwinina people in a real and meaningful way.
- Embed connection to Country throughout all systems and design of the precinct.
- Provide flexibility and space for Aboriginal knowledge holders and practitioners to share culture.
- Explore the value of ongoing input and collaboration with the Aboriginal Community through Stage 2 and 3 development.



Principle 2

A collision of culture

CULTURAL INFRASTRUCTURE FOR DAY & NIGHT LIFE

Culture is the lifeblood of humankind, and therefore, it is the lifeblood of cities. Building on the success of Mona and Dark Mofo, In The Hanging Garden will amplify nipaluna/Hobart’s reputation as a city for food, wine, art, music and ideas. Turning-up the dial on its existing hospitality and cultural venues, it will create the stage for emerging local ideas and talent, and become a place for the community to connect, break bread, and celebrate the richness of nipaluna/Hobart.

ACTIONS

- Provide significant pieces of cultural infrastructure, including the retention and renovation of Odeon Theatre, Tattersalls Hotel and Wellington House.
- Create cultural and dining venues across multiple levels in the precinct.
- Create flexible spaces for everyday cultural activities, as well as less frequent activities.
- Build flexible and adaptive spaces for the evolution of artistic endeavour and creative ideas.
- Promote a diverse range of al-fresco dining, cafes and bars that operate at both day and night-time.
- Encourage late night licenses and large-scale events.



Principle 3

Authentic and honest

ADAPTIVE RE-USE AND CELEBRATION OF HOBART’S CHARACTER

For a place to become successful, people must form strong emotive bonds with it. In The Hanging Garden is already a precinct like nowhere else: its character and identity evoke emotions and engage the senses to create an experience that locals continually gravitate to. An exercise in the celebration of new, contextual architecture, with older buildings and intimate spaces, the precinct will remain honest and modest. It will adaptively reuse materials, reveal its inner workings, expose raw textures, and, by gracefully ageing over time, nipaluna/Hobart locals will be continually drawn to its homegrown character and uniqueness.

ACTIONS

- Ensure that new architecture engages in meaningful dialogue with the site’s existing buildings.
- Target retention of up to 22% of the existing building footprint with widespread building and material re-use.
- Select materials of exceptional quality that age gracefully.
- Expose what are commonly hidden building services.
- Take cues from historical and existing heritage buildings, like Odeon Theatre, the Tattersalls Hotel and Wellington House.
- Maintain and enhance the site’s character and promote its authenticity and grit.



Principle 4

A place to get lost, and found

CREATING SPACES FOR JOURNEY AND DISCOVERY

Places that provide a unique and ever-evolving experience will move us and engage our senses. They provide for incidental conversations, as well as moments of discovery. These are the moments that enhance our experience of the city. The edges of In The Hanging Garden will spark intrigue for the activity within, inviting the curious and rewarding with discovery. Inside, it will offer a sense of wonder, with experimentations and activations in an always changing and adapting environment. By constantly responding to feedback and learnings, it will become a continuous living, breathing part of nipaluna/Hobart—avoiding the fate of a special occasion precinct.

ACTIONS

- Test the success of activations and encourage community feedback to continually improve the precinct.
- Encourage seasonal/dynamic programming of spaces.
- Provide a new way to navigate and discover the city with laneways and connections throughout the site.
- Create a range of open spaces, dynamic in vertical range, scale, materiality and composition.
- Provide spaces and experiences that connect local artists, creators and visitors.
- Allow for street art and other types of public, creative expression.
- Implement a creative lighting strategy that encourages the activation of public spaces after dark.



Principle 5

A garden that lives and breathes

ENHANCING CONNECTION TO NATURE THROUGH LANDSCAPE AND BIOPHILIC DESIGN'

Greenery in cities promotes physical and mental wellbeing and helps to create more attractive places. The cultivation of greenery throughout In The Hanging Garden, with tiered green spaces containing shrubs, vines and other plants, will help to provide the benefits that come with the connection of people and nature, as well enhance the experience of the city. With climbing ivy, and plants and greenery with rich foliage ‘taking over’ In The Hanging Garden, greenery will weave its way up, around and inside the buildings, creating a blur between interior and exterior spaces, and provide verdant areas of respite and delight.

ACTIONS

- Integrate the planting strategy with architectural design to support maximising natural landscapes throughout the precinct, including vertical and rooftop spaces.
- Develop a biophilic design strategy that promotes natural and organic green growth, allowing plants to climb walls and ‘take over’ spaces.
- Encourage mature tree growth in open spaces of appropriate size, and on the footpaths surrounding the precinct.
- Plant a diverse range of natural flora, to allow for greater resilience to changes in weather and climate.
- Incorporate green permeable surfaces to allow stormwater runoff to escape.
- Ensure green views from within buildings, as this is found to reduce street noise and increase focus.
- Target 50% of open space to have canopy vegetation or landscape treatments.
- Reduce urban heat effect on horizontal surfaces through vegetation and overhanging gardens.



Principle 6

Today and evermore

EMBED SUSTAINABILITY AND RESILIENCE INTO ALL ASPECTS OF THE DESIGN AND MANAGEMENT

Resilient places endure, not only as structures but as functional and meaningful places for current and future generations. They are built and managed to lessen their impact on the environment and provide for long-term sustainable communities. In The Hanging Garden will explore a myriad of opportunities to create a positive impact on the environment, existing community and future generations. With a commitment to the long-term management of the precinct, the project team is committed to creating a resilient place that will adapt and evolve over time, caring for people and the planet.

ACTIONS

- Support the survival of the Odeon Theatre and other historic assets.
- Operate sustainably through waste management, sustainable tenant guidelines and support, and sustainable materials selection.
- Target net zero carbon and all electric in operation by 2030.
- Implement WSUD strategies, including directing stormwater runoff towards raingardens.
- Implement sustainable modes of transport through implementation of EV charging, EV ready car parks and bike share.
- Target 25% reduction in potable water compared to industry benchmark.
- Upskill the local workforce through education programs and green construction methods.



Section 08

The Masterplan Vision

In The Hanging Garden is set to become an inspiring mixed-use precinct in the heart of Hobart, and one of Australia's best multi-venue cultural destinations. The proposed expansion of the In The Hanging Garden will include restaurants, bars, fine food markets, a new hotel, residential apartments, commercial offices and creative co-working spaces. Green open space will cascade over three levels with hospitality and performances spaces focusing on live music, culture and a showcase of the best Tasmanian produce.



MASTERPLAN VISION

The site

The map on the right shows the site context and its proximity to existing green space, car parks, major retail and pedestrian links. It also shows how the pedestrian link can continue throughout the site, providing a new way to navigate.

The redevelopment will target 48% of the site area to have green and open spaces accessible to the public over multiple levels. There will be a 22% target to retain heritage buildings, including the renovated Odeon Theatre.



