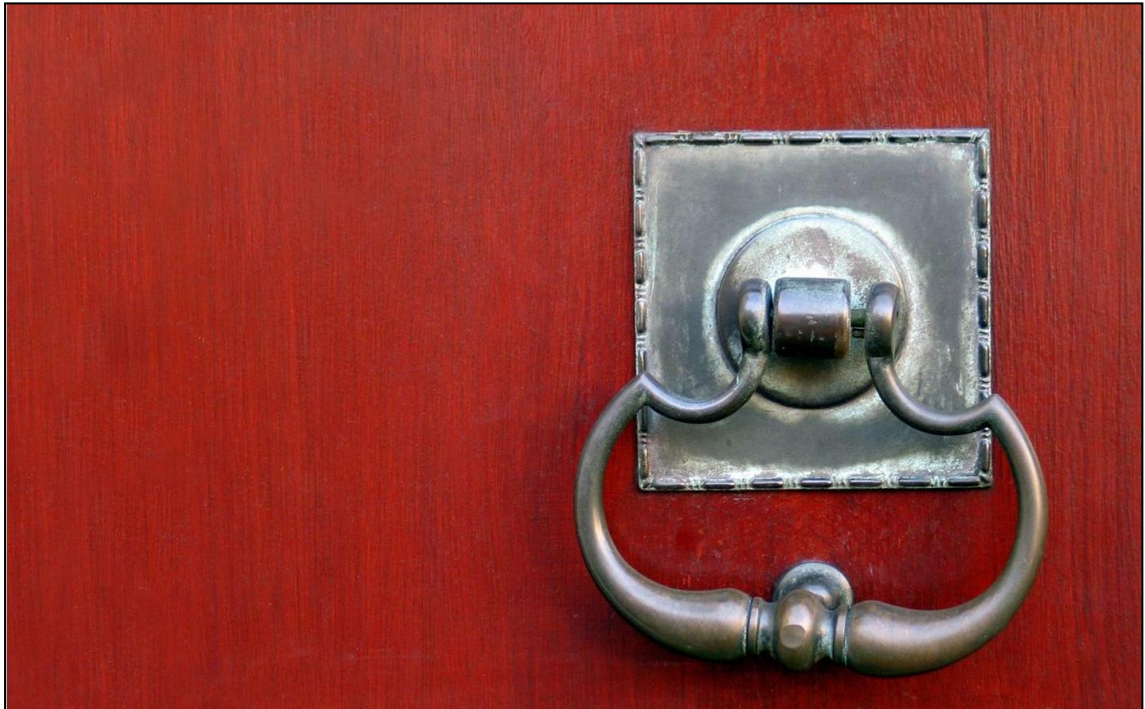


# Kingston Arts Precinct Strategy



For artsACT  
Chief Minister's Department

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## Executive summary

A vibrant Kingston Arts Precinct has been envisaged since the first consultations on Kingston Foreshore's redevelopment.

In the ACT Government's *Arts Facilities Strategy* (2003) Kingston Foreshore is identified as a major arts precinct for visual arts production. It was to take advantage of what were described in that strategy as unique opportunities, including iconic heritage buildings connected to Canberra's early development as a city and the National Capital. Canberra Glassworks (in the former Power House), officially opened in May 2007, was the first component of the arts precinct to be delivered by the ACT Government.

The Government is now seeking a Kingston Arts Precinct Strategy to inform future development. While the precinct remains focused on visual arts, some key additional direction has underpinned the development of the Kingston Arts Precinct strategy. It includes looking at opportunities for complementary arts and cultural activities within the precinct. It required looking at a mix of tenants and uses necessary to help provide for the long-term financial viability of the arts precinct (it is recognised that arts and cultural precincts are notoriously difficult to make a go of financially).

The Glassworks, the Old Bus Depot Markets (held in the Former Transport Depot) and the planned relocation of Megalo Print Studio and Gallery to the precinct are seen to provide a heart for the Kingston Arts Precinct. But on their own they are insufficient to keep the heart beating. This requires abundant extra energy and activity in the precinct to help ensure longevity – to fire up artists and other creative people, and to make it a place that the rest of the community just *must* visit, and often.

During consultations it was clear that there is a high level of interest in the Kingston Arts Precinct by a range of visual arts disciplines (in addition to those identified by artsACT in its brief for the work), including for a fashion incubator, for screen-based arts, arts advocacy organisations and an Aboriginal Arts Centre. Proposed is the relocation of a number of key arts and cultural organisations to the precinct.

In order to accommodate the identified demand, and to help develop a critical mass of creative activity, proposed here is the adaptive re-use of heritage-listed buildings and spaces, with some new facilities, to provide an integrated, active precinct for visual arts, contemporary arts and other cultural activity. As already announced by the Chief Minister, it is intended that Megalo will relocate to the Fitters' Workshop. In addition, it is proposed that there be a new purpose-built building. This is essential for providing the space necessary to create a vibrant, active arts and cultural precinct with this facility having the potential to be a unique, landmark venue for the visual and performing arts, potentially for a curatorial program.

The ultimate goal of the strategy is for a vibrant, high quality, diverse cutting-edge artisan and production precinct that is active seven days and evenings a week, which not only celebrates and respects the site's Aboriginal, early settlement and industrial history but also is:

- well-connected to its immediate communities and the broader Canberra community
- adaptable, flexible, accessible and sustainably developed
- underpinned by the infrastructure and resources necessary to give it long-term viability as a place for local and visiting artists, designers, makers and creative businesses, and
- for the wider community is an inspirational place to visit and experience because it is known as a place where artists, cultural organisations and creative businesses make, teach, exhibit, perform and sell their work.

# 1. Introduction

## Purpose

This report was initiated by artsACT to produce a Kingston Arts Precinct Strategy that will inform future development. It has been developed after significant consultation and research.

The study site is located on Blocks 12 and 13, Section 49, Kingston (see figure 1). It is within the 37 hectare Kingston Foreshore area, where redevelopment is expected to be completed within the next five-10 years. The Arts Precinct study area is bounded by Wentworth Avenue (west), Eastlake Parade (north-east) and to the south, the boundaries of Sections 45 and 52, Kingston. It includes the heritage-listed Kingston Power House, the Former Transport Depot, the Fitters' Workshop and The Chapel. It includes future development sites that are currently being used for surface car parking.

Canberra Glassworks, a dedicated glassmaking facility, was the first component of the arts precinct to be delivered by the ACT Government. Officially opened in May 2007, it provides access to glassmaking for glass artists and offers community access programs.

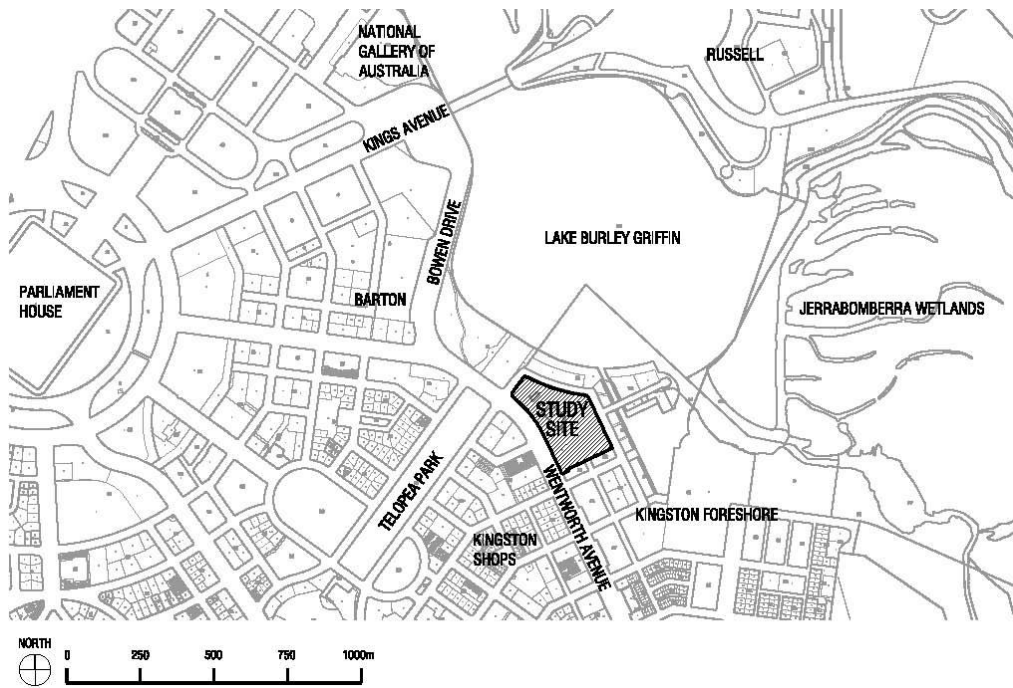


Figure 1. Study site

For 16 years, the Old Bus Depot Markets has operated within the Former Transport Depot. The markets, a symbolic feature of the weekend experience in Canberra, have consistently received local, regional and national tourism and business awards. They provide a significant outlet for craft workers and other producers from the Canberra region, with 5,000 to 10,000 visitors on a Sunday. They are recognised as a significant contributor to the long-term viability of the Kingston Arts Precinct, including as a catalyst for visits to the Glassworks and other arts, cultural and design activities to be housed in the precinct in the long term.

More recently, the ACT Government has been working with Megalo Print Studio and Gallery (Megalo) to support its relocation to the precinct. The intent is for Megalo to move into the Fitters' Workshop, with a new annex for some of its workshop functions. The Megalo initiative has highlighted the need for a strategic approach to the development of the Kingston Arts Precinct, hence this study.

While committed to the precinct having a visual arts focus, artsACT has required opportunities for complementary arts and cultural activities within the precinct to be considered.

### Local and regional context

The Kingston Arts Precinct is in a key location. Within the Kingston Foreshore redevelopment area, it benefits from its proximity to:

- The early Canberra suburb of Kingston, which with urban infill is increasing in population with an associated revival of restaurants and cafes, and shops.
- The Griffith, Manuka and Narrabundah shopping centres and the Fyshwick Markets.
- Monaro Highway, a gateway to the National Capital for people travelling from Sydney, the Southern Highlands and the south-east region of NSW.
- Parliament House and the Parkes/Barton office area, the location of many Australian Government departments and national offices for Australian business and industry.
- Many of the national cultural institutions, such as the National Gallery of Australia, the National Portrait Gallery, Old Parliament House, the National Archives, the National Library and Questacon.
- Lake Burley Griffin, a popular weekend destination for waterfront activities such as picnicking, fishing, model boat sailing, in-line skating, cycling and walking.
- Other tourist activities, including the Kingston Miniature Railway and the Australian Historical Railway Society's museum.

The concentration of cultural tourism attractions in the vicinity provides a solid base and opportunity for future tenants and the arts precinct.

### The Brief

The Brief required the development of a consolidated and comprehensive Kingston Arts Precinct Strategy that:

- provides a vision for the Kingston Arts Precinct by identifying opportunities to expand and enhance creative arts activity at the Kingston Foreshore
- identifies future high-level needs required to make it viable as an arts precinct
- informs the future use of the Former Transport Depot, in which the Old Bus Depot Markets are held, and the Fitters' Workshop
- identifies the potential need for new purpose-built facilities, and
- provides for a staged approach to development of a range of uses that will complement the activities already occurring at the Former Transport Depot and Canberra Glassworks.

### Scope of work

In developing the Kingston Arts Precinct Strategy, the consultants were required to:

- consult with key stakeholders (ACT Government agencies, local visual arts organisations, managers of the Old Bus Depot Markets and relevant arts and cultural organisations),
- undertake comprehensive research, including:
  - policy and plan reviews
  - literature and case study reviews, both Australian and international
- analyse current and future needs, constraints, opportunities and mapping of outcomes, including:
  - advice on boundaries for the future Arts Precinct
  - determine precinct components, scale and inter-relationships, orientation/arrival node/s
  - evaluate existing sites for potential reuse or adaptation for visual arts facilities and events including multi-use options



- consider requirements for purpose-built visual arts facilities
- consider opportunities for a mix of discrete and common or shared facilities
- provide cultural planning advice on the visual arts cluster including organisations, facility needs, emerging vision and management considerations
- develop architectural advice on heritage conservation, access and mobility
- provide landscape advice and recommendations
- provide statutory planning advice to inform built form development including potential leasing arrangements for land management and land use mix within the area to be designated as the predominantly visual arts cluster, and
- advise on the potential for the precinct to be a dynamic destination for the Canberra community where existing and future complementary visual arts cluster tenants, Foreshore residents, students and visitors are able to work, study, socialise and interact.

