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## Echuca Creative Arts Space Plan

Arts and Culture Space Activation Report  
5th March, 2019

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ISSUE	DATE	DESCRIPTION
1	12.11.2018	DRAFT REPORT
2	14.12.2018	FINAL REPORT
3	01.03.2019	FINAL REPORT v2
4	05.03.2019	FINAL REPORT v3

**PARTNERS**



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# INTRODUCTION

## Background

The Echuca Creative Arts Space Plan has been developed as a guide to activate the Echuca Arts Precinct, which is part of the greater strategy for the Echuca Port Precinct Vision and Strategy.

This report contains the Echuca Art Precinct Masterplan, Cost Estimate Activation Framework, Business Framework and an Appendix, which contains the initial urban and site analysis and precedents.

The key values and activation strategies articulated in this document are the result of site investigations and mappings and consultations meetings with key stakeholders to understand stakeholder expectations for the Arts Precinct site.

The Campaspe Shire Council recognises that the Echuca Arts Precinct is an important site and realises that an activation strategy will be needed. The site is highly valued by the community for its historical value, its close proximity to the Port Precinct and its artistic activities that currently exist on the site. The site consists of the Foundry Arts Space, the Old Murray Hotel and the Old Brothel.

The Activation Framework understands the key values and key influences that will allow for a business plan and action plan to come about.

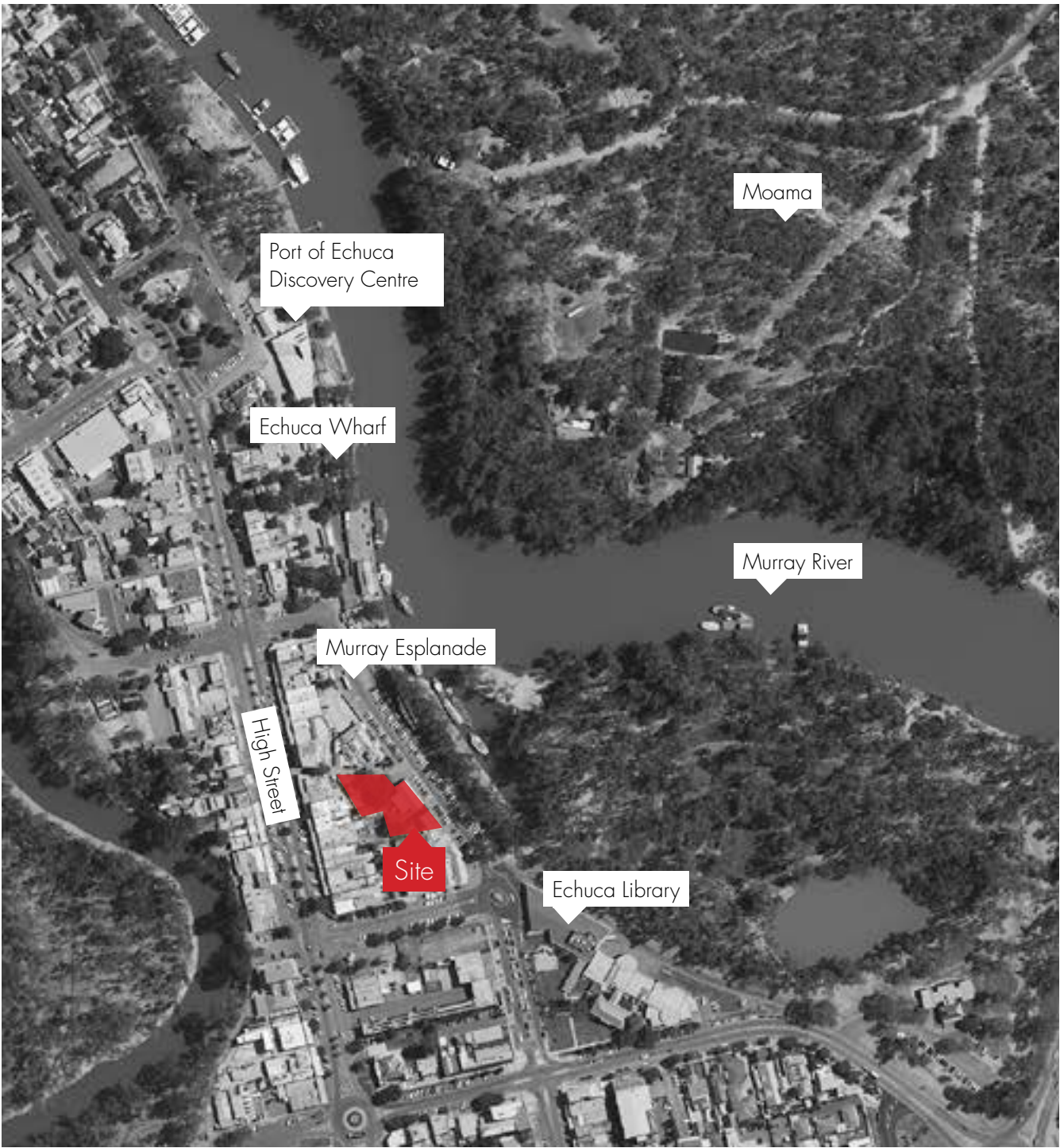
## Key Values

The Activation Report has identified key values and activation strategies that will be required to activate the site.

These values are:

- Connectivity
- Visibility
- Affordability
- Intensity
- Vibrancy

These values are key to the synergy of the concept design and activation of the site.





# INTRODUCTION

## Echuca-Moama

Echuca and Moama are twin towns located on the Murray River. The Northern Highway passes over the Murray River to allow a connection between Moama and Echuca.

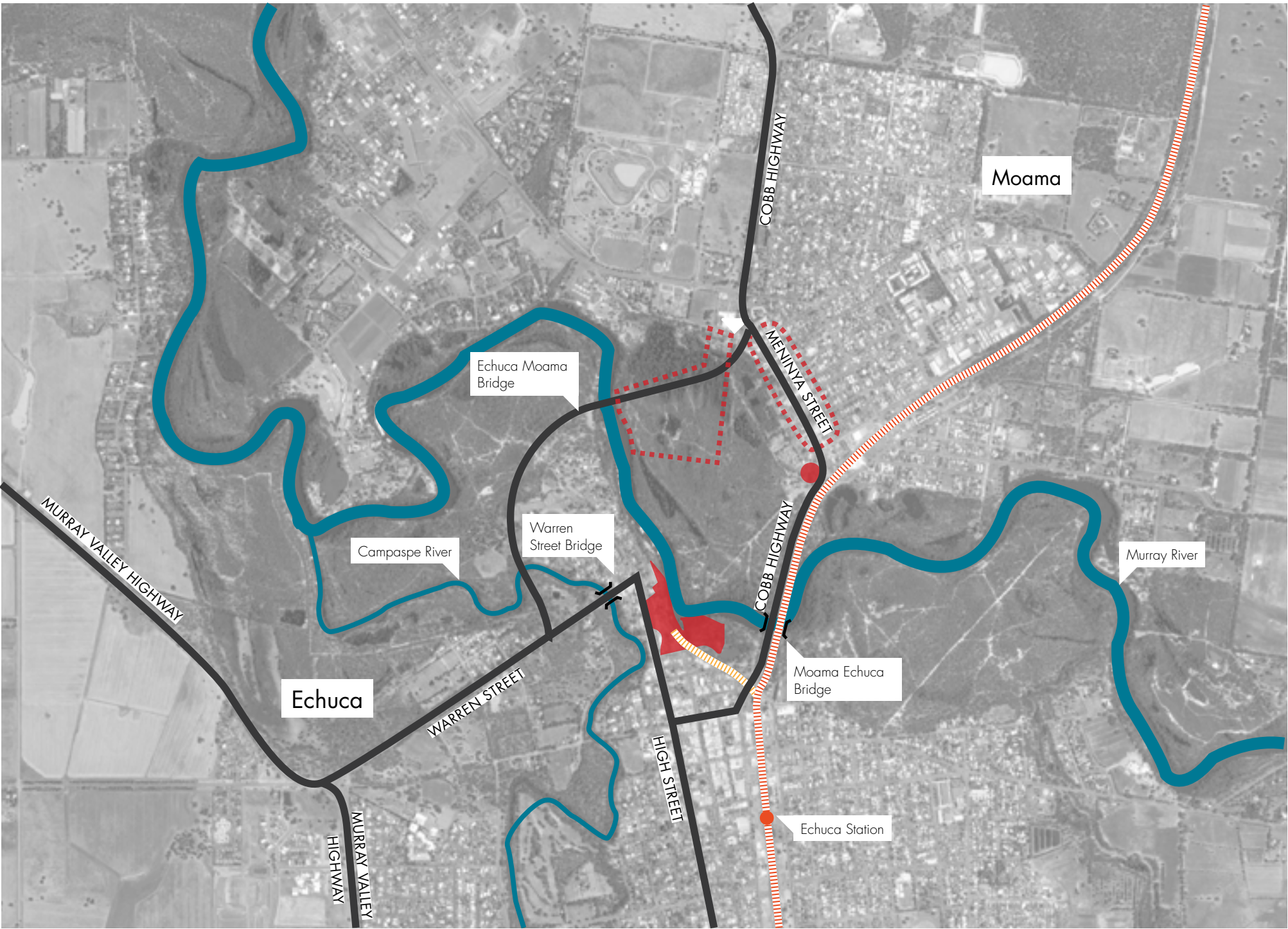
There is a railway line that bridges the connection between Moama and Echuca. However, the line is rarely used with only freight trains using the line. A short branch line between Echuca and the Port was closed in 1971 and officially disconnected in 2007.