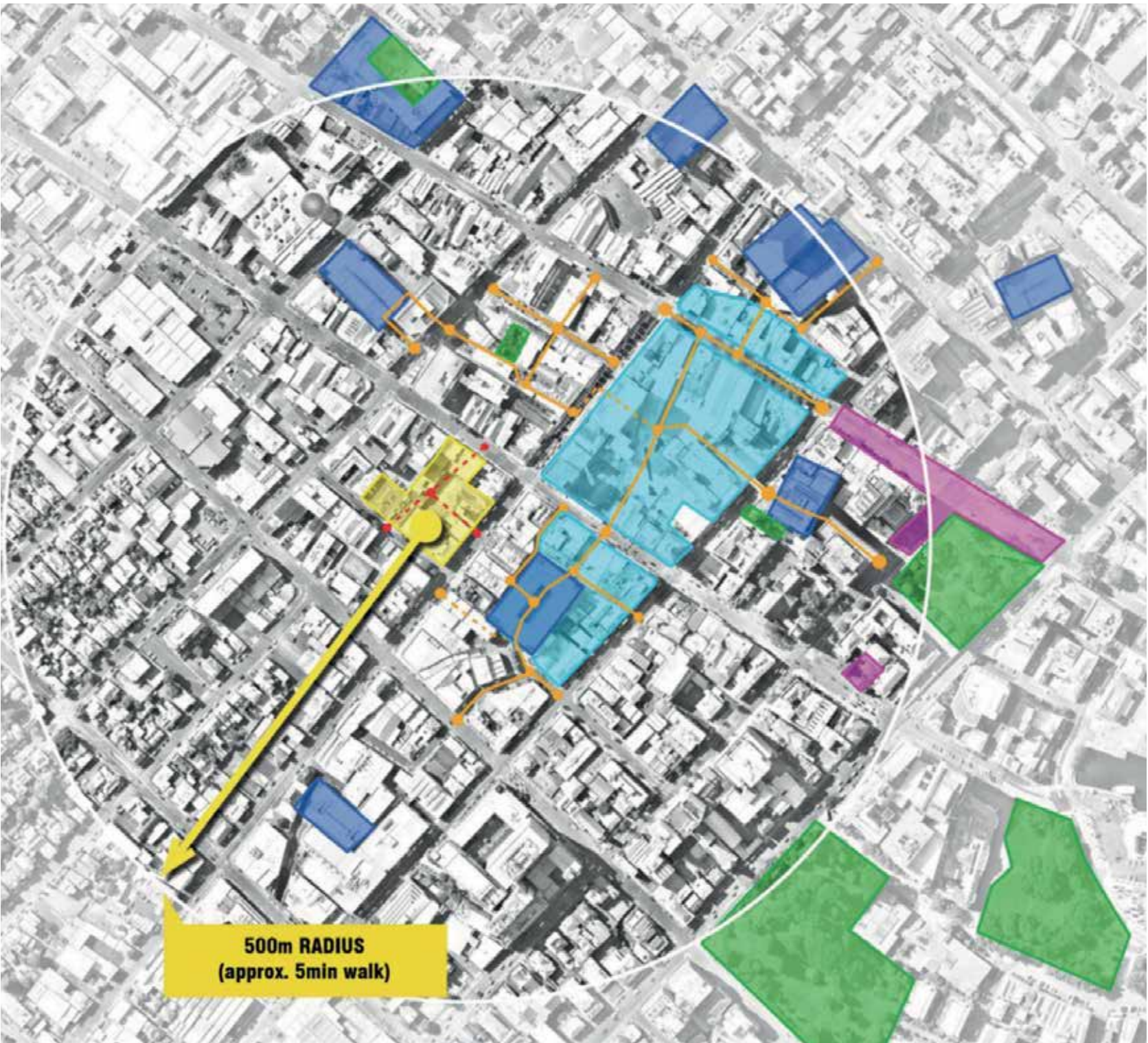
Of the site dedicated to publicly accessible green and open space, across multiple levels



Of the site retained heritage buildings, including the renovated Odeon Theatre, Tattersalls Hotel and Wellington House

* Targeting

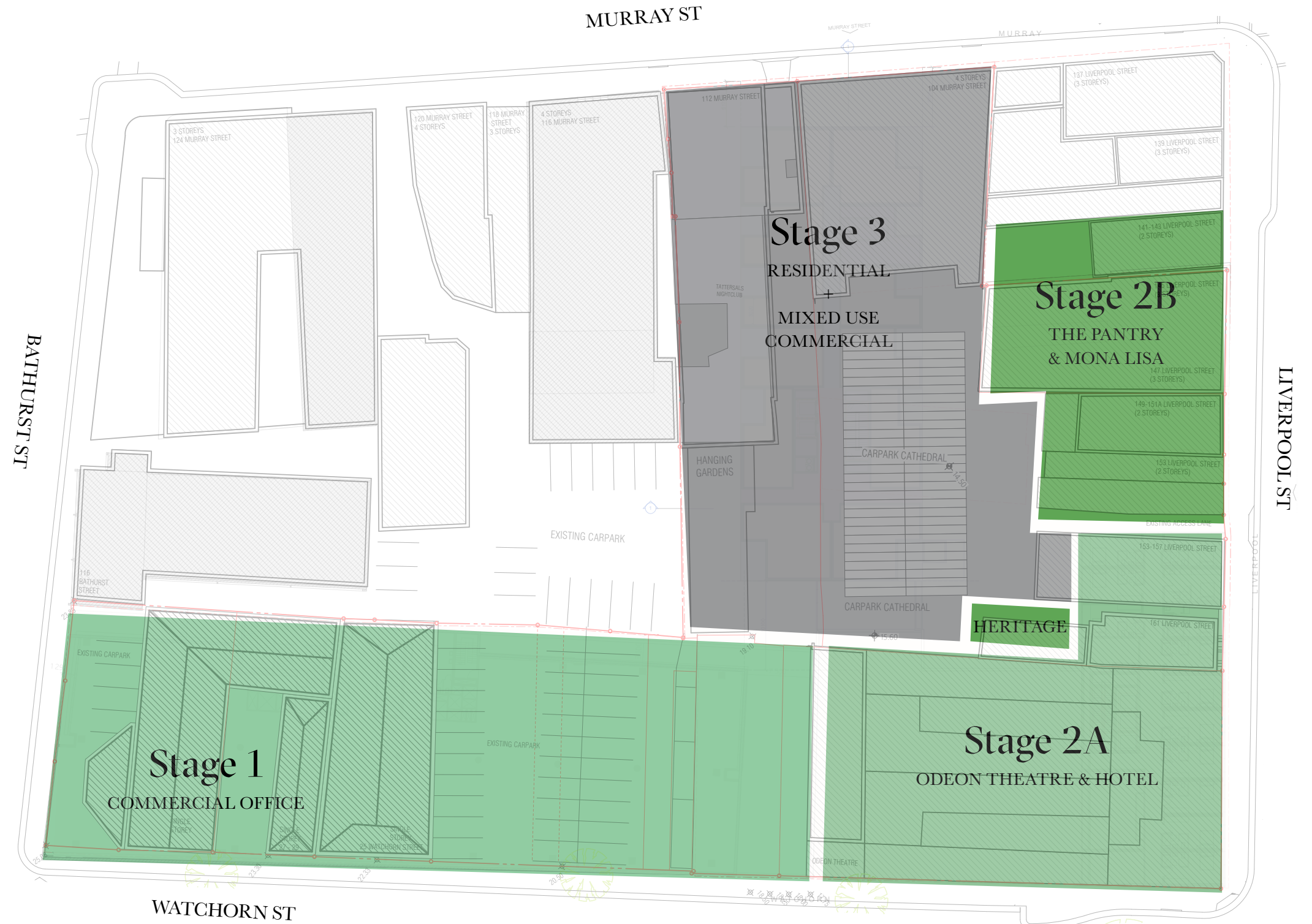
KEY	
	PROPOSED PEDESTRIAN
	EXISTING PEDESTRIAN
	MAJOR RETAIL ZONE
	BUS STOP ZONES
	MULTI-LEVEL CARPARKS
	PUBLIC OPEN SPACE
	SUBJECT SITE



MASTERPLAN

The masterplan design includes the adaptive re-use and retention of the Odeon Theatre and the expansion of a genuine mixed-use precinct. The development is proposed to progress over three broad phases that will allow for evolution through continued experimentation and engagement with the community. Over the next two years, the concept design will evolve as we learn what the community need and love.