### Limitations

The work has been at the strategic level. The focus has been on defining boundaries, considering the desirable mix of visual arts and complementary arts and cultural activity, potential spatial requirements and recommendations for staging.

Excluded has been formal confirmation of future tenants/mix, detailed spatial requirements for tenants, architectural designs, detailed master planning, detailed parking assessment, business planning, financial advice and community-wide consultations.

### Project team

The consultant team, led by Susan Conroy, comprised experts in cultural planning, land use planning, heritage, architecture, access and mobility and landscape design comprised:

- cultural planning—Susan Conroy, Susan Davis and Suzanne Kyte
- heritage and conservation advice, access and mobility considerations and architectural advice—Eric Martin, Eric Martin & Associates
- landscape design advice—David Moyle, Redbox Design Group
- land use planning and land management advice—Claire Middleton, ACT Planners.

### The approach

The consultant team:

- worked with artsACT, the arts community, and other ACT Government agencies to create a vision and to identify what needs to be done to develop a thriving arts precinct that has long term viability
- consulted widely to get diverse participation, promote dialogue and identify common ground so that participants could identify the interrelationships between activities for a genuine whole-of-community approach to the arts precinct, and
- was guided by the view that the arts precinct must be accessible and actively engage with the local and wider Canberra community as well as regional, interstate and international visitors.

### The project stages

#### Stage 1 – Project inception

- Refining the study requirements and issues, and the consultation process.

#### Stage 2 – Case studies and consultations

- Review of arts/cultural precincts (facilities/ programs/ management / tenant mix) to investigate approaches and present key learnings
- Consultations with key visual arts organisations and individuals. About 40 people (as individuals and representatives) participated in 22 interviews. Participants included current Kingston Foreshore tenants (the Old Bus Depot Markets and Glassworks), as well as Megalo, Canberra Contemporary Arts Space, PhotoAccess, Craft ACT, other

arts organisations such as ACT Indigenous Textile and Glass Artists Group, ScreenACT, Belconnen Arts Centre, Tuggeranong Arts Centre, academics and educators, arts advocacy and services organisations, commercial gallery interests, others with knowledge and experience of the arts and creative sectors of Canberra, staff from artsACT, ACT Business & Industry Development, Chief Minister's Department, Department of Land and Property Services (LAPS), ACT Planning & Land Authority (ACTPLA) and the Land Development Agency (LDA)

- Meet with the ACT Cultural Council and the Register Taskforce of the ACT Heritage Council
- Workshop with invited attendance by key visual arts organisations and others.

### **Stage 3 – Research and analysis**

### **Stage 4 – Report development**

Produce this document, including a 'road map' to advise artsACT on actions required to implement the strategy.

## **2. The Kingston Arts Precinct Strategy**

### **The vision**

*The Kingston Arts Precinct:*

*Dynamic, inspirational, energetic: where artists, cultural organisations and creative businesses make, teach, exhibit, perform and sell their work.*

*The ACT's destination of choice to experience contemporary visual arts and culture.*

### **Key success factors**

Key success factors will include evidence of the precinct:

- being a vibrant, energetic, exciting, interactive place where residents and visitors experience the best in contemporary arts and cultural activities
- having a visual arts 'cluster' with appropriate complementary commercial and cultural synergies to assist the economic viability of the arts precinct
- ensuring there is a business plan with a finance strategy that identifies a range of finance streams to sustain the arts precinct
- retaining the Old Bus Depot Markets as a core tenancy and increasing the diversity of tenant mix with a focus on fashion, designers, makers and producers of art
- having activities and opportunities for events, day and night, seven days a week
- appealing to diverse interests, age groups, artists, and visitors (residents and visitors to the ACT), and
- being a place that:
  - is a artisan/production hub that builds on the existing arts and cultural strengths in these skills
  - is home to cutting edge visual arts and cultural artisans and organisations
  - values and respects collaboration and diversity of art and culture
  - reinforces and celebrates the precinct's heritage buildings and other elements
  - is clearly connected to the foreshore and the wider city, including by way of visually exciting, safe and attractive physical connections and landscape spaces that can be shared by the public, invited guests, tenants, artists and commercial enterprises, and
  - is a memorable place, where the natural, heritage, visual and physical characteristics help make it inviting, where spaces, designed for diversity and flexibility, offer surprise and delight.

### **Principles, goals and strategies**

Seven principles, with aligned goals and strategies, underpin the vision. These principles aim to reinforce the 10 qualitative design objectives for the development of Kingston Foreshore (contained in the Structure Plan for Kingston Foreshore) with particular emphasis on:

- ensuring that the heritage significance of the site is recognised and that in particular the Power House remains a landmark building
- achieving an environment with pedestrian scale and discipline, and one which places less reliance on the need for cars, and
- achieving exemplary urban design in terms of views, vistas containment, environmental quality, design and architecture.

#### **PRINCIPLE 1: Creative and diverse**

*The Kingston Arts Precinct will be an identifiable and an electric environment for arts and culture. It will generate new cultural and artistic expression across a broad range of practice.*



- Facilitate the development of local cultural industries at Kingston Foreshore through the broad interaction of heritage, sustainable environment, recreational and creatively-based activities.
- Distinctive landscape elements provide a 'gateway' from Wentworth Avenue, which is welcoming, helps define flow of movement through the precinct and encourages people's engagement with the activities and programs onsite. The gateway feature will have a low profile, necessary for maintaining views to the Power House from Wentworth Avenue.
- Residents and visitors to the precinct have access to a wide range of contemporary arts and cultural experiences and activities.
- The precinct supports and showcases the diverse identity and culture of the Canberra community and heritage through contemporary arts practice.
- Most activities and enterprises within the precinct are open to the public seven days a week.

#### ***PRINCIPLE 2: The past is celebrated and respected***

*The Aboriginal, early settlement and industrial heritage of the site is acknowledged and celebrated.*

- The Power House Precinct preserves and protects the heritage buildings and elements in a manner which encourages adaptive reuse, public access to, and experience and understanding of, the heritage significance of the place.
- Heritage elements of the precinct are retained and reinforced by the placement and design of all new development and areas of the public realm.
- The precinct introduces site users and visitors to the social history and cultural heritage of the site and the area through interpretative displays and use of materials and elements derived from the precinct's industrial heritage.
- New buildings will provide a visual contrast to heritage buildings and structures through the use of contemporary forms of industrial architecture.
- The Power House, Fitters' Workshop and the Former Transport Depot provide the focal element to a lively pedestrian precinct that will have an open landscape frontage and forecourt to Wentworth Avenue.
- The Power House, with its distinctive gabled tile roof, will remain the dominant landmark building of the Kingston Foreshore area and will be visible from most vantage points, particularly from across the lake and from Kings Avenue bridge.

#### ***PRINCIPLE 3: Sustainable development***

*Sustainability integrates environmental, economic, social and cultural considerations and is integral to the Kingston Arts Precinct providing an inspirational arts and cultural experience*

- The physical layout and master plan for the precinct will integrate land uses and activities with pedestrian, bicycle and public transport networks, in order to maximise accessibility and transport efficiency.
- All new development will demonstrate the adaptive reuse of buildings and materials, as well as adopting state-of-the-art energy saving technologies, water harvesting and reuse, zero waste management and noise attenuating building elements.
- The design of buildings promotes safety and safeguards the environmental quality of the Kingston Foreshore area.
- The development of the arts precinct will demonstrate a commitment to enhancement of areas of the public realm by contributing to the target of 50 per cent of the total site of the Kingston Foreshore area.

- The landscape design protects and enhances the environment, locally and beyond, in terms of urban water quality, water consumption reduction, pollution, biodiversity, materials selection and microclimate.
- The north-east orientation of new buildings provides opportunity for passive energy design.
- Public programming offers a mix of free, subsidised and user pays activity to assist economic viability.
- Clustering of visual arts and cultural activity with complementary commercial and retail activity both strengthens and is essential for the longevity and success of the arts precinct.

#### **PRINCIPLE 4: Adaptable and flexible**

*The urban design of the precinct will be adaptable and flexible, encouraging creative solutions to support engagement between tenants and with visitors.*

- The design of buildings and the public realm will support creative use and provide both a setting and physical resource for artistic experiences and endeavour.
- A visible diversity of arts and culture will be generated, expressed, experienced and promoted.
- External spaces will be provided for creative pursuits, exhibitions and public programs.
- Common use areas such as the Former Transport Depot will enable a diversity of use all week.

#### **PRINCIPLE 5: Accessible**

*The physical layout and design of buildings will facilitate non-discriminatory, equitable and dignified access for people, regardless of ability.*

- A high degree of connectivity is achieved between Wentworth Avenue, Telopea Park, and the Power House Precinct.
- There will be continuous and legible pedestrian connections, combined with generous visual corridors to Kingston Island and harbour front developments.
- Entry points to the markets are welcoming and legible, providing a direct pedestrian connection to the Island pedestrian bridge, Trevillian Quay, and at least one other pedestrian connection, with appropriate consideration given to pedestrian points of crossing Eastlake Parade.
- Way finding elements between the Power House Precinct and Kingston shopping centre are improved.
- A pedestrian access and visual corridor is created between Bowen Park and the Power House Precinct.
- The precinct is a safe and secure place at all hours of operation.
- Priority will be given to the movement of pedestrians and cyclists to and through the precinct by the provision of generously scaled routes, frequent bicycle parking areas, and pedestrian friendly installations such as crossings, blisters and shared access ways.

#### **PRINCIPLE 6: Infrastructure and others resources**

*Local and visiting artists, designers, makers and creative businesses are provided with appropriate infrastructure and other resources necessary to support contemporary arts practice.*

- Organisations are provided with accommodation that is suited to their activities, and supports growth and development.

- The endeavours of contemporary artists, designers and makers, cultural organisations and creative business are supported with suitable hard and soft infrastructure in accordance with a precinct master plan.
- The precinct provides a stimulating environment and mix of arts users for the benefit of all.

**PRINCIPLE 7: Financially viable**

*The development of a precinct management model which is underpinned by a mix of financial arrangements and the clustering of artists, designers, makers and creative business in a mixed use residential, retail and commercial arts precinct helps provide the base for financial strength.*

- Entrepreneurial and innovative economic programs are in place and regularly evaluated to ensure that the precinct achieves long-term financial viability.

It is evident from a review of the case studies and literature that a number of factors can significantly contribute to the longevity and vitality of arts precincts. Key factors include the need for:

- a clear robust vision that has strong stakeholder support
- a critical mass of complementary activities that create a destination of choice and financial viability
- a detailed feasibility study to determine tenant mix and requirements for achieving a financially robust precinct
- building on local strengths, with complementary arts and cultural activity
- facilities that meet both tenant and other user needs
- planning and urban design solutions that work with the sense of place, connectivity, accessibility,
- partnerships that enhance and expand precinct activity and build links with other communities, precincts, and the wider community, and most importantly
- being integrated with the local community.

The above vision and principles will be the driving force for Kingston Arts Precinct: the touchstones against which everything is measured. They seek to imbue the energy and anticipation of many of the participants consulted during development of this strategy.

For the arts precinct to work, people recognise that a firm commitment is required by ACT Government and the future tenants to achieve the vision and the goals. It is also recognised that the success of the precinct will require goodwill and collaborative working arrangements, with a clear understanding of the roles and responsibilities of all parties. It will also require a strong focus on financial viability through the mix of participating tenancies.

A number of key words and ideas informed the development of the draft principles and goals and were modified during consultation and analysis. They included:

- recognisable as an 'Arts Place' that is animated, connected/engaging and vibrant
- innovative collaboration and participation (facilities/activities) with creative solutions
- contemporary and forward looking (response/focus)
- recognises Aboriginal, industrial and social history and heritage and acknowledges community identity
- demonstrates intercultural understanding
- community and tourist destination (facilities/activities) and is economically viable
- enriches public space and is environmental sustainability
- safe and accessible and pedestrian scale

- integration with rest of Kingston, with other arts precincts and wider sector
- training and employment opportunities.