A proposal by the Major Road Projects Authority Victoria to build a future Echuca-Moama Bridge north of the current Moama Echuca Bridge, in order to ease congestion. This will form a loop connection between Echuca and Moama, which passes through the Echuca Port Precinct.

The arts and culture precinct highlighted are where the arts and cultural are offered and are the most intense. There are also arts and cultural destinations outside the indicated precincts.

### LEGEND

- Arts and Culture Precincts and Sites
- Future Arts Precincts
- River
- Main Road / Highway
- Future Road
- Existing Railway line
- Closed Railway Line
- Bridge
- Train Stations



# PART 01

# MASTERPLAN



# 1. MASTERPLAN

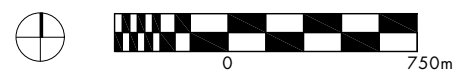
## Echuca - Arts and Culture Spine

In understanding Echuca and the Port Precinct, a number of opportunities have presented itself in order to accentuate the connections to the Echuca Arts Precinct. One key opportunity is the Arts and Culture Spine, which runs along the Murray Esplanade, through the Port precinct, the Arts Precinct and connecting to Hare Street leading to Echuca CBD. There are already a number of museums, library, art galleries and music festival venues that exist along the spine, though there are additional opportunities to add to the experience. These opportunities include:

1. Hopwood Gardens - Potential for temporary sculptures
2. Murray River edge - Potential for temporary art to be displayed along the edge
3. Paddlesteamers - Potential for art to be displayed in the paddlesteamers
4. Disconnected railway line - Potential for art to be displayed along the line
4. Potential to activate the street edge of Hare Street and Radcliffe Street

### Legend

- Heritage Precinct
- Echuca Arts Precinct Site
- Potential activation sites
- Main Highways
- Heritage Precinct Area
- Main Street with Food, Drinks and Retail
- Significant Heritage Buildings (Victoria Heritage Register)
- Current Arts and Culture sites
- Arts and Culture Spine
- Street connectors to Spine (potential street art locations)
- Viewing Platforms



1  
Sculptures



2  
Sculptures along the river edge



3  
Art in the Paddlesteamers (Exhibition space)



4  
Vacant Buildings: Telley House, Permewan Wright (1st Floor)



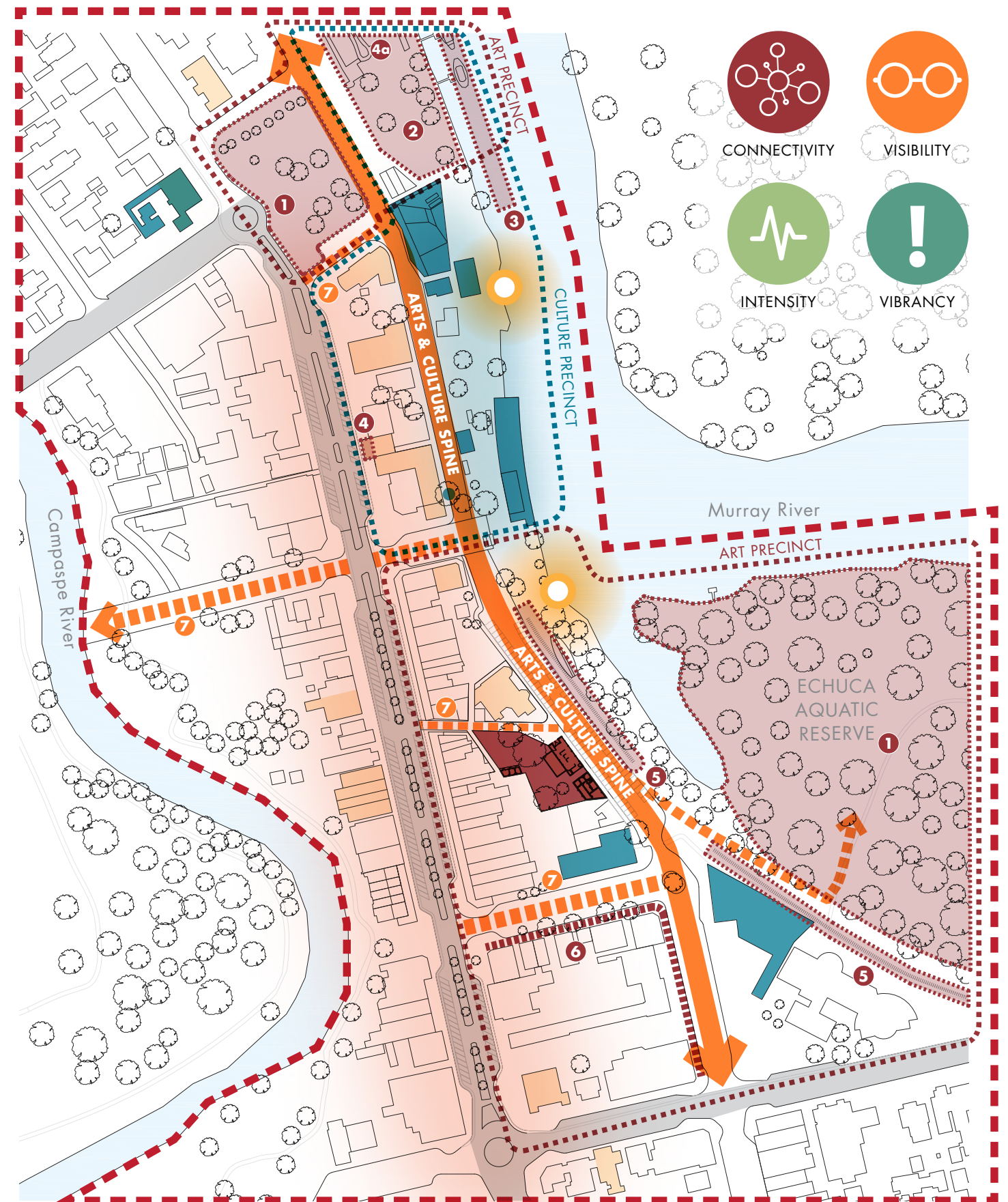
5  
Art on un-used rail line



6  
Activation of building edges with art



7  
Street art



# 1. MASTERPLAN



## Zoning of Site - Relationship Between Art Process and the Site





# 1. MASTERPLAN



## Activation Plan - Structure

From the urban analysis, site analysis, building analysis and program analysis, the Activation Strategy will be implemented both within and outside the defined Arts Precinct site. It will connect across the Port and beyond.