STAGING DIAGRAM

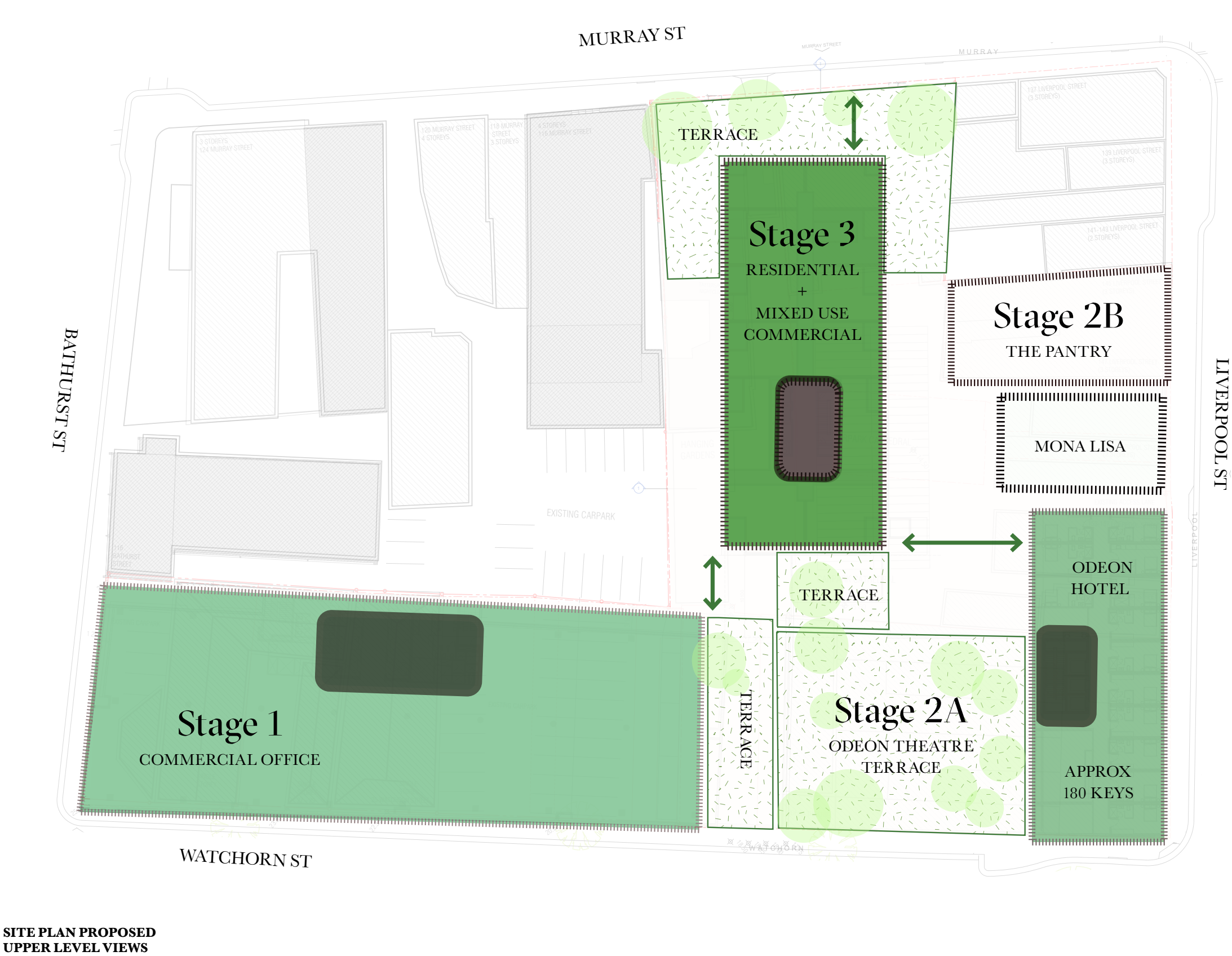


SITE PLAN PROPOSED GROUND VIEWS

MASTERPLAN

MASTERPLANNING DIAGRAMS

STAGE 1.
Commercial office building
STAGE 2A.
A 180 key hotel above renovated Odeon Theatre
Evolution of In The Hanging Garden hospitality spaces
STAGE 2B.
Adaptive re-use of Wellington House and Liverpool Street shops
Continued evolution of In The Hanging Garden hospitality spaces
STAGE 3.
Mixed-use and diverse residential apartments



STAGE 1

MASTERPLANNING DIAGRAMS

The first stage proposal includes the development of a new ten storey prime mixed-use commercial building to be constructed on the corner of Bathurst and Watchorn Street.








The commercial building will be solely occupied by a major tenant, and supply 15,700sqm of needed A-Grade office space located in the heart of Hobart’s CBD.

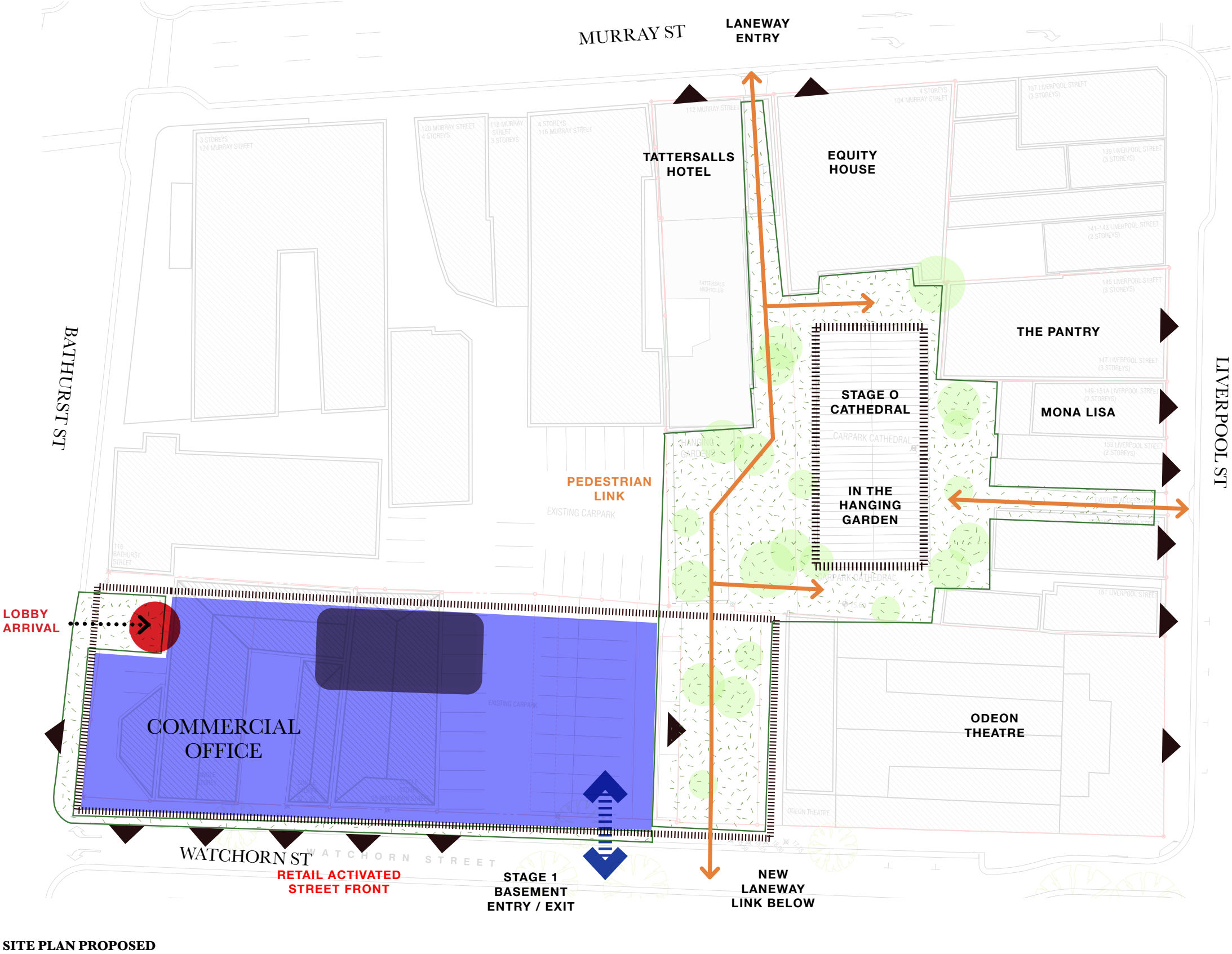
Stage 1 will provide public realm activation, through retail and hospitality opportunities on both Bathurst and Watchorn streets. The proposal will improve the pedestrian experience when compared to the existing impermeable, asphalt carparking.