### **Identity: Kingston Arts Precinct on Wentworth (KAPow)**

While a suggested name was not part of this work, its importance became apparent during the consultations and discussions, especially to distinguish the Arts Precinct from Kingston Foreshore and the suburb of Kingston. In looking at successful precincts elsewhere, it seems that either the name of the building (Oxo Building/Abbotsford Convent), the street name (Danks St) or some other marker (Federation Square) is an important point of identity. Ideas suggested for the arts precinct included Kingston Arts Common, Kingston Arts Village and KAMA (Kingston Arts Management Area).

Another option that not only provides a sense of energy and humour but also clearly locates the precinct in its own terms is KAPow (Kingston Arts Precinct on Wentworth). This draws on its location (within Kingston, the Foreshore and on Wentworth Avenue) and alludes to its historic associations. This requires further consideration by artsACT.

### **SWOT analysis**

A SWOT (strengths, weaknesses, opportunities and threats) analysis was undertaken for the site and the organisations that are either currently located or which may relocate in the future. It was tested during the consultations and further refined. The results are summarised into three themes.

#### **Precinct characteristics**

Identified strengths of the site included high recognition of existing tenants, proximity to the national cultural institutions and good transport links.

A Conservation Management Plan for the various elements of the precinct in combination with the activity of artists/makers and creative industries was thought to be important for protecting and highlighting the area's industrial heritage. A perceived lack (to date) of development and planning information for the precinct has meant there is uncertainty about how the precinct will connect with adjacent and adjoining development. There is concern that future adjoining development may impede growth, access, permeability and provision of quality public space. Another concern was that the Old Bus Depot Markets' current focus on craft may not complement high-end arts and design.

There is, however, a sense that the precinct can develop into a 'must-see' destination: a platform for the arts and cultural sector, a showcase, and a commercial outlet for diverse cultural producers/practitioners.

#### **Future viability**

Many issues of financial sustainability were identified. They included strengths such as the potential of the precinct to stimulate support for the arts and cultural sector through creative industry partnerships and audience development strategies. However, the dependency of arts organisations on grants and subsidies and concerns about relocation costs, increased operating expenses and potential changes to arts and cultural policy priorities were clearly recognised. Weakening national and international economies and budget cuts by governments caused concern as did increased competition for funding and impacts to the Old Bus Depot Markets from expansion elsewhere in the ACT craft market sector.

The current absence of an independent successful model for precinct management in the ACT was a concern; however the possible control of the precinct through a lease to artsACT/LAPS

was thought to be an opportunity to develop some viability for the precinct. Other identified advantages of the arts precinct were the potential for a high profile historically significant precinct to attract funding from a wider range of sources and the scope for organisations to share resources and costs.

### **State of the arts sector**

While some key art organisations have constraints (eg. inadequate locations and facilities), the vitality of the ACT arts sector is evidenced by the high calibre of creative directorships, a well-defined national and international profile, well established community engagement and support and relatively high levels of cultural attendance and tourism.

In summary, it is evident that although participants are conscious of the potential constraints and risks involved in relocation, there is also a great sense of optimism for the proposal of a Kingston Arts Precinct. Representatives from arts and cultural organisations and creative industries have been keen to think about long term goals, a broad vision and how each organisation would fit into that vision, collocate and overlap with others to achieve shared goals. Appendix 11 has more detailed SWOT analysis.

### **Tenancy**

The Kingston Arts Precinct provides an outstanding opportunity to adaptively reuse heritage-listed buildings and spaces and, with some new facilities, to provide an integrated and active focal point for the visual arts and complementary arts and cultural activity in Canberra. The existing Glassworks and Old Bus Depot Markets, together with Megalo's proposed move, provided the core cultural activities and catalyst for this study.

The study team's initial consideration of tenants for the precinct came from the Brief requirement to consider key visual arts organisations nominated by artsACT and the retention of the Old Bus Depot Markets. Nominated visual arts organisations included the Canberra Glassworks, Megalo, Canberra Contemporary Art Space, Craft ACT (the Craft and Design Centre) and PhotoAccess. The Brief also required exploring options for complementary arts and cultural organisations and practitioners to be part of the arts precinct.

During consultations it was clear there is a high level of interest in the precinct by a range of other visual arts disciplines, in particular fashion and screen-based arts, arts advocacy organisations and an Aboriginal Arts Centre. This is supported.

Through consultations, information was gathered from relevant ACT Government agencies and representatives, identified visual arts organisations and other arts and cultural organisations relevant to the study. The consultation process aimed to inform and consult stakeholders and selected organisations. The views, issues and interests of stakeholders have positively contributed to the development of the precinct strategy.

Key factors of interest to the Government include that the Chief Minister had previously committed to Megalo being relocated to the Fitters' Workshop. It is recognised that there are issues to resolve in order for the Government to be confident that factors associated with the area being developed as a Visual Arts Precinct with complementary arts and cultural activity, including the Old Bus Depot Markets, have been properly considered. It is understood that there will need to be new purpose-built facilities, as well as the sensitive and adaptive reuse of heritage-listed buildings.

The study needed to clarify the boundaries of the precinct and ensure that heritage values will not be compromised. It needed to explore opportunities for increasing and diversifying the level of arts, cultural and community activity within the precinct, particularly the Former Transport Depot. There are expectations that collocation will improve opportunities for

interaction and cooperation between key visual arts organisations. There is also an expectation that collocation will help create a critical mass of arts and culture organisations that will lead to a stimulating, high energy, high quality arts and cultural experience for Canberra residents and visitors.

The consultations found a high level of interest in access to venues with character to present new work or traditional work in unusual and unique surroundings. Upgrade of the Former Transport Depot to meet Building Council of Australia standards, would provide a clear opportunity to support a greater diversity of uses, thus contributing to energising the precinct: opportunities identified included music club/s, some rehearsal activities, community theatre, functions and conferences, school exhibitions and performances, fashion shows and places for plastic and hybrid arts events. An ongoing curated program of activities is another possibility that has been suggested.

The literature review and case studies confirm that it is vital to the longevity and success of precincts to provide tenants and visitors with high quality and diverse experiences. The collocation of the key arts organisations with designers, screen-based arts and other complementary arts is seen as a promising base for the precinct's development.

The proposed tenancy mix arises from:

- analysing the current location and building issues of the key arts organisations
- identifying which organisations would most likely to be interested in relocating in the short to medium term
- considering the available facilities and land, and
- considering the capacity of the precinct to provide a mix of immediate and engaging experiences throughout the year alongside the more contemplative work of some visual arts practice.

Currently the Glassworks and the Old Bus Depot Markets are the key tenants in the precinct. The markets attract high patronage but operate only on Sundays so that the Glassworks becomes largely isolated and struggling to attract visitors at other times of the week.

The strengthening of the arts precinct by relocating key visual arts organisations to purpose-built and adaptively reused heritage buildings is anticipated to strengthen the opportunities for visibility, profile and sustainability of the Glassworks and the Old Bus Depot Markets as well as for the prospective tenants.

#### **Kingston Arts Precinct: a scenario for future use**

The Canberra Glassworks, Fitters' Workshop and Former Transport Depot establish a strong character and ambience for the development of the arts precinct. They do not, however, meet the potential demand for space nor are they sufficient to sustain a viable, thriving, energetic arts precinct.

There is, however, sufficient demand for space to create a viable, diverse and exciting arts complex. The current facilities, excluding the Glassworks, the Former Transport Depot and The Chapel, occupy a gross floor area of 1,440m<sup>2</sup>. The potential demand identified in this study accounts for 5,305m<sup>2</sup> GFA (a shortfall of 3,865m<sup>2</sup> GFA on current availability).

Following is a summary of potential organisations and their spatial requirements (in addition to the Glassworks and the Old Bus Depot Markets). It will require further testing through a feasibility study.



<b>Potential organisations<sup>1</sup></b>	<b>Spatial requirements GFA</b>
Canberra Contemporary Art Space	340m <sup>2</sup>
Craft ACT	560m <sup>2</sup>
Glassworks (additional area)	120m <sup>2</sup>
Megalo	1,100m <sup>2</sup>
Fashion incubator	300m <sup>2</sup>
ScreenACT	760m <sup>2</sup>
Arts Advocacy Organisation	100m <sup>2</sup>
Aboriginal Arts Centre	500m <sup>2</sup>
<b>Common areas</b> Exhibition/performance space, meeting rooms, precinct management office, studios (residential & non residential), toilets and service areas	1,525m
	<b>TOTAL: 5,305m</b>

The organisations are nominated for various reasons including, that they are:

- key visual arts organisations, particularly groups now in non-purpose built facilities that affect their profile, services and programs
- high profile and cutting edge arts and cultural organisations that would bring other skills and capabilities to the precinct, helping to ensure the precinct is a dynamic arts environment, where high calibre arts practice is supported by dynamic complementary organisations
- complementary organisations, retail and commercial activity to diversify the tenant mix to contribute to the dynamism and financial sustainability of the precinct
- emerging art/mixed media/ design practitioners who will bring a fresh perspectives, energy and a youthful presence.

Their spatial needs will take up the current areas of Fitters' Workshop, the South Offices and first floor of the Former Transport Depot, the continued use of Glassworks and The Chapel. Proposed is a new purpose-built space, adjacent to the Fitters' Workshop and Former Transport Depot. The conceptual building footprint and location for such accommodation is shown in figure 2.

This proposed new building is vital to the creation of the Kingston Arts Precinct and is in addition to the proposed new building for Megalo. The new building is required to house the identified arts and cultural organisations and activities and will be an essential, landmark space. It needs to be a unique venue for the visual and performing arts that addresses unmet needs and contributes to the diversity of creative activity within the precinct. It will need to be of a scale that provides for the exhibition of large-scale visual artworks, for film shoots and for acoustic performances. The design of this new building will be critical, as will its ongoing management. The consultations and research associated with the development of this strategy identified a range of imperatives.

This purpose-built space is seen as providing the opportunity for a dynamic, engaging curated program at Kingston Arts Precinct. It is seen as being a space for energetic, lively and participatory arts and cultural activities: central to creating the critical mass of artists, cultural organisations and creative businesses making, teaching, exhibiting, performing and selling their work. In simple terms, a honey-pot that attracts not only artists, cultural organisations and creative businesses but also the broader community – those supporters of art and culture who are essential to the future development of the Kingston Arts Precinct.

<sup>1</sup> PhotoAccess has recently refurbished its Manuka facilities. In the short term its interest would be in access to a shared high quality gallery space.

Tenants and other organisations will be able to use the venue. It will also provide opportunities for the inclusion of unforeseen events or activities such as for a short film creation, the creation of a commissioned public art work for Canberra or as a venue for hire. Such a venue should be available to be used more widely to build connections, partnerships and relationships between organisations and artists leading to further arts activity. By encouraging a broad range of arts and cultural activities, the venue could also attract a wider audience including non-traditional users. As a venue for hire, the building would also provide a valuable revenue stream for the precinct.

In terms of other key buildings, there is potential for various short term community/commercial activities, performance and ephemeral arts uses within the Former Transport Depot, year-round, on the basis that the activity must vacate the building on Saturday night to ensure the smooth operation of the Old Bus Depot Markets.

The Glassworks Café is expected to be the core cafe during the working week. It would require extension to adequately provide refreshment services within the precinct. This service will be complemented by the cafes and food outlets elsewhere at the Foreshore and by the refreshments available during the Old Bus Depot Markets.

There are a number of options for required parking, including a mix of surface, decked and/or underground parking. These options are annotated on the future development scenario drawing provided at figure 2. The final decision in relation to the location and provision of car parking will rely on further detailed master planning and the availability of capital works funding for infrastructure provision.

Protecting the heritage values of the site requires well defined and specific height controls for any new development within the arts precinct. The proposed height control for the precinct are detailed in Appendix 9 and reflect the existing heights of the Fitters' Workshop and nearby developments.

There needs to be a physical and functional integration of the arts precinct with the rest of Kingston Foreshore area to increase pedestrian and visual connections. Further details on the needs, spatial allocations and parking are in Appendix 10.

Through the case studies and literature review, it is evident that successful arts precinct have a mix of arts organisations and complementary retail/business activity. There is an opportunity that development in adjacent areas could attract and house related commercial ventures such as commercial galleries, book/music stores or art materials suppliers. In Australia, Federation Square has led the way in supporting temporary development interventions to bring to the fore the links between design, sustainability, cultural experience and dining. The Foreshore and Kingston Arts Precinct provide an excellent opportunity to support such initiatives.