### Legend

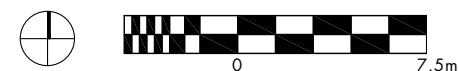
#### Surrounding Activation Structure:

- Building Edge Activation
- Primary Street Activation (Regular)
- Interstitial Space Activation
- Potential Activity Spill

- Adjacent Buildings/Businesses

#### Site Activation Structure:

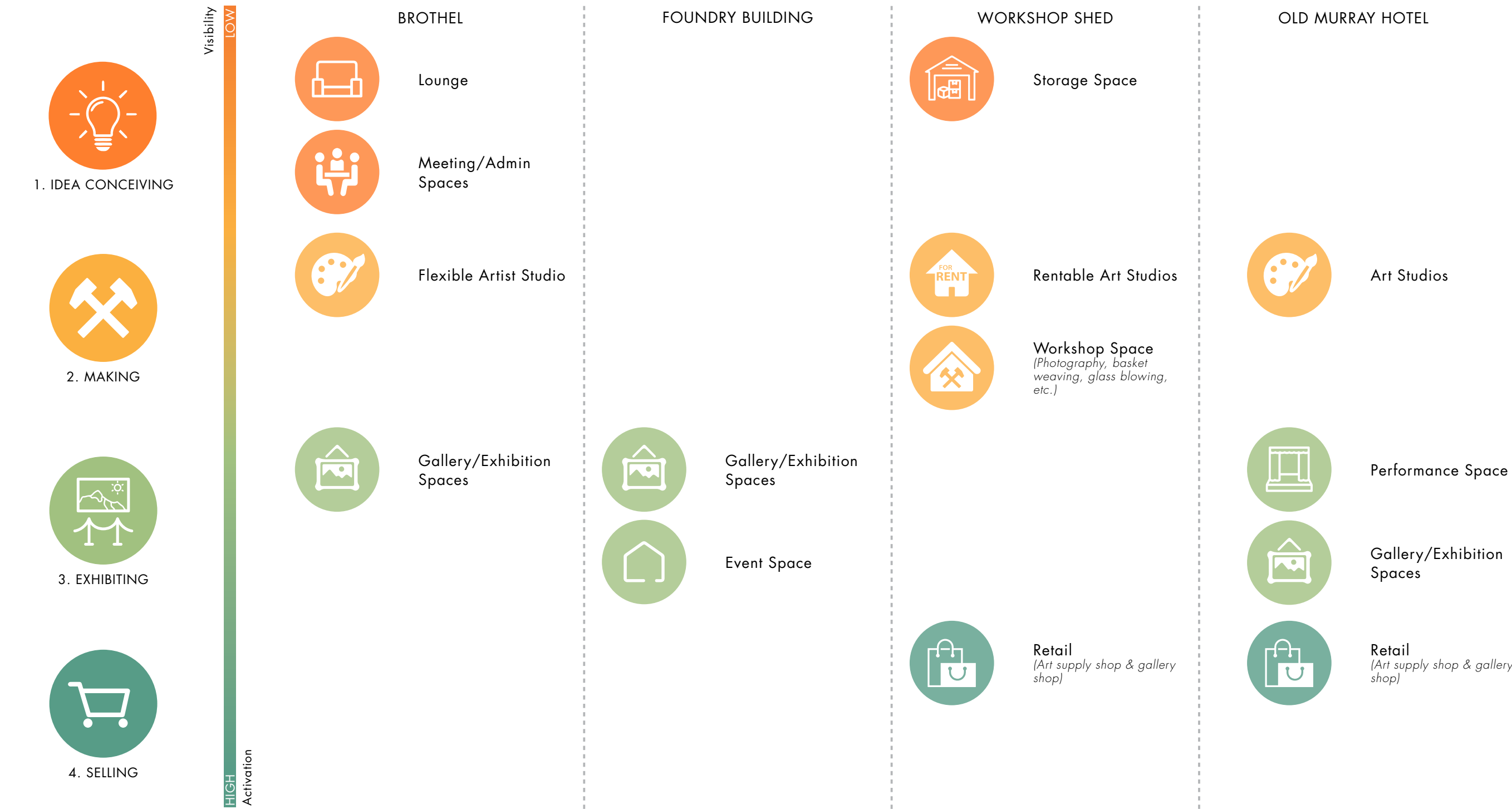
- Low Activation (Idea Conceiving)
- Medium Activation (Making)
- High Activation (Exhibiting)
- Very High Activation (Selling)



1. MASTERPLAN

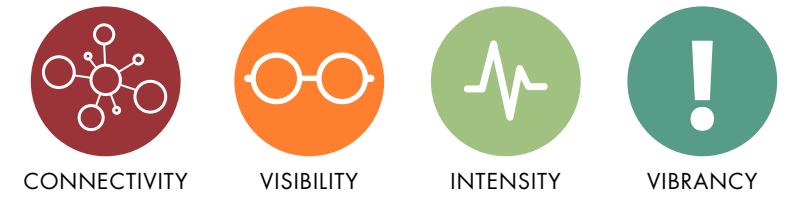


Program Spatial Analysis - Relationship Between Art Process and Program from Creative Art Space Feedback





# 1. MASTERPLAN

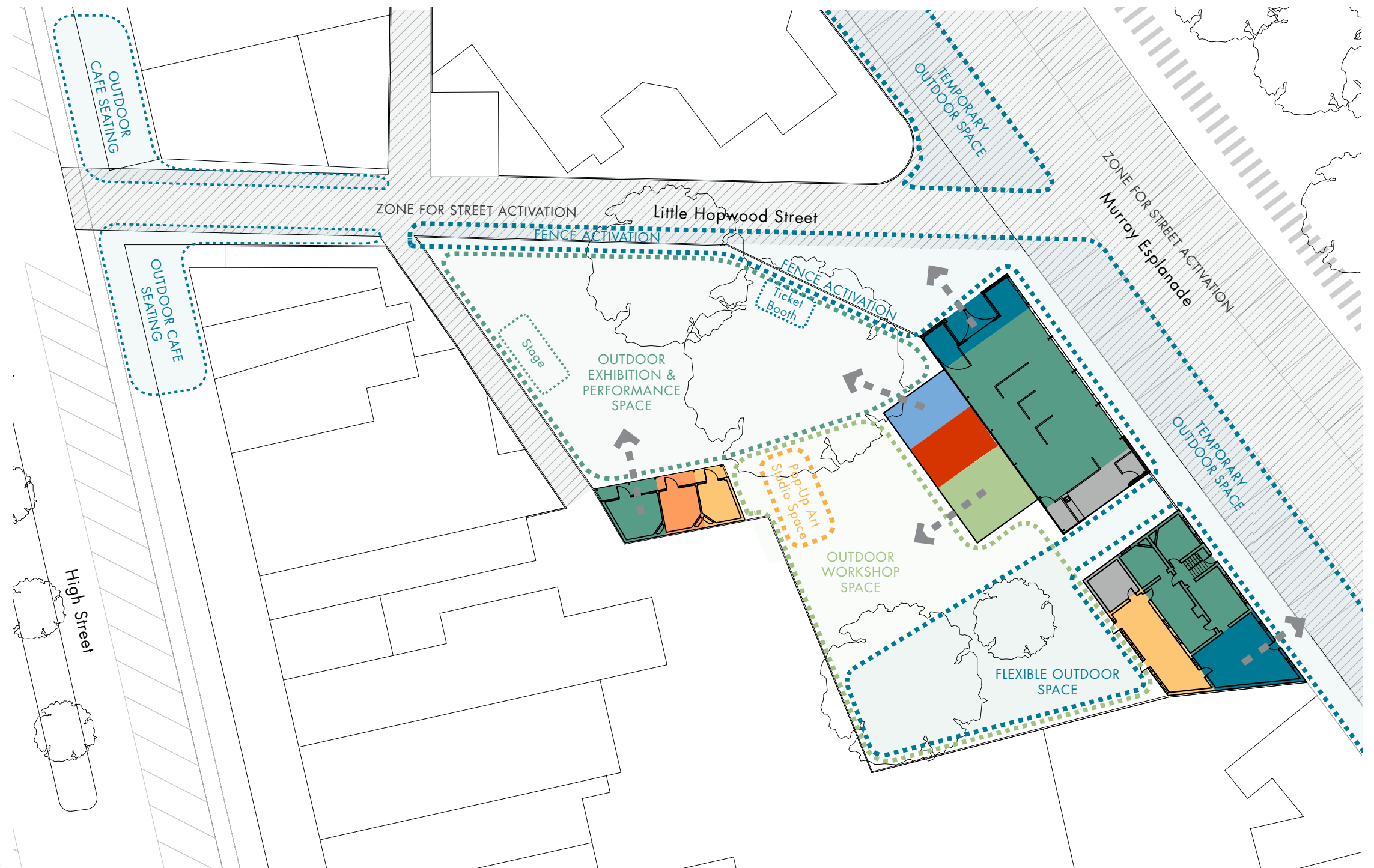


## Activation Plan

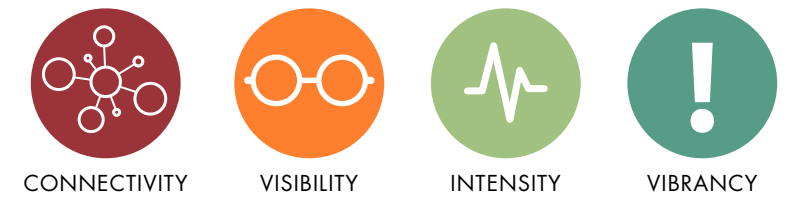
The activation plan indicates a number of potential strategies to activate the site. This plan also begins to break the site up into zones.