Stage 1 will establish the first portion of a key pedestrian connection from Watchorn St, into the current and future In The Hanging Garden space. The future masterplan redevelopment will seek to complete this through-block pedestrian laneway.

Designed by Fender Katsalidis and developed by Riverlee in a joint venture with Quintessential Equity, the building will be an architectural icon and set a precedent for sustainability by targeting a 5-star NABERS and 5-star Green Star rating.

STAGE 2A & 2B: COMMERCIAL

	ACTIVE FRONTAGE
	LOBBY ARRIVAL POINTS
	PEDESTRIAN ROUTE
	BUILDING FOOTPRINT
	LANDSCAPE SPACE
	BUILDING LIFT CORE
	COMMERCIAL



STAGE 1



VIEW FROM WATCHORN STREET

“There is not enough quality or interesting office space in Hobart to accommodate the need. Designers, architects and creative enterprises are working in the fringes, rather than the CBD due to the lack of available/suitable space. Professional services will be desperate for the right space, in the heart of vibrant amenity.”

ANDREW HOYNE
Hoyne

STAGE 1

BATHURST STREET OFFICE AND RETAIL ACTIVATION



WATCHORN STREET ELEVATION

Key benefits delivered in stage 1



15,700sqm

A-Grade commercial office space



170

direct and indirect construction jobs throughout lifetime of the build



\$71m

invested in construction



\$81.1m

additional indirect economic output



1,300

ongoing onsite jobs



5-Star

NABERS Rating



5-Star

Green Star

STAGE 2A AND 2B

MASTERPLANNING DIAGRAMS

STAGE 2A

Stage 2A will see the rejuvenation of The Odeon Theatre, integrated with a new 180 key hotel situated above; with shared operations between the hotel, hospitality and theatre box office.

Preliminary plans also include a large-scale green, open rooftop space above the theatre, overlooking the current and future In The Hanging Garden space.











STAGE 2B

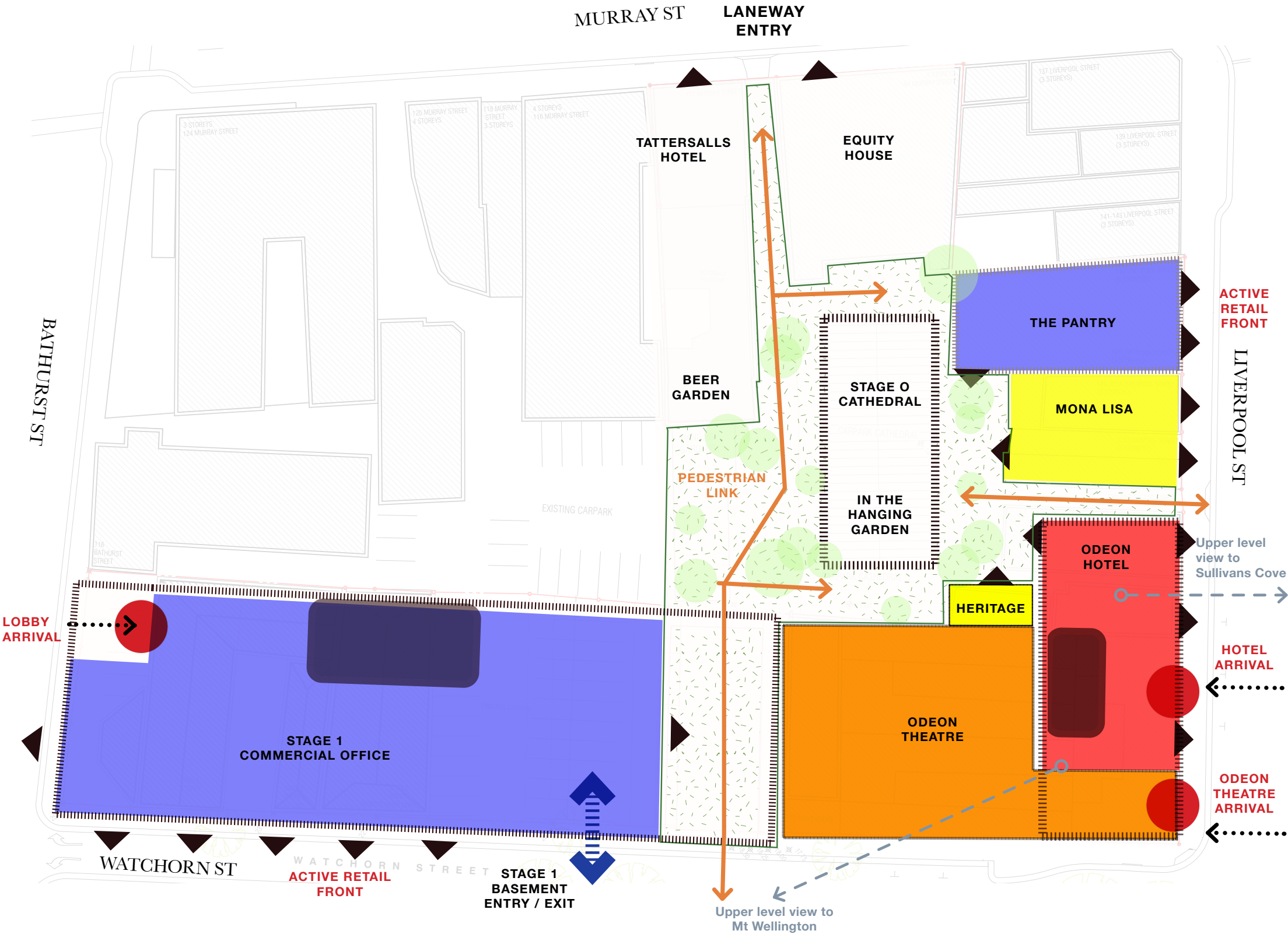
Stage 2B will see the adaptive re-use of the historic Wellington House and Liverpool Street shops, including the revival of the Mona Lisa restaurant and bar. Wellington House, affectionately named “The Pantry” will be transformed into an extension of the ITHG hospitality offering.