## Scenario

The following scenario offers an indicative guide only to demonstrate the possibilities. Others possibilities will evolve with time and details will need refinement.

### **Fitters' Workshop**

Megalo will be in the Fitters' Workshop but with additional space, in order to meet Megalo's overall needs, in a proposed new building.

### **South Offices**

To be available for a fashion incubator, the provision of some of the supply of shared access to board rooms and some of the meeting rooms, for storage and administration for the Old Bus Depot Markets and for office space for the arts advocacy organisation.

### **Former Transport Depot First Floor West**

Glassworks (additional area).

### **Former Transport Depot First Floor East**

Arts Precinct Management Authority  
Non residential studios.

### **New buildings/development**

An exciting, energetic space available for showcase exhibitions, performance and other functions appropriate to the venue and the arts precinct. This could include high quality curated events. Those to be housed in this area are likely to include:

Canberra Contemporary Art Space  
Craft ACT (Craft and Design Centre)  
arts residency studios  
non-residential art studios  
ScreenACT, including cinemas  
Aboriginal Arts Centre  
Megalo (for needs not met in the Fitters' Workshop)  
common facilities (some meeting rooms, toilets, circulation)  
outdoor courtyard space for events, performance, informal/casual use, market overflow.

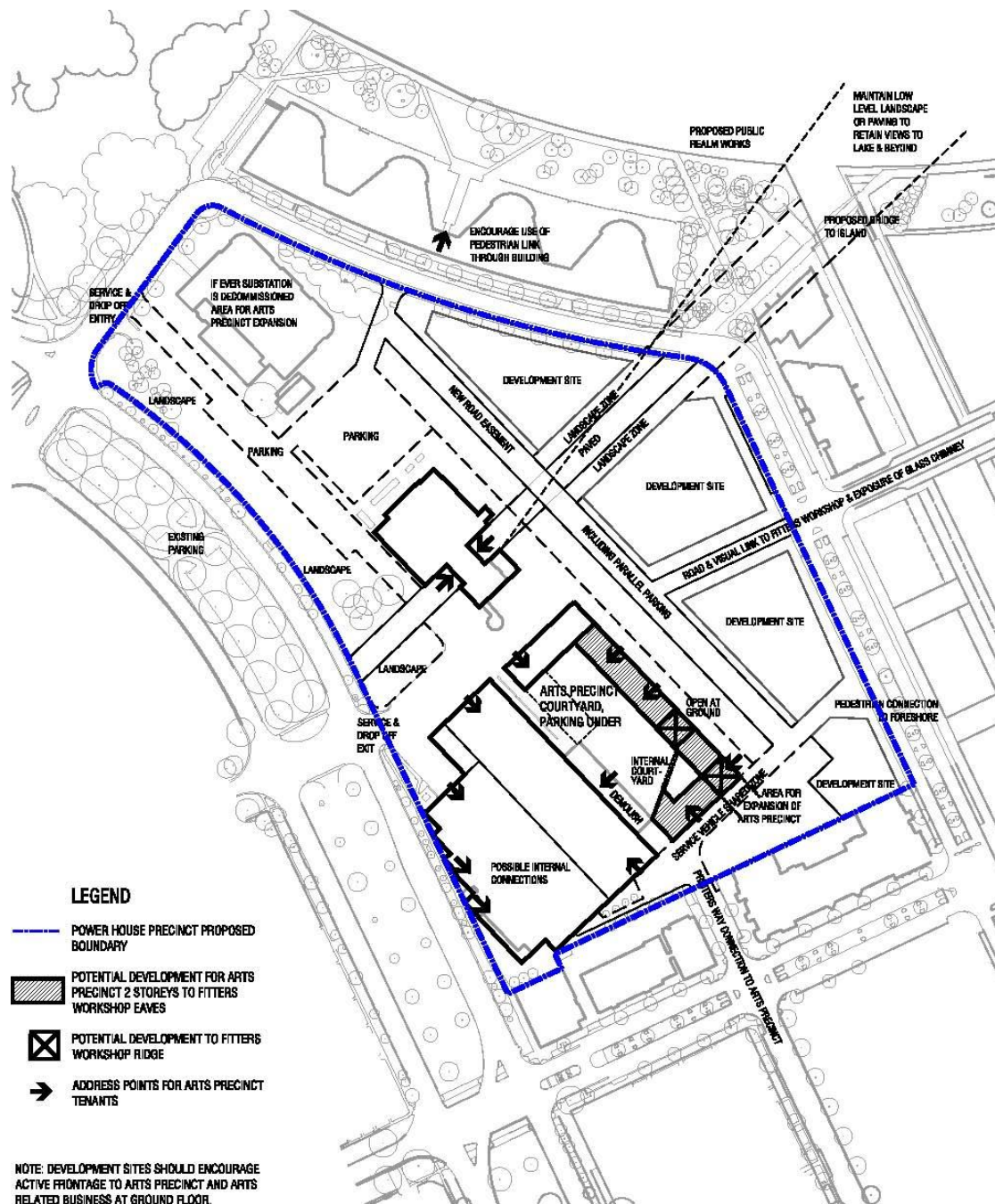
### **Café**

Expand capacity of existing café to serve precinct area.

### **Potential growth opportunities**

Unleased land between the Fitters' Workshop and the Former Transport Depot  
Telopea Park Substation – long term development potential  
Mixed use development sites within the Power House Precinct, to the north of "Railway Street".

Figure 2 illustrates the scenario.



It is proposed that the Power House Precinct be re-defined to be consistent with the existing cadastral boundary of Section 49 and that within that precinct there will be a defined sub-precinct, being the Kingston Arts Precinct.

The Kingston Arts Precinct area will include the heritage listed buildings and other heritage elements. It will be the primary location for new and existing arts facilities. In defining the arts precinct boundary there will be opportunities for refurbishment and extensions to the Former Transport Depot and Fitters' Workshop. The proposed arts precinct includes existing short stay car parking areas that are vital to the servicing and support for facilities within the arts precinct, also The Chapel (artists' accommodation) and the substation building.

The area beyond the arts precinct but within the Power House precinct is currently used primarily for surface car parking. This area is under the control of the Land Development Agency, being earmarked for future development, and uses consistent with the Principles and Policies of the Structure Plan and the provisions of a Commercial CZ5 Zone of the Territory Plan. It will be essential that future developments on such site facilitate connectivity and legibility between the foreshore and the Arts Precinct.

The proposed arts precinct will need to include appropriate commercial operations necessary to help ensure the long-term viability of the area and, at the same time, not compromising the heritage importance of the area. The proposed development controls for the Power House precinct determine:

- building areas for development due to visual and operational corridors
- heights for development and retention of distant views of the Power House
- a suggested range of preferred land use activities for the precinct
- a framework for landscape design.

Outdoor spaces must adequately and appropriately provide for the diversity of users of the site, and provide flexibility in the short and long term. The precinct is expected to accommodate—often simultaneously—major public realm and open spaces, dedicated and secure facilities for tenant / organisations, accommodation for artist/s in residence, exhibitions, public programs, residential occupants, and commercial and retail tenancies.

The site has a number of key defining characteristics such as views and vistas, mature plantings, heritage built form, and proximity to both Wentworth Avenue and Bowen Park. Preservation and enhancement of these attributes, many of which are heritage elements, will help ensure a precinct that is a memorable setting for the arts. The arts precinct should have should have a recognisable design language, providing spatial variety and inviting entry points, as well as preservation of views to heritage buildings, landmarks and environs.

Figure 3 illustrates the proposed boundaries for the arts and heritage precincts.



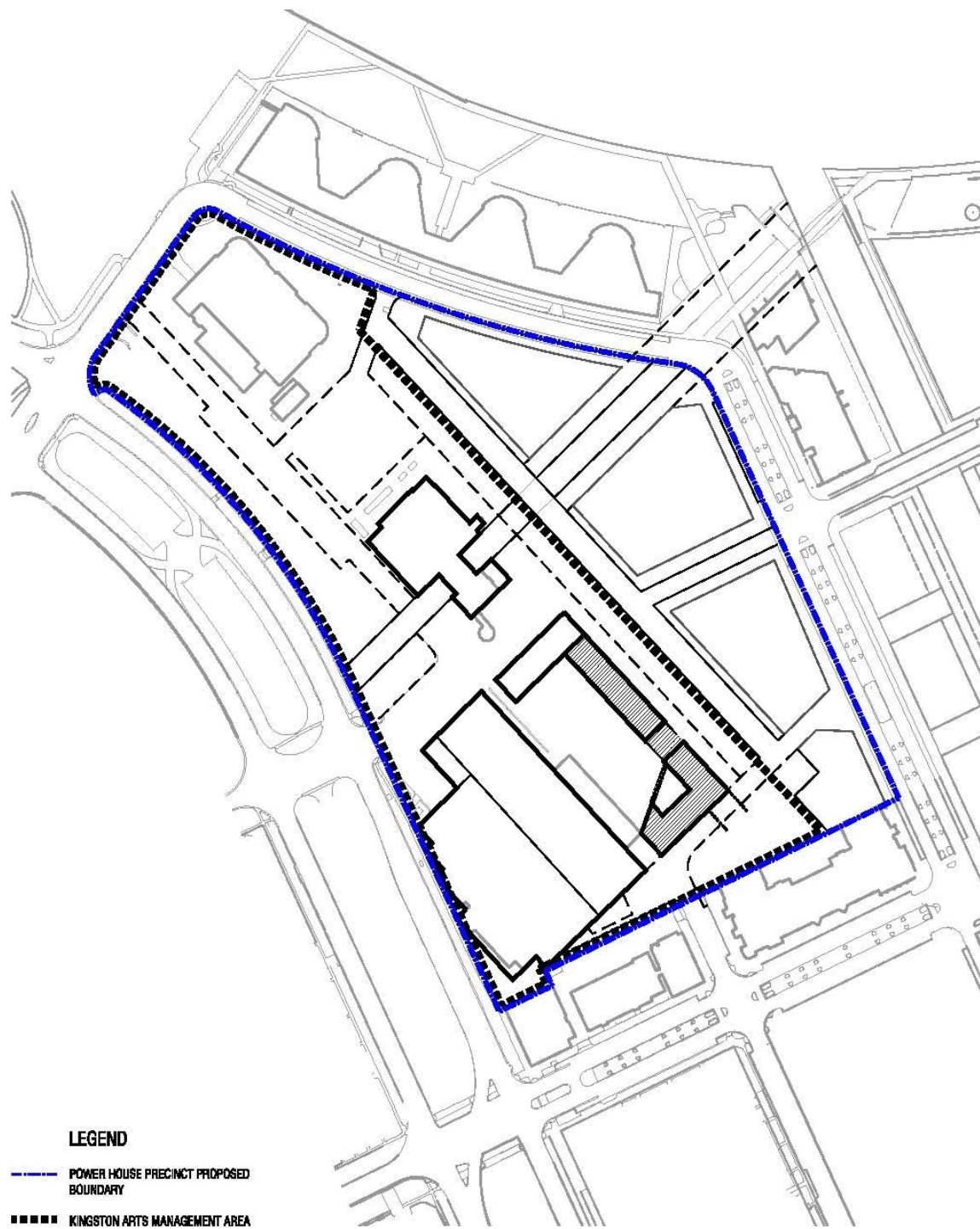


Figure 3: Proposed boundaries for Power House Historic Precinct and Kingston Arts Precinct.

### Statutory planning context

Kingston Foreshore is subject to planning policies and development controls in both the National Capital Plan and the Territory Plan. The National Capital Plan includes Special Requirements applicable to Kingston Foreshore, some of which specifically relate to the Commonwealth's interest in ensuring that the Lake Burley Griffin Foreshore in East Basin continues to be developed as a major landscape feature, helping to unify the National Capital's central precincts.

Special Requirements also prescribe the built form, colours and materials for all development at Kingston Foreshore. The overall height of buildings is limited to four storeys in most cases, although some taller buildings or focal elements are permitted where these do not



significantly impact on the landscape of the area or detract from the massing of the Kingston Power House building. Other Special Requirements relate to outdoor lighting, landscape design, parking and vehicular access from Wentworth Avenue.