### Legend

- Zone for Street Art
  - Amenities
  - Storage Space
  - Lounge and Meeting Spaces
  - Art Studio
  - Workshop Space
  - Gallery/Exhibition Performance/Event Spaces
  - Retail
  - Kitchen/Bar
  - Connections to Outdoor Spaces
- 



# 1. MASTERPLAN



## Potential Projects

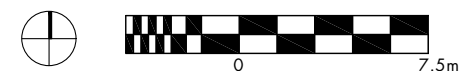
The Masterplan has number of potential projects that exists on and around the site. Below is a breakdown of those potential projects:

### Art Precinct Projects:

1. Workshop refurbishment
2. The Foundry Art Space refurbishment
3. Old Brothel refurbishment
4. Old Murray Hotel refurbishment
5. Fence upgrade
6. Landscaping work
  - A. Zone 1
  - B. Zone 2
  - C. Zone 3
7. Basic planting

### Surrounding Site Projects:

- A. Little Hopwood Street Upgrade
- B. Businesses outdoor seating





# 1. MASTERPLAN



## Potential Projects

Each of the projects identified have different levels of impact, activation and cost implications. The diagram measures the impact of short term and long term goals/projects on the site against cost. The aim of this diagram is to indicate which projects will begin to activate the site with the highest impact and the lowest cost (short term), and projects with a lower impact and the highest costs (long term).

The short term and long terms goals are measured through:

- The level of site visibility
- The level of activation
- The Activation Framework - Visibility, Intensity, Vibrancy, Connectivity

These key aspects measure the short term goals and long term goals on the site:

- |                         |                        |
|-------------------------|------------------------|
| • Short term goals      | • Long term goals      |
| - High levels of impact | - Low levels of impact |
| - High activation       | - Low impact           |
| - High visibility       | - Low visibility       |
| - High intensity        | - Low intensity        |
| - High vibrancy         | - Low vibrancy         |
| - High connectivity     | - Low connectivity     |

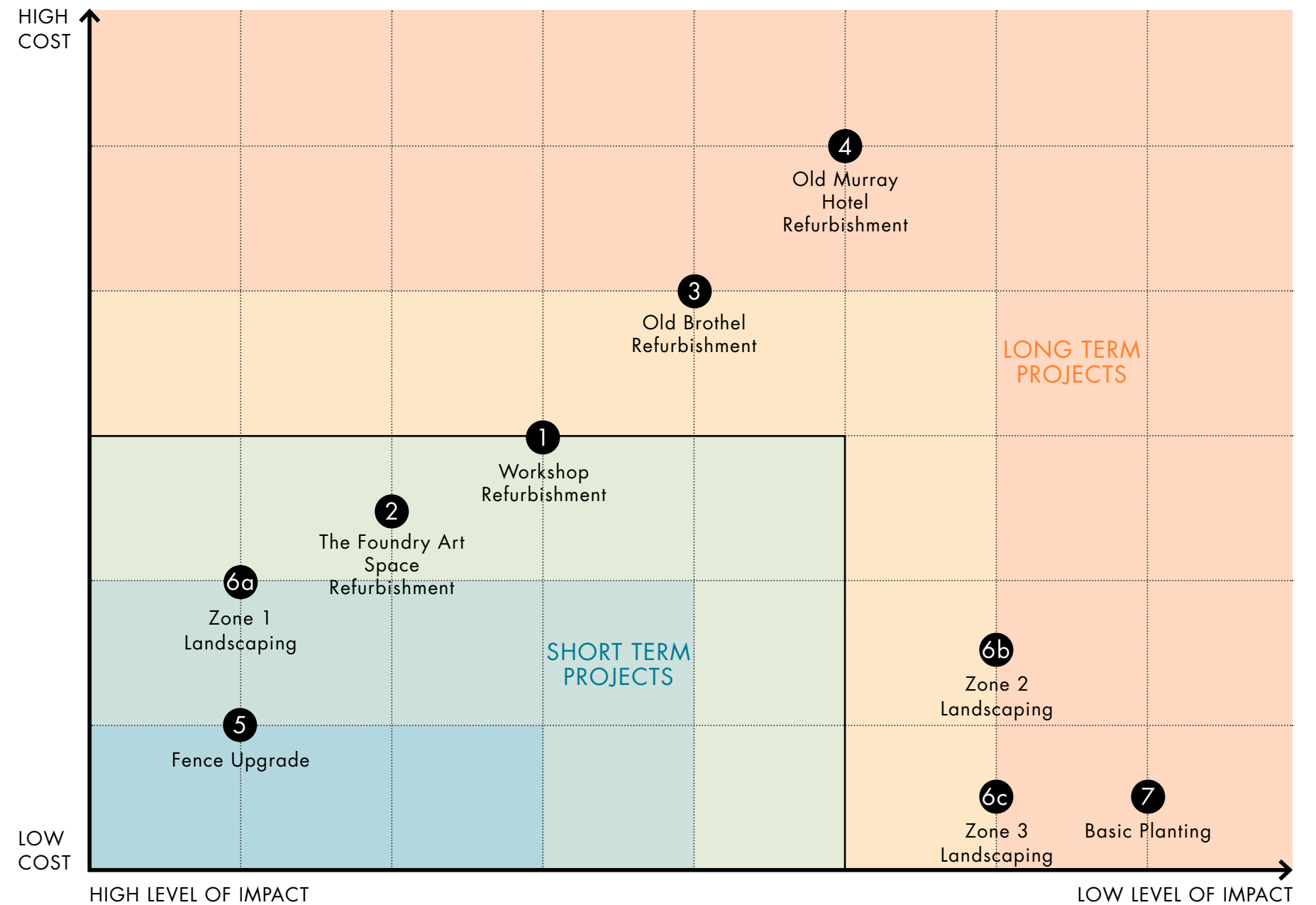
By plotting the potential projects against cost and impact, it has indicated which projects are short term projects and which projects are long term projects. The short term projects that will have the highest impact with the lowest cost include:

- Zone 1 landscaping (6a)
- Upgrading the fence (5)
- The Workshop refurbishment (1)
- The Foundry Art Space is already quite activated and only requires minor refurbishments, such as lighting upgrades (2)

The Old Brothel is visible from Little Hopwood Street and is useful for the activation of the outdoor space, but there is a high cost involved to refurbish the building before it can be usable and occupied.

The long term projects on the site include:

- The Old Murray Hotel (4)
- Zone 2 (6b) and zone 3 Landscaping (6c)
- Basic Planting (7)



*Note: Please refer to the next chapter, Cost Estimate, to see the breakdown of costs, which has influenced the assessment of each project.*



## 1. MASTERPLAN

### Visualisation



CONNECTIVITY



VISIBILITY



INTENSITY



VIBRANCY

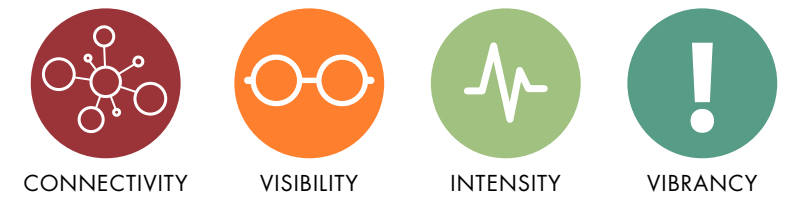


*View towards the Foundry Art Space at the intersection of Murray Esplanade and Little Hopwood Street.*

This image indicates potential activation strategies, such as an art flea market on the streets, an art banner on the Foundry wall, art fence, colourful pot plants and removing parked cars along Little Hopwood Street.



## 1. MASTERPLAN



### Visualisation



*View towards the Old Brothel from Little Hopwood Street.*

Basic landscaping can begin to activate the outdoor space, offering usable space for outdoor lessons and art classes.