These considered and intimate transformations will further add to the eclectic mix of spaces and venues that give In The Hanging Garden its uniqueness and charm.

It is intended that Stages 2A and 2B will be delivered without impacting the current In The Hanging Garden venues, with the exception of the Liverpool street shops.

STAGE 2A & 2B:
MIXED USE + COMMERCIAL + HOTEL

	ACTIVE FRONTAGE
	LOBBY ARRIVAL POINTS
	PEDESTRIAN ROUTE
	BUILDING FOOTPRINT
	LANDSCAPE SPACE
	RESIDENTIAL
	COMMERCIAL
	HOTEL
	THEATRE
	RETAIL / HOSPITALITY



STAGE 3

Stage 3 will see the delivery of a central mixed-use building, including approximately 150 apartments, above a retail and commercial podium.











Collectively, the stages will provide a variety of open public spaces, terraced over several levels. The plan includes pedestrian links, intimate and vibrant laneways, and activated spaces that connect with the street edges.

Concepts include a proposal to collaborate with the Tasmanian Aboriginal Community to create a central Indigenous garden within the precinct.

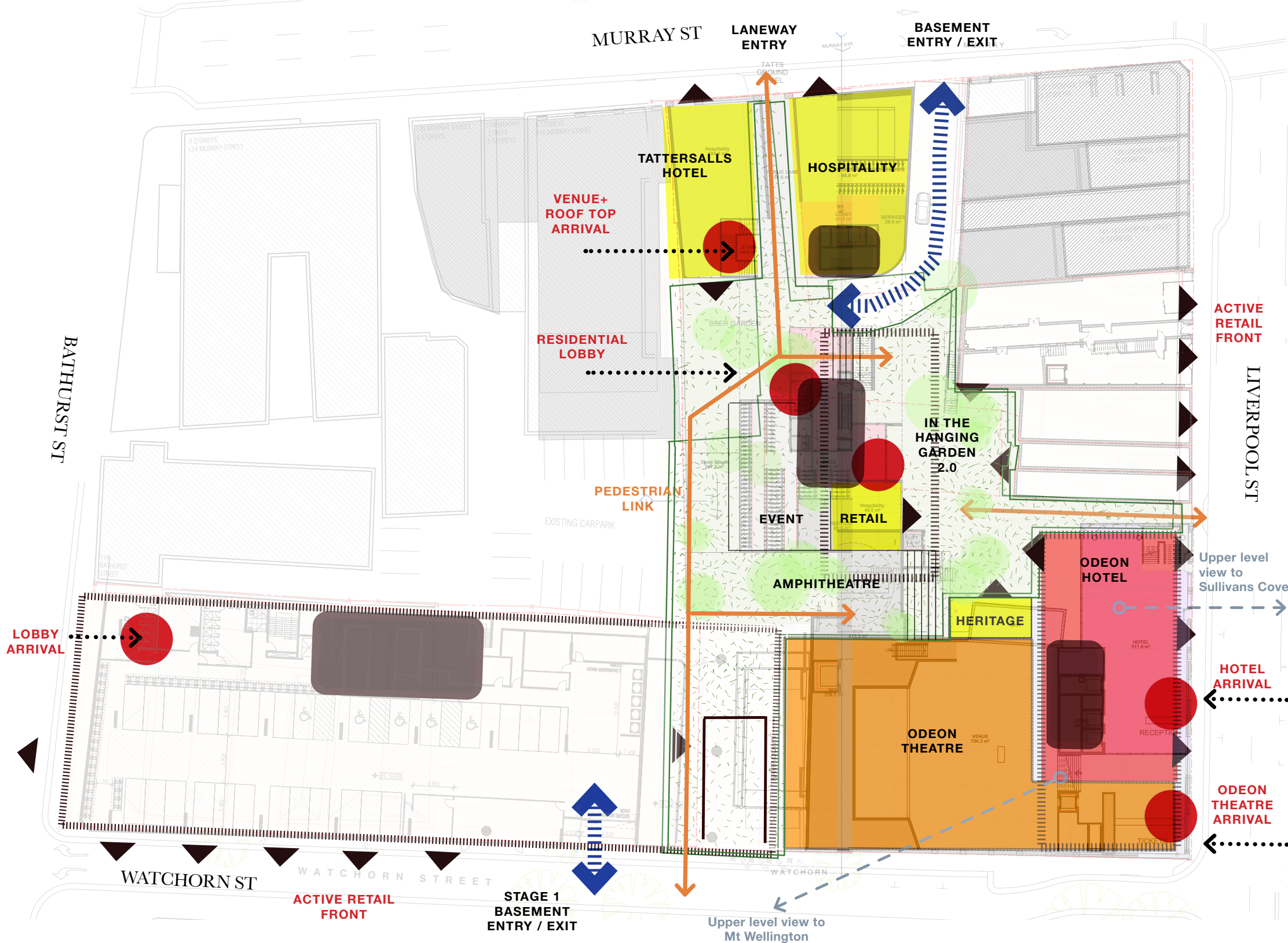
Additional collaborations with Indigenous artists, designers and cultural practitioners will see creative commissions to interpret place and story to further embed Country and culture into the site.

The masterplan has been designed to retain significant heritage features and buildings on the site, and to create an interesting fine grain that accentuates the character of nipaluna/Hobart.

STAGE 3
MIXED USE

	ACTIVE FRONTAGE
	LOBBY ARRIVAL POINTS
	PEDESTRIAN ROUTE
	BUILDING FOOTPRINT
	LANDSCAPE SPACE
	RESIDENTIAL
	COMMERCIAL
	HOTEL
	THEATRE
	RETAIL / HOSPITALITY