The arts precinct study area is included in a Future Urban Area (FUA) of the Territory Plan. This overlay indicates that the land has yet to be subdivided for the purpose of determining land release packages, at which time, a Technical Amendment to the Territory Plan will confirm precise boundaries for inclusion in the Territory Plan Zone Map.

The planning intentions for Future Urban Areas are applied by Structure Plans included in the Territory Plan. The Structure Plan for Kingston Foreshore (March 2008) includes the overarching Principles and Policies applicable to the development of the Kingston Foreshore area. The Structure Plan identifies precincts, with specific planning principles that apply to each, to ensure the best possible balance of land uses across the site. The range of precincts recognises the contribution of the lakeshore, the harbour, heritage places, and the adjoining avenues and streets to the overall character of the Kingston Foreshore development.

The study area is generally included in Power House Precinct 'g'. See Appendix 1.

The Territory Plan applies land use policies by zones and development controls included in the relevant development control code. Most of the Kingston Foreshore area is included in a *Commercial CZ5 – Mixed Use Zone* of the Territory Plan, with the exception of the boat harbour, Norgrove Park and the foreshore parklands. These areas are zoned *PRZ1 – Urban Open Space*. Figure 4 is an extract from the Territory Plan zone map showing the location of the zones as described.

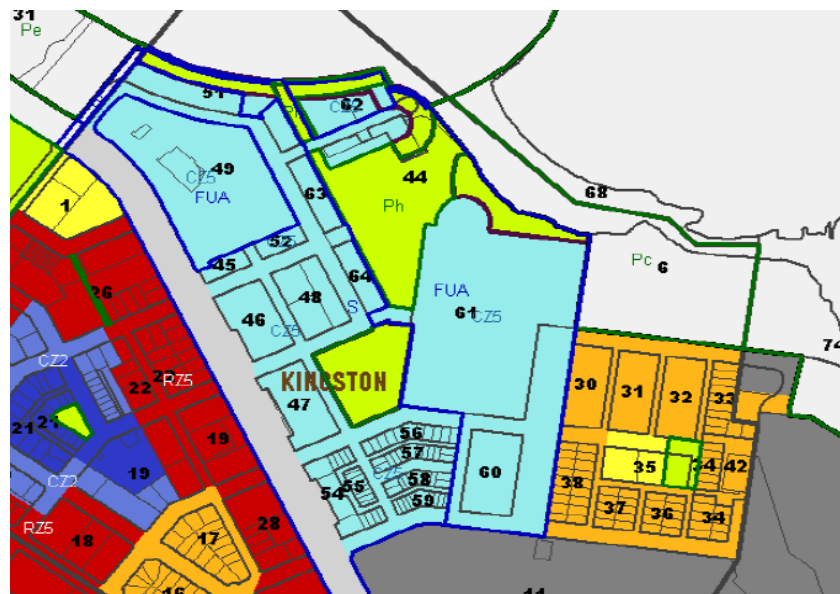


Figure 4 Territory Plan Zone Map

The range of permitted land uses within a Commercial CZ5 Zone include community use (includes cultural facility), hotel, motel, recreational facility, residential, restaurant and shop. Additional uses permitted at Kingston Foreshore include craft workshop and tourist facility. Within the Power House precinct, further additional land uses permitted are drink establishment, indoor entertainment facility and light industry.

There is no Precinct Code for Kingston Foreshore. However, the *CZ5 Mixed Use Zone Development Code* includes site specific controls applicable to Kingston Foreshore. These provisions include restrictions to certain land uses, rules and/or criteria for height of

buildings, built form and amenity. As required by legislation, these provisions are consistent with the provisions of the National Capital Plan.

The Kingston Foreshore Development Control Plan provides guidelines and development principles for land use, built form, private domain, public art, traffic and parking, services, ecologically sustainable development (ESD), landscape and public open space. The Development Control Plan includes a detailed explanation of the development intentions for each precinct.

Although the Development Control Plan does not have statutory effect, it is used by the Land Development Agency (LDA) to determine development conditions for land release sites, as a pre-requisite to design endorsement (by LDA) and subsequent development approval by the ACT Planning & Land Authority (ACTPLA). Further detailed explanation of the statutory planning provisions and the development controls applicable to Kingston Foreshore, are provided in the planning report at Appendix 1.

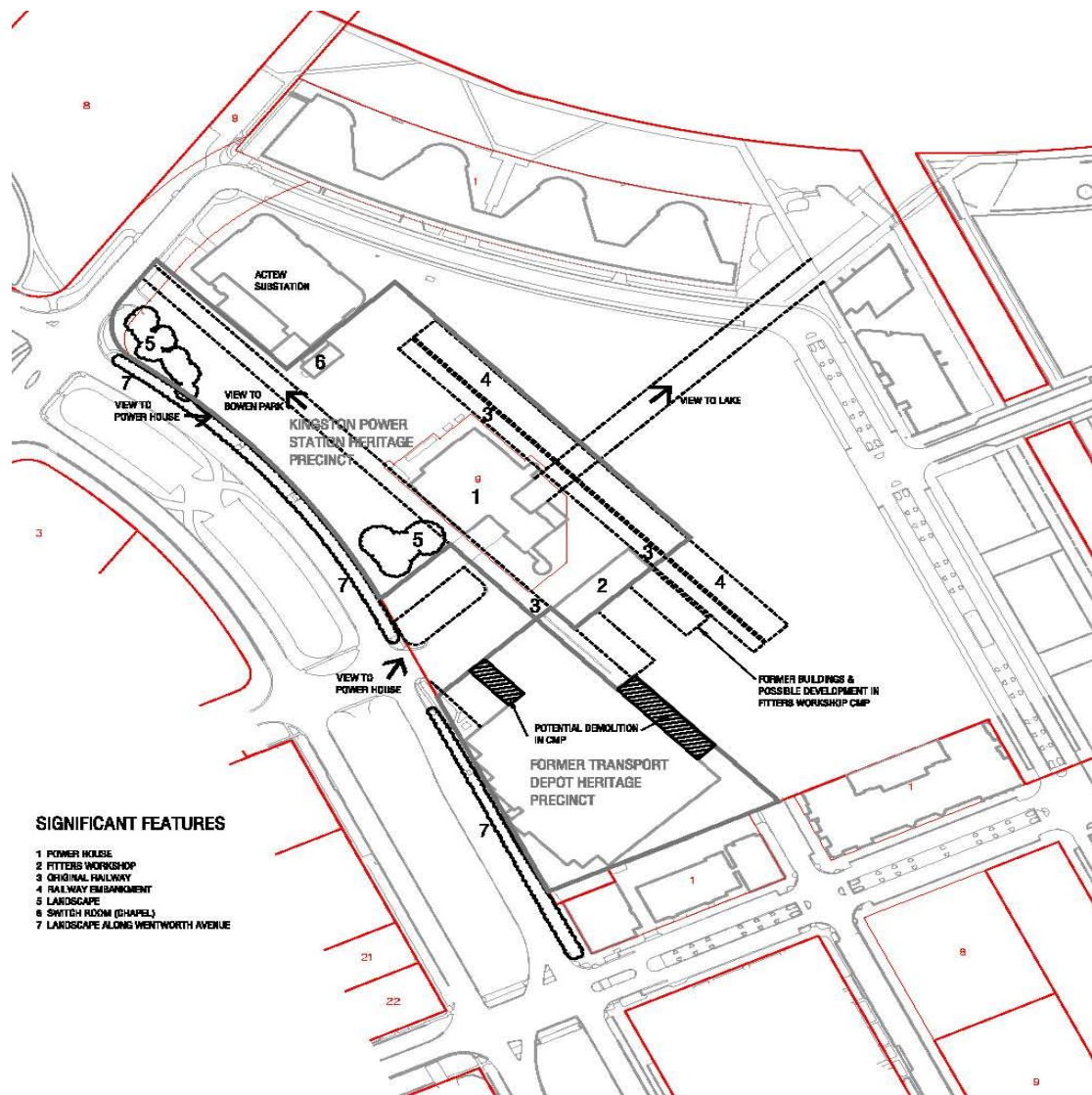
## Urban design

### Architecture and built form

The precinct has two separate heritage place listings in the ACT Heritage Register: the Kingston Power House Precinct and the Former Transport Depot.

1. The Kingston Power House Precinct includes the following significant features:
  - a) Power House building, together with significant internal fabric identified at Schedule 1 and Figure 48b
  - b) Fitters' Workshop (Bulk Supply Store)
  - c) Original alignment of the railway and existing railway track and embankment
  - d) Landscape elements: Monterey pine (*Pinus radiata*), White brittle gum (*Eucalyptus mannifera*)
  - e) Base of the second chimney stack
  - f) Fabric and operation of the siren and whistle
  - g) 1948 Switch Room.
2. The Former Transport Depot includes the following significant features:
  - a) Fully welded rigid steel portal frames
  - b) The presence of former Transport Depot buildings with open spaces defined by the portal frames
  - c) The orientation of the building in relation to the former railway siding and Wentworth Avenue.

The main features of the heritage listing are illustrated in Figure 5. Further details of each listing plus an outline of supporting heritage studies is provided in Appendix 2.



KINGSTON ARTS PRECINCT  
**HERITAGE CONTROLS**  
 18 February 2011

Figure 5: Heritage elements

### Heritage protection/Heritage Act

The Kingston Foreshore Development Control Plan includes development principles and guidelines applicable to the Power House Historic Precinct and its significant features. These Guidelines are detailed in the Planning Report provided at Appendix and further reinforced in the proposed planning, design and landscape principles recommended for application to the Kingston Arts Precinct.

### Former Transport Depot

The Former Transport Depot is a large space. It could be used more effectively during the week for a wide range of functions and activities. Such usage would not impair or constrain

its availability for the Old Bus Depot Markets. There needs to be some upgrading of the building (eg. to toilets, egress and fire protection) to satisfy Building Code of Australia requirements, alongside selective adaptation, to facilitate a more diverse range of temporary uses. The existing South Offices of the Former Transport Depot along Wentworth Avenue could be relatively easily upgraded to provide additional uses on site within a very short timeframe.

### **New buildings**

With need for an extra 3865m<sup>2</sup> GFA, purpose-built accommodation adjacent to the Fitters' Workshop and Former Transport Depot is proposed. The conceptual building footprint and location for such accommodation is shown in figure 2.

The site planning option provided in that same figure 2 proposes new developments within the Power House Historic Precinct. It is intended to illustrate the importance of ensuring that the arts precinct connects with the other areas of Kingston Foreshore and preserves essential views and connections required by the Heritage listing. The drawing also indicates opportunities for future growth, above and beyond the current known demand.

To protect the heritage values of the arts precinct, there needs to be well defined and specific height controls for any new development within it. The proposed height controls are detailed in Appendix 9 and reflect the existing heights of the Fitters' Workshop and nearby developments.

The Conservation Management Plan suggests a building similar to an earlier structure that has since been removed. Currently there is a proposal to relocate Megalo into a building of a similar footprint on the site of the earlier building. The scenario at figure 2 proposes new buildings with street addresses to Printers Way and a new street within the precinct. It also proposes that some of the new facilities required could be built on levels above the proposed new building for Megalo. The indicative layout creates a central courtyard capable of supporting a wide and diverse usage. It is vital to the arts precinct for the new courtyard to be a functional presentation, market, meeting and gathering space. With the intention for Megalo to be housed in the Fitters' Workshop (with its extra needs met in a new building), it is vital that a new building for Megalo is located on the lakeside as suggested in the scenario. This will ensure the best opportunities for synergies between arts organisations proposed to be located within the arts precinct facility, as well as ensuring that there is good legibility and accessibility between buildings and open space through the design and development stages.

### **Landscape design**

The Kingston Arts Precinct is an opportunity for an exemplary urban landscape setting. Safe and obvious connectivity and circulation for pedestrians, cyclists and public transport users to the adjacent areas of Kingston Foreshore and the surrounding areas of the lake and its parklands, Kingston and the wider Canberra setting will be essential for achieving an equitable, accessible and interactive precinct. A key feature will be 'gateway' or point of arrival on Wentworth Avenue.

Sensitive management will be required to respect and incorporate heritage vegetation, railway elements, buildings and vistas, all of which will help reinforce the precinct as historically rich and vibrant site for contemporary arts practice. There is potential for innovatively integrating the site's functional history with industrious arts activity.