As the Old Brothel is a long term project strategy. In the short term there is a potential have a layered canvas on the doors and windows.

# PART 02

## COST ESTIMATE



## 2. COST ESTIMATE

### Summary

As indicated in the Cost Estimate Report by Harlock Consulting the cost of the total site development is \$2,968,000. A number of potential projects can happen on the site to begin the activation process. These projects include:

1. Fence upgrade - \$15,000
2. Lighting upgrades to the Foundry Art Space - \$30,000
3. Hybrid Art Workspace (30sqm of the current Workshop space, an extension from the Foundry Art Space) - \$35,000  
(Price may vary due to use of cheaper materials, services and donated items)
4. Landscaping to Zone 1 - \$40,000  
(A portion the landscaping for zone 1 can be completed to meet budget requirements or can be completed in stages, such as clearing the site of grass, old fences and adding new top soil and grassing)



Fence upgrade



Lighting upgrades in the Foundry Art Space



Workshop Shed - Hybrid Art Workshop Space



Landscaping to zone 1





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# COST ESTIMATE

Project: Echuca Arts Precinct Development  
Issued to: Terroir  
Date: 1<sup>th</sup> March 2019  
Revision Number: 2

# 1 Executive Summary

As requested, Harlock Consulting have a prepared a preliminary order of cost estimate in relation to the proposed Echuca Arts Precinct Development.

The estimated costs of the works for the five sections of work are as follows:

1.	Old Brothel Building	\$683,675
2.	Foundry Arts Space	\$218,500
3.	Workshop Space	\$616,000
4.	Old Murray Hotel	\$1,155,750
5.	External Services	\$85,000
6.	Landscaping and Fencing	\$163,300

**The estimated total project cost is therefore \$2,922,225 (excluding GST)**

The above estimates are inclusive of design and construction contingencies, design fees, project management fees and planning and building permit fees.

It is noted that the fees adopted for the project are as per client nominated allowances. The estimates also include client requested adjustments to meet budget requirements and scopes of work will need to be reviewed in line with these budgets in the subsequent design phases.

We were also requested to estimate the cost of several options for an initial \$30,000 project. The estimates for the options put forward are as follows:

- Fence upgrade \$15,000
- Lighting upgrades to Foundry Space \$30,000
- Hybrid Art Workspace (30m2) \$35,000
- Landscaping to Zone 1 \$40,000

Various assumptions and exclusions are set out in Section 4 of this report.

# 2 Basis of Cost Estimate

The estimate has been based on the following information:

- Terroir/Hirst Echuca Arts Precinct Development Report dated 12<sup>th</sup> November 2018
- Photographs of existing conditions
- Discussions with Terroir to determine the scope of work envisaged and site observations
- Fee allowances advised by the client
- Budget adjustments requested by the client

# 3 Cost Plan

Refer to Appendix 1 for a full breakdown of the Cost Plan.

# 4 Notes & Exclusions

Please note that any allowance for the following have been excluded from the estimate:

- GST
- Cost escalation beyond March 2019

- HAZMAT removal - to be expended from contingency if encountered

- Contaminated soil

- Temporary structures to external areas indicated on the drawings

- Commercial kitchens

- Major structural repairs beyond extent able to be reasonably envisaged from the existing conditions photographs

The following allowances have been included pending further design development and investigations:

- \$20,000 allowance for structural repairs to the Old Brothel

- \$45,000 for loose furniture and equipment to the Old Brothel

- \$500/m2 for sundry repairs and alterations to the Foundry Arts Spaces

- \$250/m2 for services upgrades to the Foundry Arts Space

- \$100,000 for external façade structural repairs to the Old Murray Hotel

Note: Harlock Consulting has no control over, without limitation, cost of labour, cost of materials, cost of equipment, pricing methods used by third parties, availability of competitive bids, economic factors and specific market conditions. Accordingly, Harlock Consulting does not guarantee or warrant that actual costs will not vary from any estimates or forecasts

# 5 Tendering & Market Assumptions

It is anticipated that a traditional lump sum tender procurement methodology would be adopted for this project and that it would be tendered to appropriately sized builders. This estimate reflects the expected preliminaries level and trade pricing associated with this form of procurement. It is anticipated that the works would be staged.

The rates in this estimate are based on current market prices and no allowance has been made for cost escalation beyond March 2019. A cost escalation allowance of 3.5% per annum would be recommended up until the anticipated construction commencement date.



# Elemental Summary

<b>Project:</b> Echuca Arts Precinct Masterplan	<b>Details:</b> Estimate Rev 1
<b>Building:</b> Echuca Arts Precinct Masterplan	

Code	Description	%BC	Cost/m2	Quantity	Unit	Rate	Subtotal	Factor	Total
*	Preliminaries, overheads and profit	3.26%	785.72						99,000
*	Old Brothel	16.28%	3,928.58				495,000		495,000
*	Client adjustment	-3.25%	-785.71						-99,000
*	<b>SUBTOTAL</b>	<b>16.28%</b>	<b>3,928.58</b>						<b>495,000</b>
*	Design and construction contingency	2.94%	707.74						89,175
*	Design - Client advised costs	1.16%	277.78						35,000
**	Planning and building permits - Client advised costs	0.50%	119.05						15,000
*	Project Management - Client advised costs	1.63%	392.86						49,500
*	<b>TOTAL ESTIMATED PROJECT COST - Old Brothel</b>	<b>22.48%</b>	<b>5,426.00</b>						<b>683,675</b>
*	Preliminaries, overheads and profit	0.93%	222.23						28,000
*	Foundry Arts Space	4.61%	1,111.12				140,000		140,000
*	Client adjustment	-0.42%	-103.17						-13,000
*	<b>SUBTOTAL</b>	<b>5.10%</b>	<b>1,230.16</b>						<b>155,000</b>
*	Design and construction contingency	0.94%	226.20						28,500
*	Design - Client advised costs	0.66%	158.74						20,000
*	Planning and building permits - Client advised costs	0.17%	39.69						5,000
*	Project Management - Client advised costs	0.33%	79.37						10,000
*	<b>TOTAL ESTIMATED PROJECT COST - Foundry Arts Space</b>	<b>7.19%</b>	<b>1,734.13</b>						<b>218,500</b>
	Preliminaries, overheads and profit	1.30%	312.50						39,375
	Workshop Space	7.40%	1,785.72				225,000		225,000
	Client adjustment	6.11%	1,473.22						185,625
	<b>SUBTOTAL</b>	<b>14.80%</b>	<b>3,571.43</b>						<b>450,000</b>
	Design and construction contingency	2.67%	642.86						81,000
	Design - Client advised costs	1.16%	277.78						35,000
	Planning and building permits - Client advised costs	0.33%	79.37						10,000
	Project Management - Client advised costs	1.32%	317.47						40,000
	<b>TOTAL ESTIMATED PROJECT COST - Workshop Space</b>	<b>20.25%</b>	<b>4,888.89</b>						<b>616,000</b>
*	Preliminaries, overheads and profit	5.83%	1,405.71						177,119
*	Old Murray Hotel	33.27%	8,032.62				1,012,110		1,012,110
*	Client adjustment	-11.15%	-2,692.29						-339,229

# Elemental Summary

<b>Project:</b> Echuca Arts Precinct Masterplan	<b>Details:</b> Estimate Rev 1
<b>Building:</b> Echuca Arts Precinct Masterplan	