MASTERPLANNING DIAGRAMS



STAGE 2 AND 3

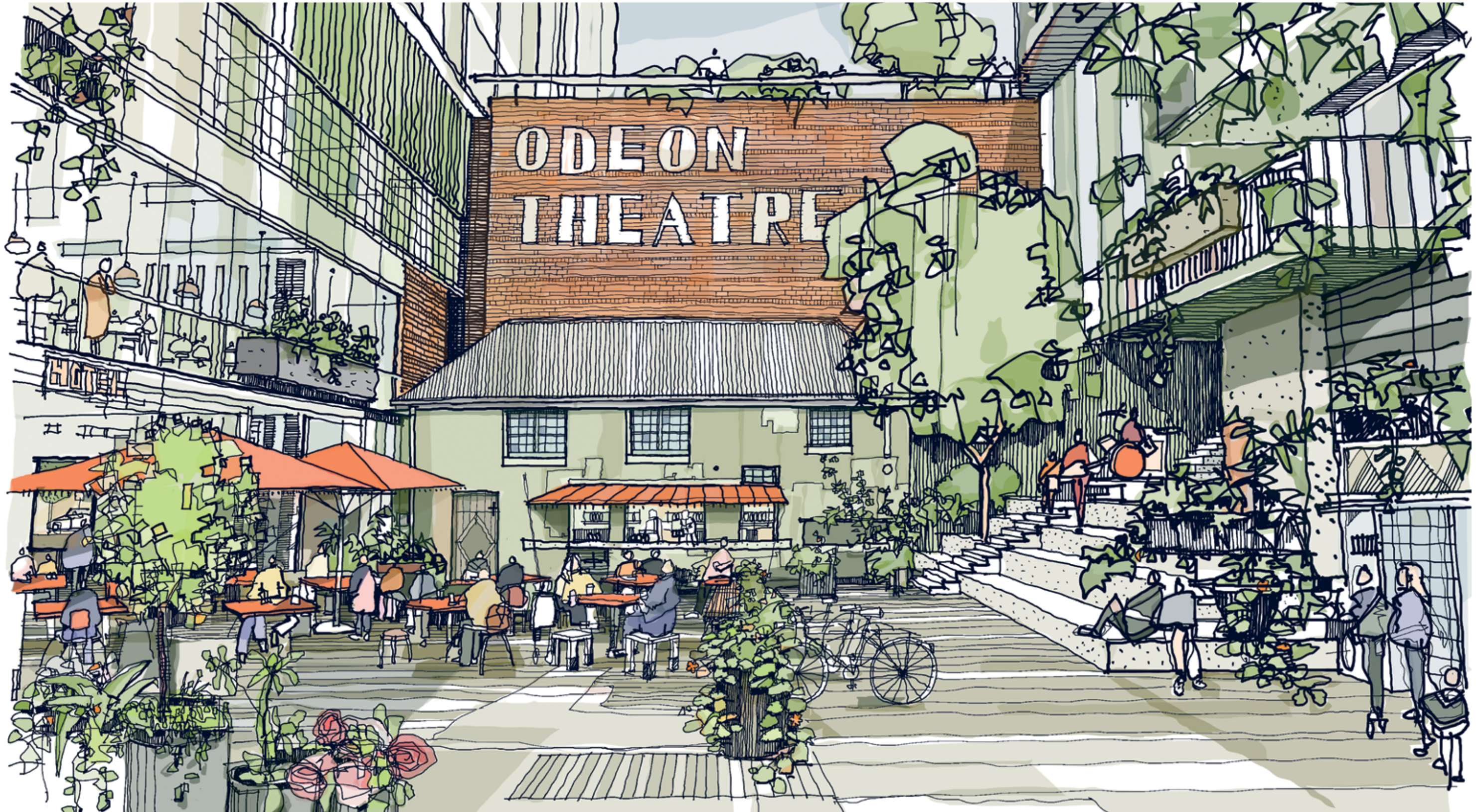
MASTERPLANNING CONCEPTS



STAGE 2 AND 3

MASTERPLANNING CONCEPTS

LOOKING TOWARDS THE ODEON THEATRE



STAGE 2 AND 3

MASTERPLANNING CONCEPTS

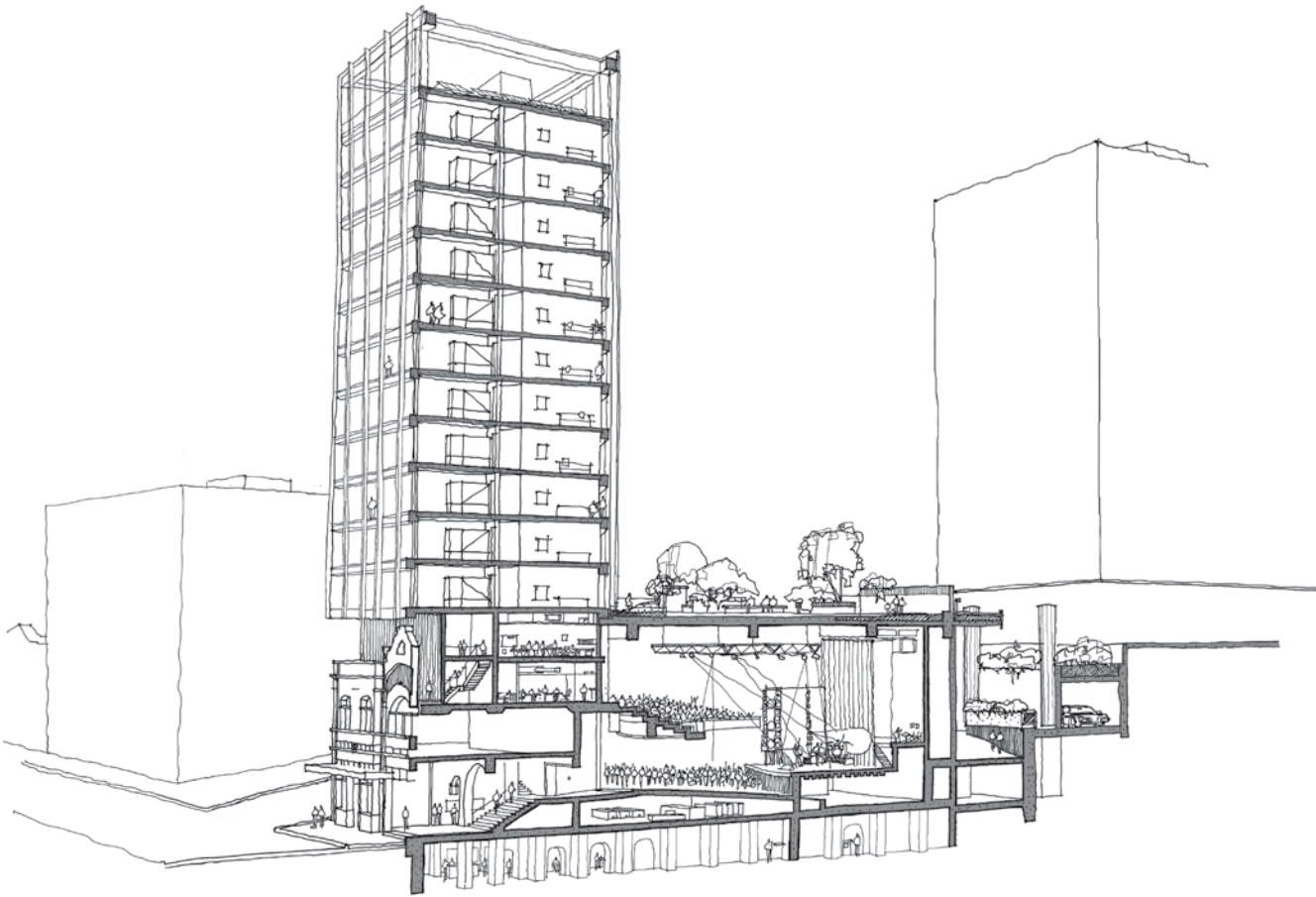
LOOKING TOWARDS THE PANTRY



STAGE 2 AND 3

Key features of the Odeon Theatre restoration:

- | | |
|---|--|
| 1 Retain and restore the heritage facades of Liverpool and Watchorn Streets. | 4 Transform the roof into a useable landscaped open space. |
| 2 Upgraded services and back of house requirements of the Odeon Theatre. | 5 Integrate a 180 key hotel with the Odeon Theatre. |
| 3 Rebuild and renovate the Odeon Theatre as a contemporary live music and cultural event venue. | 6 Ensure a clean, green 21st century future for the Odeon. |



MASTERPLANNING CONCEPTS



STAGE 2 AND 3

MASTERPLANNING CONCEPTS



Section 09

Key benefits

The proposed development of In The Hanging Garden will have many direct benefits to the economy and the people of nipaluna/Hobart. It will also have an abundance of less tangible benefits that will have an enduring positive impact on the city. Benefits like the ability to see, taste and experience the tangible outcomes are obvious. The 'feel' of the place is harder to measure but is a key benefit for the local community and Tasmania as a state, because of the many visitors it will attract and the ephemeral reputation the city will gain as a cultural hub.