Some significant early Canberra windbreak and avenue plantings, surrounding parklands, remnants of an industrial past, and more recent amenity and streetscape tree plantings, provide the basis for a framework of open space plantings which will provide diversity, amenity, comfort, character and interest to the precinct.

Key initiatives that will express the broad vision for the precinct will include:

- focal civic spaces
- formal and informal spaces for community and organisation interaction, and
- the renewed interface with Wentworth Avenue, including the 'gateway'.

The outdoor spaces will need to be generous in size and capacity to create vibrancy and activity. They will be key for drawing the public, residents and arts organisations together for both organised and informal gatherings, large and small.

The existing 'plaza' common to the Power House, Former Transport Depot and Fitters' Workshop buildings is considered the appropriate starting point for such a series of spaces. It resonates the site's history, provides a memorable urban spatial character unique to Canberra, and can – with some adaptation – be accessible for activity and interaction.

An additional focal 'civic' space will be required to meet demand. It should create an atmosphere that borrows from the existing buildings but also connects with the built form of the proposed new building. It should have a microclimate, being sheltered by major buildings and should be regarded as a major goal in the evolution of the precinct. This space might be used for extension of the Old Bus Depot Markets, exhibitions, community events, outdoor cafes and public visitation which will be central tenets of the viability and mood of the arts precinct.

These key civic spaces will be the public 'core' of the precinct. However, the generation of a productive, exciting and interactive culture amongst occupants and visitors also requires a hierarchy of spaces. Such an approach best supports an array of other activities on site. For example, public programs, one-on-one meetings between colleagues, unexpected connections between visitors and practising artists, meditative spaces for artistic processes, rituals of visitors revisiting the site in a personalised way, and so on. These at times divergent encounters and expressions of the site require this hierarchy of outdoor spaces, with varying scales, characters and opportunities for engagement. The actual shape of these spaces will depend in part on the common and specific needs of users of the arts precinct.

The Wentworth Avenue frontage is a primary focal point for celebrating the values of the site (intrinsic, social and artistic) and raising consciousness of the numerous organisations present in the arts precinct. The goal here is to build interest in visiting the site, to renew the public fascination with the site's history and heritage elements, and offer a logical and high-profile point of pedestrian approach. This will require an integrated approach to planning and design, bringing together heritage controls over vegetation and views, setting and achieving parameters for accessibility and circulation, introducing the correct level and 'mood' of branding and imagery for the precinct, determining municipal management objectives for Wentworth Avenue, and – perhaps most importantly – capturing the 'attitude' and promoting the opportunities to be found within the site. The result should be a sensitive but revived frontage, and within it a point of address which declares the arts precinct 'open for business'.

These propositions, along with a wider suite of landscape responses and opportunities (discussed in Appendix 4b) are shown in figure 6.



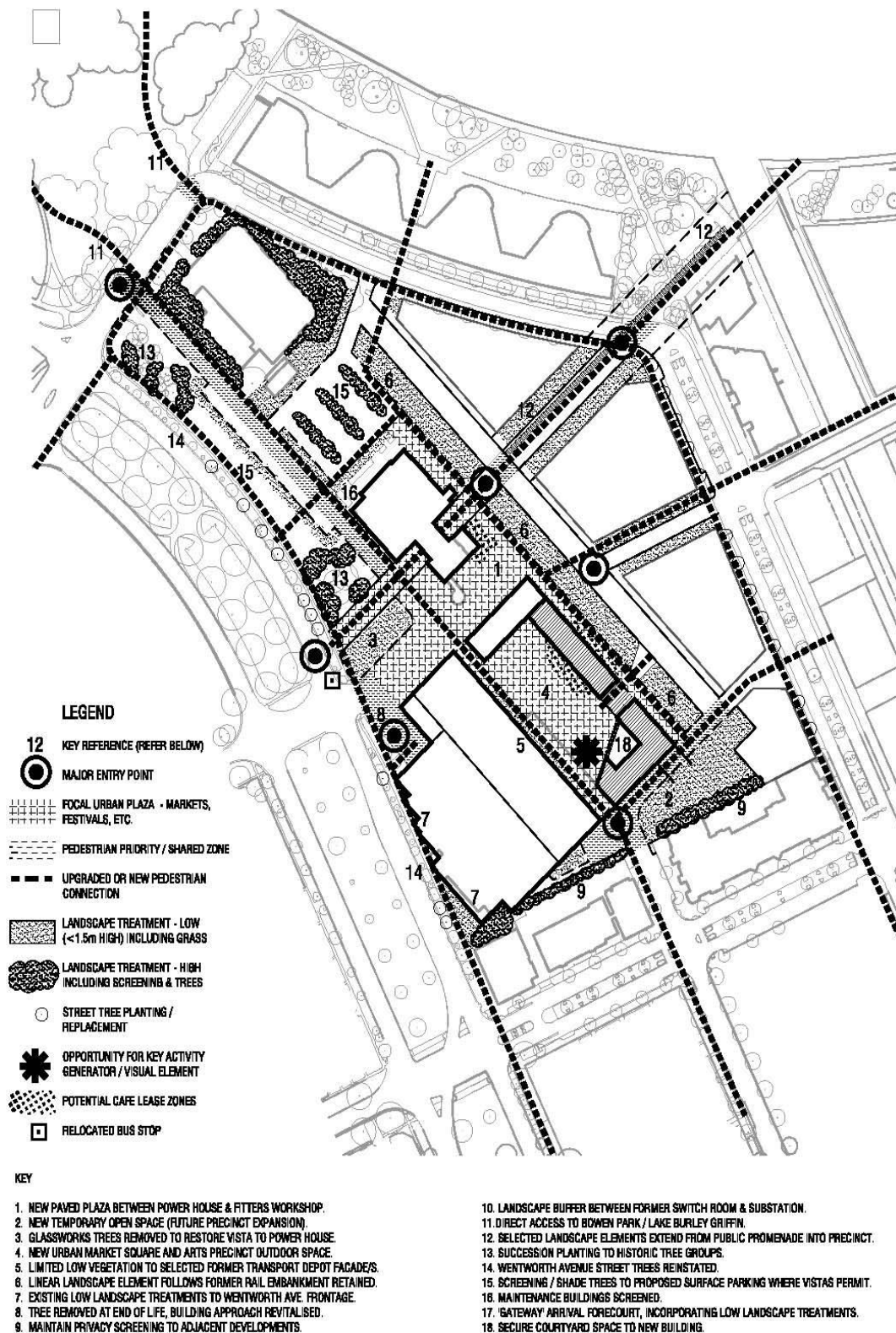


Figure 6: Landscape development opportunities

Key planning policies, development and heritage controls and guidelines that apply to the site to ensure the protection and management of landscape elements include:

- **National Capital Plan:** Provides planning principles and Special Requirements aimed at ensuring developments within the Kingston Foreshore contribute to a consistent, unifying and legible landscape character for Lake Burley Griffin foreshores as part of the National Capital's Central National Area. **Kingston**



**Foreshore Structure Plan):** Provides five General Principles applicable to landscape provision and design at Kingston Foreshore. These are:

- (a) provide an extension of the East Basin landscape character
  - (b) provide a transition between the exotic deciduous and evergreen street trees of Kingston; Telopea and Bowen Parks and the natural systems of Jerrabomberra Creek and Jerrabomberra Wetlands
  - (c) provide environmental protection and solar access consistent with ESD principles
  - (d) Utilise landscape to maximise stormwater infiltration and minimise irrigation needs
  - (e) Landscape character is to reflect the planning objectives for each precinct.
- **CZ5 Mixed Use Zone Development Code (ACTPLA):** Provides general criteria for landscape design applicable to all land included in a Commercial CZ5 Zone, as well as specific criteria applicable to lighting at Kingston to ensure the overall impact of lighting does not compete with the lighting of the National Triangle.
  - **ACT Heritage Register:** Identifies landscape (amongst other) features intrinsic to the heritage significance of the place and outlines specific requirements for the conservation of the heritage significance of the place.
  - **Kingston Foreshore Development Control Plan: Provides landscape design guidelines** applicable to both the public and private domains of Kingston Foreshore.
  - **ACT Department of Territory and Municipal Services Design Standards:** Design and specifications for off site works in the public domain relevant to assets (footpaths, open space, roads and the like) which will later become the property of the ACT Department of Territory and Municipal Services.

Development proposals must demonstrate compliance with controls administered by various government agencies. These are described in Appendix 4A.

Appendix 4B has further detail of landscape considerations.

## Parking

The resolution of future parking provision is critical to the precinct. Since the determination of the *Development Control Plan for Kingston Foreshore – Part 01 Development Plan* (2002), there has been a well documented policy with respect to the provision of both public and private car parking throughout the redevelopment area. The location and built form of the Foreshore is intended to support an increased focus on public transport use, cycling and walking, and an attendant reduction in private vehicle use.

The streets of the Foreshore have been designed to provide for kerbside parallel parking in a traditional pattern evident in Central Canberra. Wider streets have been designed to allow parking in a central median. Public parking provision has intentionally comprised a mix of on-street parking and public car parks.

The opportunity for shared use of parking for commercial uses and visitors is inherent in the purposeful parking strategy that requires only twenty per cent of the parking provision required for commercial uses, on site, with the balance accommodated in public parking facilities funded by developer contributions. Additionally, all visitor parking for residential developments is located on-street to encourage shared use.

To date, all public car parks have been provided as open, surface-level car parks. The most recent of these is the a car parking area in the northern part of the Power House Precinct –

provided to replace Wentworth Avenue median parking and to support nearby facilities, such as the Glassworks, as well as the new Foreshore Promenade and “Island” developments. This car parking area has been observed to be close to capacity at times when the Old Bus Depot Markets is in operation.

The Public Car Parking Plan for the Foreshore and subsequent versions of the Master Plan drawings show two sites for parking structures or surface parking: the first is within the Power House Precinct (current location) and the second is adjacent to the Common at the southern end of the site. However, the Land Development Agency’s current intentions or timing for conversion of surface to structured car parks is not known at this time.

The Power House Precinct and its proposed sub-precinct, the Kingston Arts Precinct, will rely on the provision of adequate short term parking for a range of visitors and event/activity participants. The patronage of public transport and the inclusion of convenient and legible access to other movement systems in and around the Foreshore, should continue to be a contributing factor to the overall reduction in the total number of car parking spaces required to support the precinct. However, in the short term, adequate and convenient provision of car parking within the Power House Precinct will be a significant contributor to the viability of start-up businesses, and to the popularity of the precinct as a venue for a wide range of arts and other cultural activities.

There are a number of suggested options for the provision of car parking within the Power House Precinct, both short and long term. In the short term, the existing surface car park within the precinct appears to have capacity during weekdays to support the intended new land uses and activities. At weekends, it is likely that patrons currently attending either the Old Bus Depot Markets or the Glassworks will make linked or multi-purpose trips, and also visit other activities and businesses on offer within the precinct.

However, the reliance of new developments emerging on Kingston Island and along the Foreshore Promenade on current public parking capacity is likely to place increasing pressure on this surface car park. In the future, this demand may be sufficient to warrant the provision of either a multi-level car park structure or basement level parking under new buildings, or both.

There is scope to develop parking with minimal impact on the heritage values of existing buildings by some excavation and a partial basement. At the same time, new buildings will be required to provide all parking generated by the development, in accordance with the current parking policy. As noted above, for commercial uses, this on-site provision will continue to rely on the availability of convenient public car parks.

The existing future development sites in the northern and north eastern parts of the Precinct, currently used as a surface car park, provide opportunities for the provision of multi-level or basement car parks, to be available for public use, and integrated with the wide range of mixed land uses permitted within a CZ5 zone. Multi-level car parking structures provide the added advantage of facilitating ground floor “active” uses, with such uses located to address either new “Railway Street” or public walkways connecting the waterfront areas with the Power House Precinct.

Notable examples of mixed use developments elsewhere in Australia show the successful integration of upper level floors for parking, with ground floor retail uses, and the uppermost floors (say levels 3 and 4) for residential or commercial uses. The viability of this approach would need to be further considered in the light of the maximum building height applicable to the Foreshore area.

The existing heritage railway embankment provides another opportunity for the provision of parking at a lower ground level, in a staged development, with later stages building over this parking area. This may be a cost-saving interim solution to the need to provide basement level parking for future buildings.