Code	Description	%BC	Cost/m2	Quantity	Unit	Rate	Subtotal	Factor	Total
*	<b>SUBTOTAL</b>	<b>27.95%</b>	<b>6,746.04</b>						<b>850,000</b>
*	Design and construction contingency	4.96%	1,196.43						150,750
*	Design - Client advised costs	1.65%	396.83						50,000
*	Planning and building permits - Client advised costs	0.66%	158.74						20,000
*	Project Management - Client advised costs	2.80%	674.61						85,000
*	<b>TOTAL ESTIMATED PROJECT COST - Old Murray Hotel</b>	<b>38.00%</b>	<b>9,172.63</b>						<b>1,155,750</b>
	Preliminaries, overheads and profit	0.61%	145.84						18,375
	External Services	3.46%	833.34				105,000		105,000
	<b>SUBTOTAL</b>	<b>4.06%</b>	<b>979.17</b>						<b>123,375</b>
	Design and construction contingency (15%)	0.61%	146.88						18,506
	Client adjustment	-1.86%	-451.43						-56,881
	<b>TOTAL ESTIMATED PROJECT COST - External Services</b>	<b>2.80%</b>	<b>674.61</b>						<b>85,000</b>
	Preliminaries, overheads and profit	0.68%	163.54						20,605
	External Works - Zone 1	2.06%	497.12				62,637		62,637
	External Works Zone 2	1.24%	298.00				37,548		37,548
	External Works Zone 3	0.58%	139.36				17,559		17,559
	Client adjustment	-0.93%	-224.98						-28,348
	<b>SUBTOTAL</b>	<b>3.62%</b>	<b>873.02</b>						<b>110,000</b>
	Design and construction contingency	0.71%	169.05						21,300
	Design - Client advised costs	0.50%	119.05						15,000
	Planning and building permits - Client advised costs	0.17%	39.69						5,000
	Project Management - Client advised costs	0.40%	95.24						12,000
	<b>TOTAL ESTIMATED PROJECT COST - External Works Zone 1 to 3</b>	<b>5.37%</b>	<b>1,296.04</b>						<b>163,300</b>
	<b>\$30,000 funding options</b>								
	Fence upgrade	0.50%	119.05				15,000		15,000
	Lighting upgrades to Foundry Space	0.99%	238.10				30,000		30,000
	Hybrid art workshop space	1.16%	277.78				35,000		35,000

# Elemental Summary

<b>Project:</b> Echuca Arts Precinct Masterplan					<b>Details:</b> Estimate Rev 1				
<b>Building:</b> Echuca Arts Precinct Masterplan									
Code	Description	%BC	Cost/m2	Quantity	Unit	Rate	Subtotal	Factor	Total
	Landscaping to Zone 1	1.32%	317.47				40,000		40,000
	<u>Exclusions</u>								
	GST								
	Professional fees								
	Cost escalation beyond December 2018								
	HAZMAT removal – to be expended from contingency if encountered								
	Contaminated soil								
	Temporary structures to external areas indicated on the drawings								
	Commercial kitchens								
	Major structural repairs beyond extent able to be reasonably envisaged from the existing conditions photographs								
		100.00%							3,042,226

# Trade Detail

Project: Echuca Arts Precinct Masterplan Building: Echuca Arts precinct Masterplan				Details: Estimate Rev 1			
Code	Description	Quantity	Unit	Rate	Subtotal	Factor	Total
Old Brothel							
	Demolition and decontamination works	71	m2	250.00	17,850		17,850
	Substructure works and flooring	36	m2	500.00	17,850		17,850
	Columns – make good and paint as required	10	No	500.00	5,000		5,000
	External walls – Make good brickwork as required, repointing, etc including access	135	m2	250.00	33,750		33,750
	External walls – Make good weatherboard walls as required, insulate, paint, repiar, etc	80	m2	200.00	16,000		16,000
	Roof – Repairs to chimneys as required including access	2	No	5,000.00	10,000		10,000
	Roof repairs – new corrugated roofing, gutters, downpipes, flashings, insulation, timber repairs as required	54	m2	450.00	24,300		24,300
	Make good and paint external doors, repair glass, new hardware, replacements as required, frame repairs, etc	6	No	3,000.00	18,000		18,000
	Make good and paint external windows, repair glass, new hardware, replacements as required, frame repairs, etc	2	No	3,500.00	7,000		7,000
	Make good existing fireplaces	6	No	3,000.00	18,000		18,000
	Make good existing walls – patching, sealing, lining, lead encapsulation, etc	273	m2	175.00	47,775		47,775
	Upper floor repairs, timber flooring, insulation, etc	54	m2	500.00	27,000		27,000
	Stair – new external stair including structure, balustrade, treads, stringers, all finishes, footings, etc		Item		30,000		30,000
	Balustrade to existing verandah	14	m	800.00	11,200		11,200
	Ceiling finishes – make good and paint and seal and patch existing timber lining boards to ceilings	71	m2	150.00	10,710		10,710
	Sink, BWU/HWS and plumbing	2	No	10,000.00	20,000		20,000
	Electrical services – switchboard, lighting, power, comms	71	m2	450.00	31,950		31,950
	Mechanical services – reverse cycle split system AC units	6	No	5,000.00	30,000		30,000
	Outide air provisions	6	No	2,500.00	15,000		15,000
	Fire services		Item		6,000		6,000
	Builders work in connection with services		Item		15,000		15,000
	Structural repairs – Provisional		Item		20,000		20,000
	External painting		Item		15,000		15,000
	Sundries		Item		2,615		2,615
	Furniture and fitments – average rate per room	6	Room s	7,500.00	45,000		45,000
Old Brothel					495,000		495,000



## Trade Detail

Project: Echuca Arts Precinct Masterplan				Details: Estimate Rev 1			
Building: Echuca Arts precinct Masterplan							
Code	Description	Quantity	Unit	Rate	Subtotal	Factor	Total
Foundry Arts Space (Continued)							
	Allowance for minor repairs and alterations (Provisional)	182	m2	500.00	91,000		91,000
	Allowance for upgrading lighting and power, WIFI, sundries	182	m2	250.00	45,500		45,500
	Signage, sundries		Item		3,500		3,500
Foundry Arts Space					140,000		140,000
Workshop Space							
	Make good substructure as required – assumed existing concrete floor throughout	93	m2	50.00	4,650		4,650
	Roof repairs, insulation, skylights, roof plumbing upgrade, etc	93	m2	150.00	13,950		13,950
	External facade – insulate and line internally, repair externally as required	168	m2	150.00	25,200		25,200
	New windows to external facade – nominally 30m2	30	m2	800.00	24,000		24,000
	New doors to facade – assume four pairs of glazed doors	4	No	5,000.00	20,000		20,000
	Floor finishes – assumed sealer to concrete	93	m2	30.00	2,790		2,790
	Internal fitout – assume exposed roof structure and insulation, moveable walls, fixed walls and doors for private syudio spaces, joinery units, loose furniture, etc	93	m2	500.00	46,500		46,500
	Lighting, power and comms	93	m2	300.00	27,900		27,900
	Mechanical services – air conditioning, extraction fans	93	m2	250.00	23,250		23,250
	Workshop sinks, HWS, clay traps, etc		Item		15,000		15,000
	Fire services	93	m2	70.00	6,510		6,510
	Builders work in connection with services		Item		12,500		12,500
	Signage		Item		2,750		2,750
Workshop Space					225,000		225,000
Old Murray Hotel							
	Substructure – floor repairs, restumping etc as required	165	m2	275.00	45,375		45,375
	External walls – make good existing brickwork, sundry repairs, access	320	m2	250.00	80,000		80,000
	External windows – repair and paint	18	No	3,000.00	54,000		54,000
	External doors – repair and paint, replace hardware, alter frames as required – possible windening and replacement	4	No	5,000.00	20,000		20,000
	Roof – Make good existing roof as required	165	m2	350.00	57,750		57,750
	Upper floors – Repairs to upper floors as required, insulate, make good or replace timber flooring as required	88	m2	350.00	30,800		30,800
	Stairs – Alterations/repplacement of stairs as required for complaince	1	No	40,000.00	40,000		40,000
	Internal walls – Allowance for repairs	253	m2	100.00	25,300		25,300

## Trade Detail

Project: Echuca Arts Precinct Masterplan				Details: Estimate Rev 1			
Building: Echuca Arts precinct Masterplan							
Code	Description	Quantity	Unit	Rate	Subtotal	Factor	Total
Old Murray Hotel (Continued)							
	Internal doors – alooowance for new/make good of existing doors including enlarging openings as required	14	No	4,000.00	56,000		56,000
	Internal windows – repair and paint	3	No	2,000.00	6,000		6,000
	Wall finishes – remove and patch drummy plaster, painting, sundry repairs to trims, skirtings, etc as required, tiling to wet areas	688	m2	150.00	103,200		103,200
	Floor finishes	206	m2	150.00	30,900		30,900
	Ceiling finishes	206	m2	150.00	30,900		30,900
	Fitments	206	m2	350.00	72,100		72,100
	Signage		Item		5,000		5,000
	Electrical, security and comms services	206	m2	350.00	72,100		72,100
	Fire services	206	m2	50.00	10,300		10,300
	Mechanical services	206	m2	300.00	61,800		61,800
	Hydraulic services		Item		35,000		35,000
	Builders work in connection with services		Item		34,385		34,385
	Structural repairs – Provisional		Item		100,000		100,000
	Furniture	206	m2	200.00	41,200		41,200
Old Murray Hotel					1,012,110		1,012,110
External Services							
	Electrical services		Item		30,000		30,000
	Fire		Item		20,000		20,000
	Water		Item		12,500		12,500
	Sewer		Item		15,000		15,000
	Stormwater		Item		20,000		20,000
	Gas – Excluded		Item		0		0
	Communcations		Item		7,500		7,500
External Services					105,000		105,000
External Works – Zone 1							
	Clear site of grass, old fences, etc	663	m2	7.50	4,972		4,972
	New top soil and grassing to 75% of area	497	m2	17.50	8,702		8,702
	New paving to 20% of area	133	m2	150.00	19,890		19,890
	New garden beds to 5% of area	33	m2	150.00	4,973		4,973
	New furniture, etc – Provisional allowance		Item		10,000		10,000
	New fencing – reinforcement mesh fence and gate	47	m	300.00	14,100		14,100
External Works – Zone 1					62,637		62,637
External Works Zone 2							
	Clear site of grass, old fences, etc	474	m2	7.50	3,552		3,552
	New top soil and grassing to 75% of area	356	m2	17.50	6,221		6,221