9.1 Key benefits of the development



Already, In The Hanging Garden is loved by locals and has proven itself to be a valuable cultural asset for the city of Hobart.

Those involved in the current evolution of the site have listened to the people of Hobart and shown that they understand what the community wants in its public spaces. The proposed development will deliver even more vibrant and creative assets, places and spaces that will enhance the unique place attributes of the area and align to what the city of Hobart needs – today and into the future.

The precinct will also have a positive impact on the surrounding areas. Considered, successful investment in one area always leads to further investment in nearby suburbs. This initiative will attract new developments and landlords who will be willing to invest in the revitalisation of Hobart, improving spaces and encouraging more activity in and around the city.

The development of this truly unique space, In The Hanging Garden, will create cultural, social and economic opportunities for the people of Hobart. It will drive local job creation, investment in skills training, support creative entrepreneurship and spark business growth.



Architectural integrity and authenticity

In The Hanging Garden will comprise inspiring architecture that locals will be proud of and a built environment that will sensitively elevate the historic significance of the site. The architectural team of Fender Katsalidis, Six Degrees and Fieldwork have an international reputation for designing industry-leading cultural precincts and iconic buildings that integrate with and respect local heritage.



An internationally recognised destination

In The Hanging Garden will leverage the international success of Mona and Dark Mofo, creating a 365-day destination in the heart of the city. It will include world-class hospitality mixed with performance spaces that will feature international acts as well as local talent. The development will be supported by one of the most exciting new hotel destinations in Tasmania.



Creative cluster with anchor tenants

The commercial office building will supply 15,700sqm of much needed A-Grade office space in the Hobart CBD that is suitable for large scale national businesses looking to establish offices in Tasmania. Co-working and incubator spaces will provide a basis for a cluster of creative business, start-ups and entrepreneurs to work in the city.



A celebrated uniquely layered history

In The Hanging Garden intends to protect and enhance significant and unique heritage assets, repurposing them as an enduring cultural destination. The Odeon Theatre will be restored and the Tattersalls Hotel reinvigorated. The project will be guided by the adaptive re-use of historic buildings and streetscapes that have long defined the character of Hobart.



Vibrant night-time economy

In The Hanging Garden will include a number of performance and cultural spaces at different scales, for different occasions. This will be supported by a range of hospitality operators who will showcase the best produce from Tasmania – suitable for daytime workers as well as after-hours entertaining, bringing a vibrant night-time economy to the centre of Hobart.

9.2 Employment and Economic Impact

Adding hotel, office, retail and commercial spaces, while maintaining the site’s music and culture offerings, is expected to have a positive impact on employment and economic benefits for Hobart and the wider state economy. Jobs will be generated through the construction phase, and then as a result of the ongoing operation of facilities, adding long term economic value.

Throughout the expected construction timeframe of 7 years, the total construction cost will be around \$286m, generating 93 direct and 108 indirect construction jobs. Approximately \$11.8m in direct Gross Value Added (GVA) and \$14.4m indirect GVA will further supplement the Tasmanian economy each year throughout construction phases.

The ongoing operation of hospitality, retail, entertainment, accommodation and commercial uses will generate approximately

1,278 direct jobs, with 1,000 of these supported by 18,000sqm of commercial office space and 278 jobs supported by the hotel, F&B and entertainment venues. The direct jobs are estimated to induce a further 549 indirect jobs within Tasmania as a result of flow-on effects. Ultimately, the proposed development is expected to have a significant positive impact on employment for Tasmania, particularly for Hobart and the local area.

There will be an estimated \$270.7 million per annum in direct and indirect GVA contribution to the Tasmanian economy generated from the daily operation and management of the facilities. This includes \$178.4 million direct GVA benefit and \$92.3 million indirect GVA benefit for the State.

By year 3 of operation, the proposed 180 key hotel onsite is expected to accommodate 92,100 visitor nights per year and the residential development is expected to welcome 460 new residents in 2028. These residents are expected to generate \$9.9 million per year in additional retail expenditure, benefiting local businesses.



\$286m

Construction investment



201

Direct and indirect construction jobs



1,827

Direct and indirect operational jobs



\$270.7m

Direct and indirect Gross Value Added to the Tasmanian economy



92,000

Hotel visitor nights per annum



\$9.9m

Local residential spending per annum



180

Hotel keys



18,000sqm

Commercial office space across 3 stages

Section 10

Appendices



Appendices

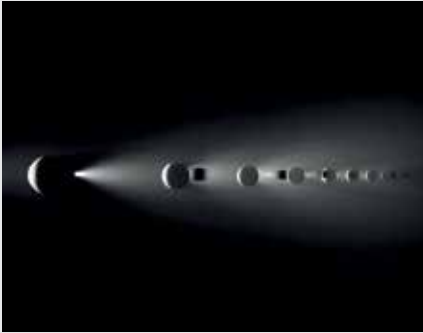
THE IN THE HANGING GARDEN TEAM

The ongoing success of the In The Hanging Garden project is a result of the strong commitment of the whole team who collaborated on the vision, development and execution of this extraordinary reimagined space in nipaluna/Hobart.



RIVERLEE

Riverlee is a Melbourne-based, privately owned property group specialising in development and asset ownership across the commercial, residential, hotel and retail sectors. Established in 1993 by Clement Lee, Riverlee is known for delivering visionary projects that lead the industry, both creatively and commercially, while always honouring the region’s history and local community. A family business at its core, Riverlee has cemented itself as a trusted and respected brand within the Australian property market. Today, a new Lee generation carries forward Clement’s values of hard work, determination and design excellence with a strong vision for the future.



DARKLAB

DarkLab is a nipaluna/Hobart-based creative agency founded in 2016 by David Walsh, owner of the Museum of Old and New Art (Mona) in Tasmania, with Creative Director Leigh Carmichael.

DarkLab works with a range of collaborators on cultural and commercial developments in Australia and internationally as well as producing Tasmania’s midwinter festival, Dark Mofo.

DarkLab operates a number of venues in the nipaluna/Hobart CBD, including the In The Hanging Garden cultural precinct and live music venues, including Odeon Theatre and Altar.

The DarkLab team is continuously evolving, and operates in a dynamic, innovative and transformative manner.



FENDER KATSALIDIS ARCHITECTS

Founded on the philosophy of innovation through collaboration, Fender Katsalidis has evolved from a Melbourne-centric architectural practice, to a highly awarded, multi-disciplinary international design firm whose work now influences built environment thinking across the globe.

Specialists in multi-residential, cultural, commercial, aged care and hotel typologies, they seek and deliver holistic solutions in architecture, master planning, urban design and interiors— solutions notable not only for their design quality, but also their civic contribution and economic mindfulness.