The potential de-commissioning of the Kingston Sub Station, in the long term, may see the release of another site option for the development of a multi-level car parking structure within the precinct. For a single purpose building, this site, to the west, would be visually appropriate in that it is sufficiently separate from the Power House and other heritage buildings as to not compromise either their setting or heritage values.

### **Kingston Arts Precinct management options**

The management of the Kingston Arts Precinct was a consistently raised during the consultations, and during the research phase of this brief.

In 2000, the land for Kingston Foreshore was transferred to the (then) Kingston Foreshore Development Authority together with cash, being the ACT Government's initial investment in the project. The Land Development Agency (LDA) is now the developer of Kingston Foreshore. It is a Public Trading Enterprise and, like a private developer, is required to operate from its earnings and borrowings. It must fund all infrastructure such as roads, footpaths and open space and return to Government at least 18 per cent on its investment in net present value terms.

At the time of writing this report, the ACT Government had published the findings and recommendations of the Hawke Report, a review of the capacity and efficiency of the ACT Government. If the Government adopts any or all of the recommendations, the role and functions of the Land Development Agency may be integrated with those of a proposed Department of Economic Development. That department would administer the estate lands of Kingston Foreshore, on behalf of the ACT Government (the Executive).

### **Implications for future land tenure of the Kingston Arts Precinct on Wentworth**

The existing buildings within the precinct are ACT Government assets (similar to the land) under the custodianship of the Land Development Agency. The current administrative arrangements for the use of these buildings have been investigated in order to provide appropriate recommendations to artsACT for managing the occupation and use of buildings/spaces by future cultural and business enterprises.

The Old Bus Depot Markets and the Antique Centre currently operate under licences issued by the ACT Government. These licences are three-way agreements between ACTPLA (Leasing Section), LDA as the custodian, and the licensee. The Old Bus Depot Markets licence is for three years, with an option to renew. A licence is considered to be an appropriate instrument where the occupation is for a part of the building or for other than on a full time basis.

The LDA is presently facilitating an Executive Lease to artsACT for the Power House (Glassworks) and The Chapel (artists' accommodation). An Executive Lease is used when the parties to the lease are departments or agencies of the ACT Government. It enables sub-leases between the lessee and others.

artsACT may wish to consider becoming the custodian (the Executive Lessee) of the Kingston Arts Precinct. This would give control over future sub-leases or licences, and the conditions attached to them. However, there is the issue of ongoing provision and maintenance of infrastructure in the arts precinct. This is unlikely to be a responsibility sought by artsACT.

The benefits of artsACT being the custodian include that a proportion of the earnings from sub-leases and licences could go towards such infrastructure and its maintenance. At present, facilities like the Old Bus Depot Markets rely on public car parking and benefit from open spaces and the Foreshore environment. Maintenance of the fabric and structure of the Former Transport Depot building remains with the LDA. It is unlikely that the Old Bus Depot Markets or similar enterprises or occupants would accept the full proportional cost of either infrastructure provision or maintenance. As the Executive Lessee, artsACT would need to seek ACT Government funding for building extensions, maintenance or other works.

There would also need to be an undertaking that future development sites within the precinct, such as the car park to the west of the Power House, would remain part of the LDA's estate, possibly by exclusion from the Executive Lease to artsACT. Alternatively, given the heritage constraints on the development of this site for a building of more than a single storey, the LDA may confirm the retention of this site as a surface car park in perpetuity. This would help address parking needs for the arts precinct.

The existing ActewAGL zone substation, included within the proposed boundary of the arts precinct, is part of the 132Kv/11Kv network that distributes power to South Canberra. ActewAGL has been reviewing this network and its preferred option is for the 132 KV transmission lines to be underground. It is recommended that the zone substation site should be included within the arts precinct as a long term development opportunity. However the footprint of the substation building should be excised from any Executive Lease to artsACT.

The Chapel building, close to the substation, is managed by Canberra Glassworks and is being used for artists' accommodation. This building and its surrounds should be included in the area to be leased to artsACT.

#### **Implications for future management of the Kingston Arts Precinct**

The day-to-day management of the arts precinct, including support for tenants and the administration of tenancies and services such as cleaning, maintenance, bookings, promotions, organisation of events and the like, could be undertaken by a Facilities Manager, supported by administrative staff.

So that the arts precinct objectives might be achieved, it would be appropriate for artsACT to appoint a Board of Management. Membership should be drawn from key cultural and arts organisations within Canberra and the region, plus a representative of artsACT. The Facilities Manager would be appointed by and report to this Board.

### **3. Research findings and consultation**

In developing the strategy, the project team undertook comprehensive research and analysis. Following is a brief summary. More detailed information is in the appendixes.

#### **Arts policy context**

##### **Arts Canberra**

*Arts Canberra*, the ACT Government's Action Statement for the Arts, provides an overarching arts development framework for supporting local arts activity. The Action Statement principles most relevant to the Kingston Arts Precinct include:

- practising artists and arts organisations make a vital contribution to our community
- government, business and community investment in the arts generates significant social cultural and economic benefits
- high quality arts facilities and resources are essential to a sound public infrastructure
- art in public places engages and inspires our community and enhances our physical environment.

A number of *Arts Canberra's* stated priority areas apply to Kingston including public art. They include a strategy to encourage private sector investment in public art in major development projects.

##### **ACT Arts Facilities Strategy**

The *Arts Facility Strategy* provides a guide for the planning, development and management of the ACT Government's arts facilities. It proposes the collocation of particular activities and integration of arts precincts into Canberra's urban development such as Kingston as a way to benefit arts organisations and create more vibrant public spaces.

It proposes Kingston Foreshore as an arts precinct for visual arts production. See Appendix 6 for detail.

#### **Arts attendance and demographics**

Canberrans are recognised for their high level of attendance at arts and cultural events and activities. *The Culture Report 2010 Australian Capital Territory*<sup>2</sup> provides an overview of cultural sector data relevant to the ACT, predominantly sourced from recent ABS surveys. In particular, In the most recent survey conducted in 2005-06, 90 per cent of people in the ACT aged 15 years or older attended at least one cultural venue or event compared with the national average of 85 per cent. According to 2003-04 data, ACT households also spend considerably more than other Australians on visual arts and crafts.

The importance of cultural tourism for the ACT is emphasised in *Cultural Tourism in Regions in Australia*<sup>3</sup>, a report commissioned by the Cultural Ministers' Council Statistics Working group. Despite overall numbers being relatively low, cultural day visitors represent the most important form of cultural tourism for the ACT. Visiting art galleries or museums and heritage buildings were the two most popular activities for international and domestic visitors alike.

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<sup>2</sup> artsACT (2010) *Culture Report 2010 Australian Capital Territory*  
(<http://www.arts.act.gov.au/pages/images/ACT%20Culture%20Report%202010.pdf> )

<sup>3</sup> Tourism Australia. *Cultural Tourism in Regions in Australia*. 2005  
([http://www.culturaldata.gov.au/data/assets/pdf\\_file/0009/79731/Cultural\\_tourism\\_in\\_regions\\_of\\_Australia.pdf](http://www.culturaldata.gov.au/data/assets/pdf_file/0009/79731/Cultural_tourism_in_regions_of_Australia.pdf) )

The demographic characteristics of Kingston differ from the rest of Inner South Canberra and, in many ways, to the ACT as a whole. The population of 2450<sup>4</sup> has an evolving community identity which can be summarised as ranging from an older, stable population to a predominantly younger, mobile population. The median age is 30 and 63 per cent of the population is in the 25 to 54 years age group, significantly above the national average of 42 per cent.

Users of, and visitors to, the Kingston area are numerous and although they are primarily professionals in their mid-20 to 50s, others are retired.<sup>5</sup> Kingston's dwelling structure is different to other ACT suburbs with more than twice the average number of units, apartments and rental accommodation.

A higher than average income per household in Kingston is attributed to the young professional, double income couples, and low occupancy rates within the suburb.<sup>3</sup>

See Appendix 5 for further detail.

## Cultural planning research

### Literature review

Historically, artists and cultural producers have been attracted to certain areas within cities, notably places with lower land price and rents. While this still occurs organically, city and regional governments have become increasingly interested in creating cultural or creative quarters. An aggregation of arts, cultural, design and other sectors has become a central part of regeneration projects implemented to generate new economic and employment growth.

The creative industries/creative city agenda and use of public sector intervention has been contentious. While many argue that the such policy is flawed or over-stated, others suggest that cultural or social development outcomes are possible. There are some suggestions that creative quarters with multiple stakeholders that are integrated with city plans tend to be more robust and viable. Strategies that promote creative industries that already contribute to a city's economic and employment profile are also thought to be less likely to fail.

The extended literature review (Appendix 6) presents key ideas and debates relevant to the Kingston Arts Precinct from a wide range of disciplines. It notes that despite considerable interest by policy makers and professionals involved in the fostering of arts and cultural activity, in designating cultural districts and expanding cultural capacity, there appears to be limited knowledge about what actually works.

Public intervention is generally driven by at least three sets of goals (although these are not always acknowledged):

- economic impacts
- regenerative impacts on the surrounding area, and
- cultural impacts.

Although by no means offering a template for success, it appears that cultural and other complementary activities that build on local strengths and are enhanced through good urban design principles are critical. Sense of place and meeting the needs of those who live, work or visit the place also appears to be important as do connections and integration with local communities, the broader arts and cultural sector and the wider urban economy.

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<sup>4</sup>ABS, *Basic Community Profile. 2001.0*, Commonwealth of Australia, 2002.

<sup>5</sup>2006 Census QuickStats : Kingston (State Suburb)



There seems to be a well-founded call for policy responses to consider a more holistic approach to cultural quarters (and the creative industries more broadly) that takes into account distinctiveness and integration within the city and wider region in terms of accessibility, connectivity and arts and cultural development.

The notion of a good 'fit' where activity and the built form reinforce each other also appears throughout the literature, particularly in relation to urban design principles such as character, quality of the public realm, continuity, ease of movement, adaptability, diversity and legibility. A strong sense of place is considered by some as most important measure of a good place, together with whether it meets people's needs, taking into account residents, workers, business owners and visitors. Sense of place can be defined as a quality that integrates social, historical and physical factors and is enhanced through increased social interaction of lived experience.

### **What is working in other places: case study review**

A detailed case study review identified Australian and international arts precincts. It examined approaches to development, venue and heritage issues, management, activity enhancement, and sustainability relevant to the Kingston Arts Precinct. More than 20 potential cases were researched and the following were selected for more detailed review:

Abbotsford Convent, Melbourne  
JamFactory Craft and Design Centre, Adelaide  
Midlands Atelier, Perth  
2 Danks Street, Sydney  
Brisbane Power House, Brisbane  
Judith Wright Centre of Contemporary Arts, Brisbane  
Federation Square, Melbourne  
Oxo Tower Wharf, London  
Granville Island, Vancouver.

The case study precincts share a commitment to arts development but they have used various approaches and strategies to achieve this ambition, with mixed success. No single case study can realistically offer a definitive template for the development of the Kingston Arts Precinct. However, valuable insights can be drawn from each example and by considering their collective experiences. Following is a summary of the findings considered to be particularly relevant to the Kingston Arts Precinct:

#### Vision:

- a clear, robust vision with stakeholder support that identifies perceived strengths is essential.

#### Ownership/management:

- land ownership offers greater control but is relatively uncommon
- effective management devolved from government with support of independent skills-based board is more common
- fit-out and maintenance costs for heritage buildings often exceed those for purpose-built facilities.

#### Tenant mix/venues:

- a well-considered vision can help determine best tenant mix and how venues are used
- complementary activities are important – arts, culture, education, and range of quality food and beverage

- adequate exhibition and/or performance space for hire to meet needs of tenants and other users
- sufficient residential only or live/work artist studios for lease or allocated for specific purposes.

#### Animation/programming:

- it is important to have dedicated resources beyond those of individual arts organisations to enhance animation
- exhibition and/or performance spaces for hire will generate activity if there is sufficient demand
- partnerships with complementary markets, festivals and other organisations contribute to diversity
- free activities improve accessibility and amenity, and make precincts more attractive to visitors
- in some instances shared spaces can contribute to collaborations between tenants.

The findings also indicate that financing strategies are pivotal in implementing the vision by guiding the precinct development and contributing to sustainability. Effective promotion is critical and the quality of the public realm also appears to contribute the success of the precinct, especially where it is located close to parkland or on the waterfront. These are significant lessons that need to be applied to the planning and decision making for the Kingston Arts Precinct. The Case Study Report is at Appendix 7.