## Trade Detail

Project: Echuca Arts Precinct Masterplan Building: Echuca Arts precinct Masterplan				Details: Estimate Rev 1			
Code	Description	Quantity	Unit	Rate	Subtotal	Factor	Total
External Works Zone 2				(Continued)			
	New paving to 20% of area	95	m2	150.00	14,220		14,220
	New garden beds to 5% of area	24	m2	150.00	3,555		3,555
	New furniture, etc – Provisional allowance		Item		10,000		10,000
External Works Zone 2				37,548		37,548	
External Works Zone 3							
	Clear site of grass, old fences, etc	216	m2	7.50	1,624		1,624
	New top soil and grassing to 75% of area	162	m2	17.50	2,835		2,835
	New paving to 20% of area	43	m2	150.00	6,480		6,480
	New garden beds to 5% of area	11	m2	150.00	1,620		1,620
	New furniture, etc – Provisional allowance		Item		5,000		5,000
External Works Zone 3				17,559		17,559	
Fence upgrade							
	New fencing – reinforcement mesh fence and gate	47	m	300.00	14,100		14,100
	Sundry demolition, site preparation		Item		900		900
	Assumes direct appointment of a fencing contractor		Note				
Fence upgrade				15,000		15,000	
Lighting upgrades to Foundry Space							
	Lighting upgrades to Foundry Space		Item		30,000		30,000
Lighting upgrades to Foundry Space				30,000		30,000	
Hybrid art workshop space							
	Make good substructure as required – assumed existing concrete floor throughout	30	m2	25.00	750		750
	Roof insulation	30	m2	30.00	900		900
	Ceiling	30	m2	100.00	3,000		3,000
	Floor finishes – assumed sealer to concrete	30	m2	25.00	750		750
	Internall walls	48	m2	200.00	9,600		9,600
	Lighting, power and comms, fire services	30	m2	250.00	7,500		7,500
	Mechanical services – split system air conditioner	1	No	4,000.00	4,000		4,000
	Workshop sinks (excluding HWS or clay traps)		Item				Excluded
	Builders work in connection with services		Item		1,000		1,000
	Signage		Item		500		500
	Preliminaries, overheads and profit		Item				7,000
Hybrid art workshop space				28,000		35,000	
Landscaping to Zone 1							
	Preliminaries, overheads and profit		Item				5,856
	Clear site of grass, old fences, etc	663	m2	7.50	4,972		4,972
	New top soil and grassing to 80% of area	530	m2	17.50	9,282		9,282

## Trade Detail

Project: Echuca Arts Precinct Masterplan Building: Echuca Arts precinct Masterplan				Details: Estimate Rev 1			
Code	Description	Quantity	Unit	Rate	Subtotal	Factor	Total
Landscaping to Zone 1		(Continued)					
	New paving to 20% of area	133	m2	150.00	19,890		19,890
Landscaping to Zone 1				34,144		40,000	



PART 03

# ACTIVATION FRAMEWORK

### 3. ACTIVATION FRAMEWORK

#### Port Precinct Vision and Strategy

##### Arts Precinct

The Port Precinct Vision and Strategy recognizes the strong set of existing natural, cultural and recreational assets that continue to be the backbone of the Port and the platform for renewal and activity. The buildings that make up the Arts Precinct: the Foundry Community Art Space, the Foundry Shed, the Murray Hotel and the former Brothel are some of the best examples of places that have a rich past. It should not be forgotten. It should be re-invented to continue to work for the city in the future.

##### Arts Activity

The Port is a special part of the city of Echuca and differentiated by the experiences it offers." . Whilst there are obviously people who come here to work, for most it is **"a place to take your time, relax and enjoy yourself"**. The Vision achieves this through telling stories, inviting people to linger and socialise, celebrating time in nature, taking in the history and heritage and participating in activities and events that bring that enjoyment. The arts make a significant contribution to the Port Precinct Area.

##### Activation

The arts, the vehicle for human creative skill and imagination, are integral to a meaningful life and are enjoyed by everyone, of any age and gender from anywhere in the world, at any time. The Activation Plan is based on the principle that it is not possible, nor desirable to contain this to a single site or building, but rather to allow the arts to reach out across the whole Port.

The Arts Precinct is an engine room, but its purpose and activities are far reaching across the Port and across the year.

**A place to linger, interact and connect**



**A destination celebrating living with nature and history**



**A place to take your time, relax and enjoy yourself**



**An arts and culture events and entertainment hub**



**A place where collaboration makes it happen**





### 3. ACTIVATION FRAMEWORK

#### Lenses on Creativity

The Activation Strategy and its resultant Business and Action Plan should also take account of the lenses through which the arts can be viewed and discussed.

#### Arts Sectors

The arts cover many areas:

- Visual arts and crafts, including sculpture
- Writing, books and print media
- Music, theatre and performing arts
- Audiovisual and interactive media
- Design and creative services e.g. architecture and landscape design, graphic design, fashion design etc
- Cultural heritage

The trend is for these many arts forms to coalesce and for new multi-media forms to emerge.

#### The Creative Process

Creativity and the arts is not a single activity. It is often thought of as a circular system, or a chain of creative activities:

- Creation: The origination and authoring of ideas and content
- Making: the making of art works (these may not be made by the originator, but may require specialist skills in making) as one-off works or mass production
- Dissemination: the distribution of arts and cultural products e.g. selling, distributing online
- Exhibition: giving experiences to live audiences e.g. performance, exhibition, screens
- Consumption: getting audiences involved in participation e.g. watching films, going to exhibitions etc

The trend is towards creative enterprise and the opportunity to use creativity as a means of making a living.