To ensure such outcomes retain their hallmark, and expose the practice to new and different ways of thinking, they frequently bring together local and international consultant teams to work side-by-side with their own; their directors remaining ‘hands on’ with every project from inception to completion.



SIX DEGREES ARCHITECTS

Established in 1992, Six Degrees is one of Australia’s leading mid-sized architectural practices, with a dedicated team of 32 staff. The founding principle of Six Degrees is to address human needs through the built form. This approach has made Six Degrees a specialist in the creation of high-use environments such as workplaces, learning, retail, hospitality, commercial and residential buildings.

They deliver design solutions and buildings for commercial and government clients in new and heritage places. They also develop planning and urban design strategies to create new urban spaces and to activate underperforming civic and retail precincts.



FIELDWORK ARCHITECTS

Fieldwork is a Melbourne-based architecture and interior design studio founded in 2013. They are a team of more than 25 practitioners from diverse cultures spanning expertise in the fields of architecture, commerce, design, urbanism, publishing and art.

Fieldwork has forged a strong reputation for its work across multi-residential housing, workplace design, education and spaces, for the making and presentation of contemporary art. They apply rigorous thinking to a collaborative design process involving clients, community stakeholders and future inhabitants.

Research, experimentation, materiality, and modesty drive their design process. They imagine new ways of living, working and learning together. They believe that good architecture starts with deep listening.

Fieldwork acknowledges the First Australians: they practice and build upon the lands and culture of the Wurundjeri and Boon Wurrung people of the Kulin Nation.



HOYNE

Hoyne is a strategic consultant and brand agency with a focus on place and property. Through their Place Visioning®, Property Branding & Marketing services, Hoyne focuses on shaping and positioning places for commercial and social success. They believe in places with meaning and resonance, places that people want to be a part of; because ultimately this results in better outcomes for everyone.

Hoyne works with major Australian, New Zealand and international asset owners, developers, Government and local councils to create recognisable landmarks and destinations across Australia and Southeast Asia; from residential towers and master planned communities to commercial developments, new mixed use precincts, suburbs and cities.

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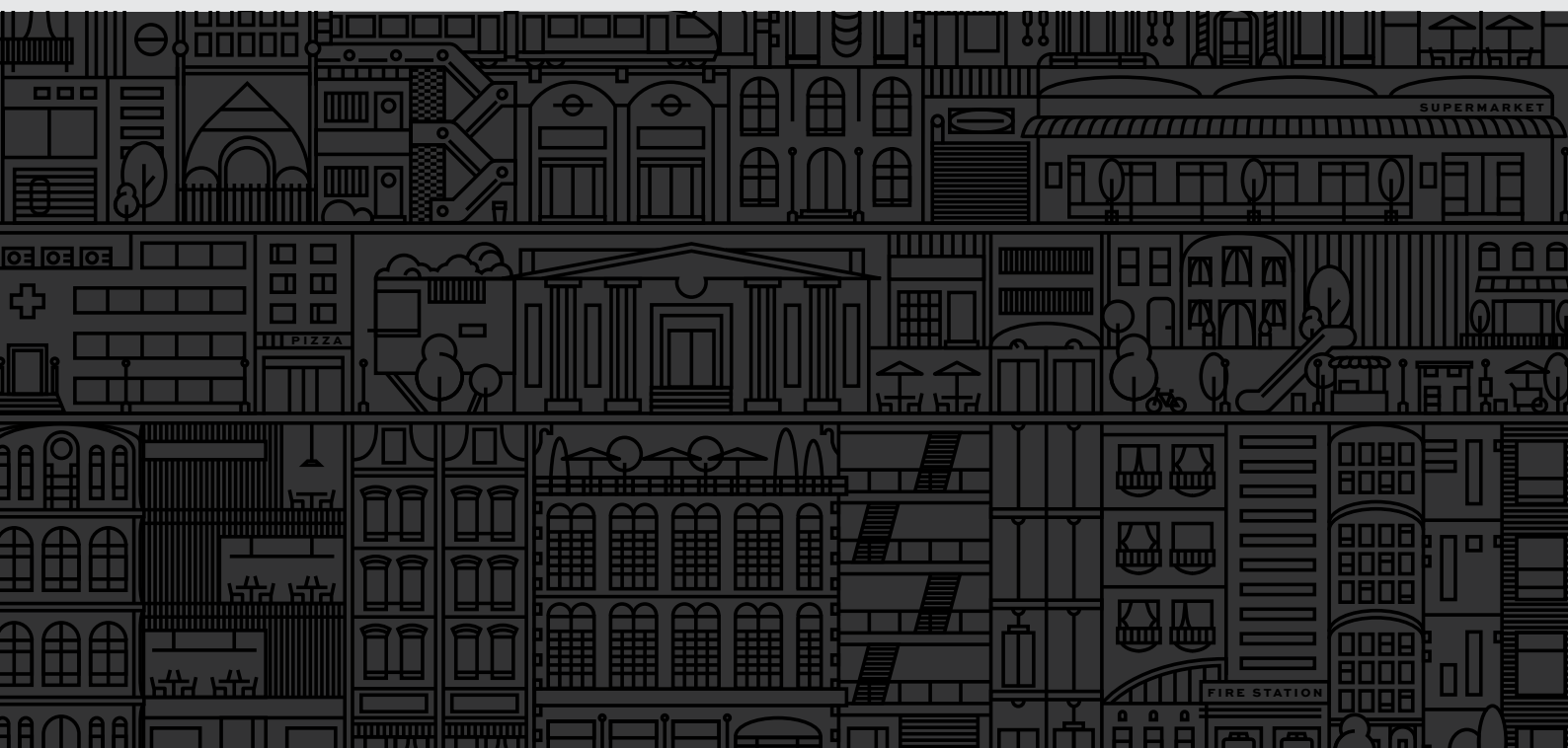
piyura kitina/Risdon Cove (piyura kitina means ‘little native hen’ in palawa kani, an endemic species of fauna which is numerous there), was a site of massacre and trauma for Aboriginal people in lutruwita/Tasmania. Through remarkable determination, and a campaign of direct action and political pressure in the 1980’s and 1990’s the title to piyura kitina was returned to the Aboriginal community through the Aboriginal Lands Act 1995. Now managed by the Tasmanian Aboriginal Centre, it is an important site of reflection, storytelling and cultural revival. - Tasmanian Aboriginal Centre Land Management Program, Land Management Plan 2020

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“I’ve been a regular visitor to nipaluna/Hobart for over 28 years. During that time, it’s been a joy to watch the incredible journey of transformation that the city has been on and the phenomenal impact that Mona and Dark Mofo have had on it. In The Hanging Garden will be the leading light in showing nipaluna/Hobart how to realise it’s true potential as a dynamic mixed-use destination. This new precinct will help position nipaluna/Hobart as an exciting city in which to work, live and play. The precinct will retain Tasmanian talent and attract more of the best from around the world to Hobart. In the process the halo effect will create a more buoyant CBD and act as a magnet to attract organisations to a growing Tasmanian economy.”

ANDREW HOYNE
Hoyne

Hoyne Placebook® Report



MELBOURNE

102 Chapel St.
St Kilda VIC 3182
T 03 9537 1822

SYDNEY

Level 5, 99 Elizabeth St.
Sydney NSW 2000
T 02 9212 2255

BRISBANE

Level 14, 100 Edward St.
Brisbane QLD 4000
T 07 3144 2600