## Consultation and engagement

### Arts community

Consultation with the arts sector comprised interviews and a workshop. The Glassworks, Megalo, representatives of film and video, music, fashion and Indigenous arts sectors all responded with immediate enthusiasm while for others, there was initially a mixed and muted response to the study and its intentions. Various factors were believed to have influenced the cautious response, including the lag between the adoption of the *Arts Facility Strategy* and initiation of the proposal, the recent Loxton Report<sup>6</sup> and concern as to whether arts organisations are expected to merge and lose their identity, and the global financial crisis and its impact on discretionary spending in areas such as arts and culture. There were also more practical considerations, such as the ability to finance programs within existing budgets, recent expenditure and redevelopment of some of visual arts facilities across Canberra, competition for funding, confusion over which government agency is responsible for development/management of the arts precinct and if there is enduring commitment to its development.

After the initial discussions, there was more optimism about the anticipated benefits that the arts precinct could bring. Most of the key arts organisations were willing to consider the opportunity of relocation. They discussed what would be core organisation-specific facility requirements and what could be common or shared by precinct tenants and others.

Most organisation representatives, while being supportive, believe that for the precinct to be successful various issues need to be resolved, such as the need for clear arrival and address points and a diverse range of activities, and issues about image, access and operating in buildings with outdated civil and technology infrastructure (these can incur excessive cost burdens and present space and occupational health and safety issues).

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<sup>6</sup> Report, Review of the Arts in Canberra, Peter Loxton & Associates Pty Ltd, June 2010

There is concern that a cultural precinct of visual arts organisations with a focus on making and learning with some exhibition would not sufficiently activate (animate) the precinct. It was seen as vital that complementary arts and cultural activity be included.

There were mixed views about locating Megalo in the Fitters' Workshop. The building's central location in the precinct, also its open and flexible space mean it is seen as being well-suited to being a multi-dimensional facility for all future tenants and other arts and performative practice. There were suggestions the building should be used for showcase exhibitions for future tenants, for artistic events such as cross-art form and installation, small to medium scale acoustic activity and for entities such as the embassies, when they require quality venues for special cultural events and exhibitions.

There was also concern that the opportunity to think about the precinct as a whole was prevented if there was no option to reconsider the Fitters' Workshop and its potential role for the precinct. It was noted that there are very few locations where art forms can come together and that there are very few spaces which will accommodate large-scale art works that are as atmospheric in Canberra.

It is important to note that there is strong support for Megalo to be in the Kingston Arts Precinct but it was perceived as an opportunity lost if Megalo is in the Fitters' Workshop: that "destroys the open and beautiful features of one of the older buildings in Canberra".

It was recognised that if Megalo is to be in the Fitters' Workshop, as already proposed, then the design and siting, scale and management of the new building is highly important. It needs to contribute significantly to achieving vitality, energy and opportunity in the Kingston Arts Precinct.

There is collective support for the Old Bus Depot Markets to remain on site and recognition of the role they play as an attractor to the precinct. There was common desire to see increased activity and functionality in the Former Transport Depot that houses the markets, so long as it does not compromise the markets and its operations.

#### **ACT Cultural Council**

The ACT Cultural Council agreed that it is important to identify the opportunities for shared facilities for organisations collocating into the area. This was seen as useful for creating synergies both functionally and for creative outcomes, creating a sense of energy and dynamism as well as providing a range of diverse experiences for audiences, Canberra residents and visitors. The need for a central location to showcase the precinct as a whole and as a showroom to market and sell work produced on site was noted. It was also noted that the history of arts facilities and activities being commonly located in excess government property with poor siting, locational and other disadvantages may have limited the way arts organisations think about facility needs here in the ACT.

#### **ACT Heritage Council**

The ACT Heritage Council advised that it will be critical to ensure that views to Bowen Park and into the precinct from Wentworth Avenue are protected, likewise the open views to the heritage buildings. There was also a desire to maintain views to, and a connection to, the lake. The heritage listing for the Former Transport Depot relates to the portal frames and the space created by them. There are no issues around adapting parts of the building to facilitate use. The Council is also keen to see expression of the railway in the treatment of the precinct to keep the memory of the activity. It was also noted that access and permeability will be important.

Appendix 8 has further detail from the consultations.

## **4. Recommended actions**

### **Summary recommendations**

- The Power House Historic Precinct should be amended by a Technical Amendment to the Territory Plan to be consistent with existing cadastral boundaries.
- The Kingston Arts Precinct should be defined as an area within the Power House Historic Precinct. It should include the existing heritage buildings and elements, with opportunities for refurbishment and new developments in the short and long term.
- The arts/cultural facilities will include mix of visual arts and complementary arts/cultural activities, including commercial enterprises such as cafes, shops and tourist facilities.
- Commercial uses, consistent with the provisions of the Territory Plan, should be encouraged within the arts precinct to assist its viability.
- The determination of future public car parking within the precinct, should respond to high demand for capacity at weekends and for special events, and to the need to support start-up businesses and a range of arts/cultural activities.
- Precinct specific heritage, landscape and planning controls should be applied to areas within the Power House Precinct that are currently primarily used for surface car parking to ensure an optimal urban design outcome for the entire precinct.
- Further analyses be undertaken to determine preferred locations and an appropriate built form for structured public car parks, to replace existing surface car parks, including opportunities for integration with key mixed use developments.

### **Actions**

The ACT Government:

- reconfirms its commitment to development of an Arts Precinct at Kingston Foreshore
- agrees to the proposed boundaries for the Power House Precinct and Kingston Arts Precinct leased area
- adopts this strategy as the basis for accommodating a mix of visual arts and complementary arts/cultural activities at Kingston Foreshore, including commercial enterprises such as cafes, shops and tourist facilities
- provides funding and commissions a Functional Brief to determine the tenant mix, spatial requirements of tenants, opportunities for shared communal facilities and infrastructure
- provides funding and commissions a detailed Master Plan for the arts precinct, including proposed land uses/activities, pedestrian and vehicular networks, public and tenant parking locations, existing and future building footprints and landscape design, consideration of appropriate routes and bus stops within and close to the Kingston Foreshore area
- determines appropriate management arrangements for the Former Transport Depot, including to ensure the Former Transport Depot becomes a more active and creative space seven days a week, without compromising the activities of the Old Bus Depot Markets.
- provides funding for a feasibility study and business case to be prepared that meets the requirements of the ACT Government Infrastructure Plan. The study and business case will examine the results of the Functional Brief and Master Plan, consider social, cultural, economic and environment implications and make recommendations for future management and financial arrangements at the arts precinct, and

- prepares a Cabinet submission seeking agreement to the intended management and funding structure for the Kingston Arts Precinct, including initial stage capital works program.

#### artsACT:

- applies to LDA/ACTPLA for an Executive Lease over the proposed Kingston Arts Precinct. Ensure that the footprint of the substation is excised from any Executive Lease to artsACT
- liaises with ACTPLA/LDA to confirm precinct boundary for revised Power House Precinct, as the basis for a Technical Amendment to the Territory Plan (Kingston Foreshore Structure Plan map) and confirm or amend planning principles for Precinct 'g'
- commissions the Functional Brief and detailed Master Plan for the arts precinct
- commissions the Business Case and Feasibility Study to inform government budgetary considerations
- commissions the study for fit-out of former LDA offices in the Former Transport Depot. The study will include BCA requirements and building/pest reports to enable early location of select complementary visual arts organisations that will bring dynamism and energy into the precinct during formative stages
- commission a study for the proposed new building to ensure such a building meets the demands of likely (and future) tenants as well as the requirement for it to be a showcase venue for a broad range of complementary arts and cultural activity
- works with a fashion incubator, ScreenACT and an arts advocacy organisation to refine building requirements to expedite relocation into the precinct as soon as practicable
- develops a brief for the precinct management entity that defines roles and responsibilities, tenant input, selection criteria for board members, budget, staffing, reporting mechanisms
- develops a brief and commissions a dynamic, entrepreneurial curator to commence programming of the 'showcase' venue in the new building. The curator is to develop a program for engagement with Kingston arts organisations and complementary arts/cultural sector to maintain momentum and confidence in the precinct and to help inform the design of the proposed new building
- seeks expert advice and agrees to a model for a precinct management entity with roles and responsibilities (to be confirmed) including: on-site coordination, management of tenancies, coordination of hire of common /shared facilities, facilitation of an arts and cultural public program, precinct marketing and maintenance
- establishes a Kingston Arts Precinct Working Party with representatives of ACT Government and key visual arts organisations, a representative each from the ACT Cultural Council and ACT Heritage Council and a senior visual arts expert with wide-ranging knowledge of the sector. The Government may determine that the Working Party will also include resident representation. The Working Party will provide a mechanism for expert/technical advice and review.
- develops a process for engaging identified potential tenants gains commitment from organisations to relocate to the precinct
- updates the Culture and the Arts section of the ACT Government Infrastructure Plan to ensure that a staged works program can be implemented for the arts precinct
- undertakes wider consultation with arts/cultural sector, Kingston/Canberra communities.



## **5. Indicative timeline / program for action**

<b>Implementation Program</b>	<b>Timing</b>
Adopt Kingston Arts Precinct Strategy.	<b>2011 - 2012</b>
Apply to LDA/ACTPLA for an Executive Lease over the proposed Kingston Arts Precinct.	<b>2011 - 2012</b>
Liaise with ACTPLA/LDA to confirm precinct boundary for revised Power House Precinct, as the basis for a Technical Amendment to the Territory Plan.	<b>2011 - 2012</b>
Establish a Kingston Arts Precinct Working Party.	<b>2011</b>
Commission the study for fit-out of former LDA offices in the Former Transport Depot.	<b>2011 - 2012</b>
Commission the Functional Brief and detailed Masterplan for the arts precinct. The masterplan should provide guidance on a timetable and budget requirements in order to progress to design and development of new facilities.	<b>2012 - 2013</b>
Following the completion of the functional brief and masterplan, commission a study for the design and construction of the new facilities. Allowance will be required for ongoing engagement with the future tenants to ensure a match between form and function and to ensure its suitability as a showcase venue.	<b>2012 - 2013</b>
Develop a brief for the precinct management entity.	<b>2012 - 2013</b>
Develop a brief and commission a dynamic, entrepreneurial curator to commence programming for the new building.	<b>2013 - 2014</b>
Update the Culture and the Arts section of the ACT Government Infrastructure Plan.	<b>2014 - 2015</b>
Undertake wider consultation with arts/cultural sector, Kingston / Canberra communities.	Ongoing

## Glossary

### Acronyms

- ACTPLA - ACT Planning and Land Authority
- ANCA - Australian National Capital Artists
- CCAS - Canberra Contemporary Arts Space
- CIT - Canberra Institute of Technology
- CMD - Chief Minister's Department
- CMP - Conservation Management Plan
- CPTED - Crime Prevention Through Environmental Design
- DCP - Development Control Plan
- ESD - Environmentally Sustainable Design
- LAPS - ACT Department of Land and Property Services
- LDA - Land Development Agency
- TAMS - ACT Department of Territory and Municipal Services

From some of the feedback during consultations it was recognised that some of the words, like permeability and legibility may be misunderstood / unfamiliar to some of the participants.

### Principles of Good Design Definitions<sup>7</sup>

**Adaptability** - a place that can easily accommodate change and create continuity with the past and respond to new social, market or environmental demands

**Character** - a place with its own distinctive and memorable identity and where the built environment reflects the place and its community

**Continuity and enclosure** - a place where public and private spaces are clearly distinguished where buildings can define public spaces bringing life and activity to the edges and secure private spaces

**Diversity** - a place with a variety of uses and activities, shops and services, choices in employment and housing for households of all sizes and incomes which contributes to a feeling of inclusiveness and accessibility

**Ease of movement** - a place that is easy to get to and move through with priority given to pedestrians, cyclists and public transport users

**Legibility** - a place that is easy to navigate which helps people find their way around and enjoy all its attractions

**Quality of the public realm** - a place with attractive and well-used outdoor areas that contribute to local pride, healthy lifestyles and opportunities to socialise

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<sup>7</sup> CABE Seven Principles of Good Design, retrieved from <http://www.cabe.org.uk/councillors/principles>

## Appendixes