#### The Arts Programme

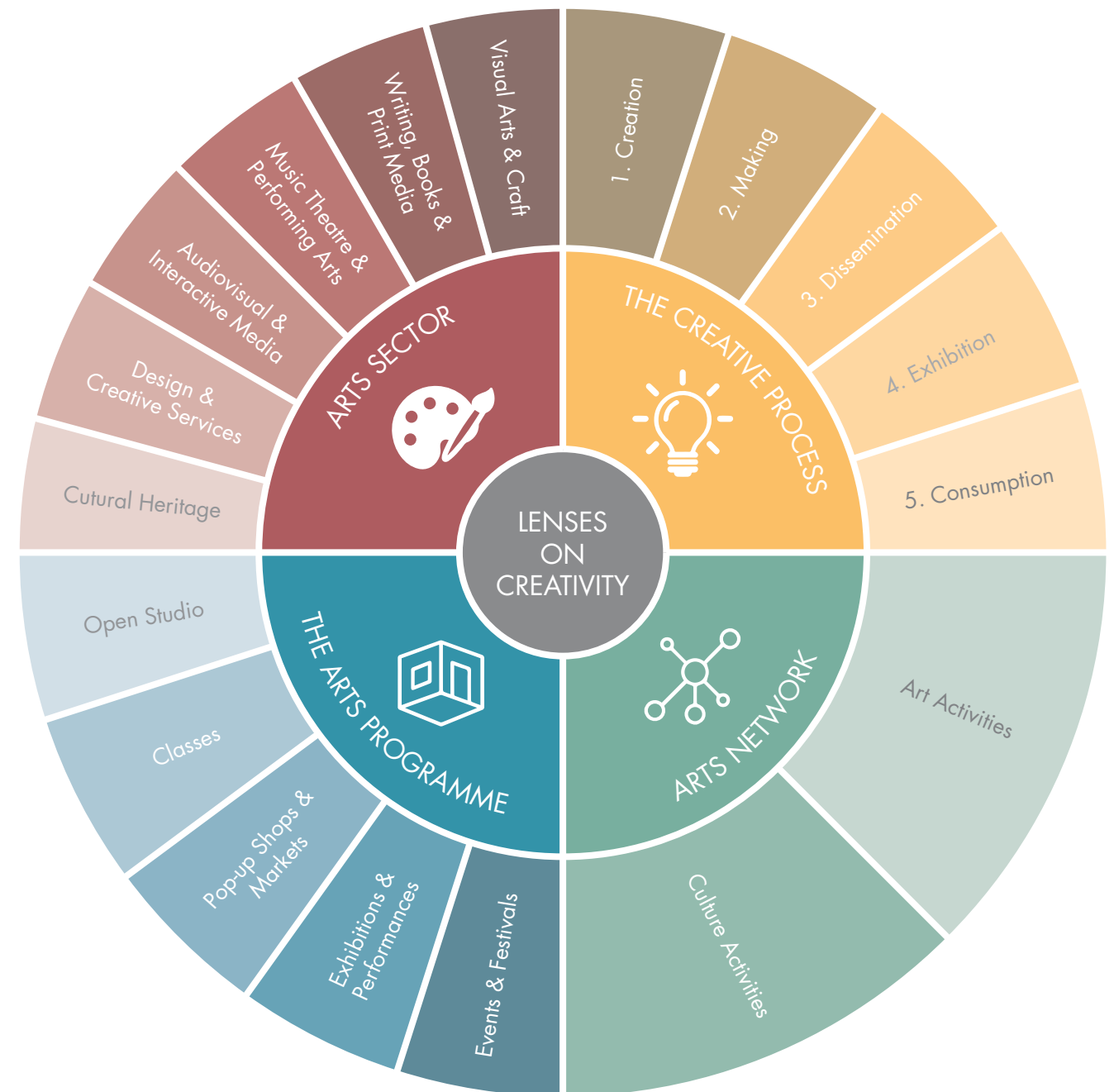
The precinct must be attractive to users and audiences throughout the year. It will be inclusive and may involve a variety of temporary and permanent activities:

- Open studios: enabling the audience to experience artists at work
- Classes: enabling amateurs and professionals to learn and develop
- Pop-up shops and markets: enabling arts practitioners to sell their work
- Exhibitions and performances: enabling audiences to engage more specifically with finished works
- Events and festivals: bringing together people and the arts to attract larger crowds over a longer period

The Arts Precinct can support all of these in the Port and beyond. The more flexibility that is built in, the more creative thinking can happen over time. The Precinct and the arts programme needs to be inclusive of all individuals and communities.

#### Arts Networks

There are lots of other arts and cultural related activities in the Precinct e.g. TwistED, the library, live music venues, the museums, shops that are relevant to the arts and the proposed Bridge Arts Project in Moama. These can be powerful connections that will build critical mass. Also arts related venues outside the Port Precinct e.g. the Alton Gallery and the Leadlight Studio.



# 3. ACTIVATION FRAMEWORK

## Activation Framework

### Values

This Framework identifies key values that are critical to success of the Precinct.

**Connectivity:** The Arts Precinct is part of the Port Precinct, part of Echuca and part of the region. Visitors do not see boundaries. The Plan allows them to make connections and appreciate regional identity.

**Visibility:** For people to discover the arts they must see them in action. Some people are not comfortable going into galleries or taking a class but seeing things in unusual spaces, or outside, opens up possibilities. The Plan creates opportunities to make the arts more visible.

**Intensity:** When a lot is happening in one location it is more apparent, it is noticeable and creates atmosphere. The Plan allows the Arts Precinct to embrace intense activity.

**Vibrancy:** A place that is dynamic and full of life is stimulating and enjoyable. It is not bound by time of day or season. The Plan suggests that day and night, and at all times of the year, there are spaces and places for the arts to occur.

**Affordability:** Activities have to be invested in, planned and delivered. The Plan must be affordable.

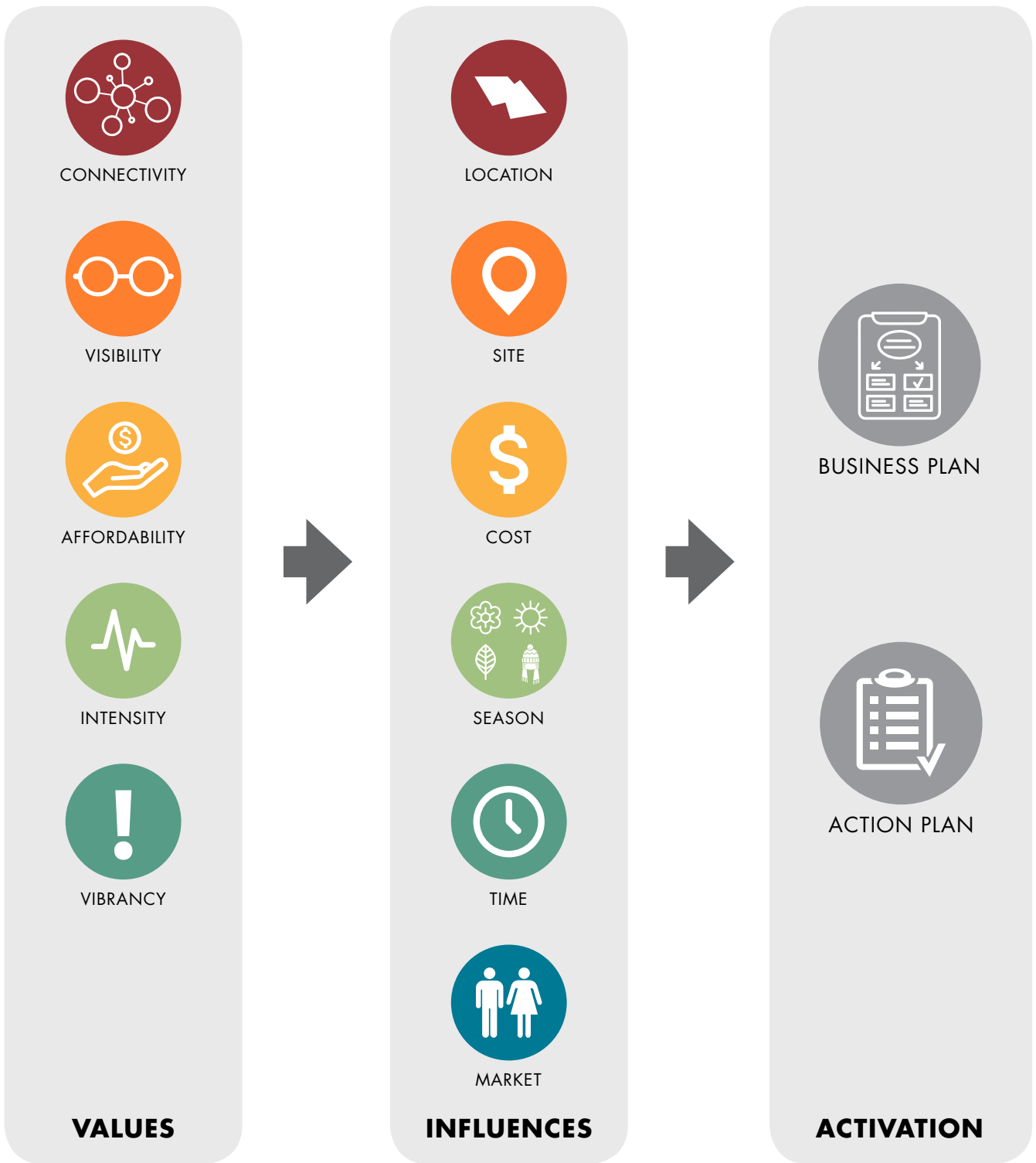
### Influences

Activation is purposeful and carefully considered. It is important that the activities engage an audience. The location and site for each activity, the season and time of day in which it will be held and the cost of delivering the experience are critical to the success of each activity. The framework identifies these key elements required to deliver purposeful and visionary activity.

### Activation

This framework has been developed to help plan and deliver the activities.

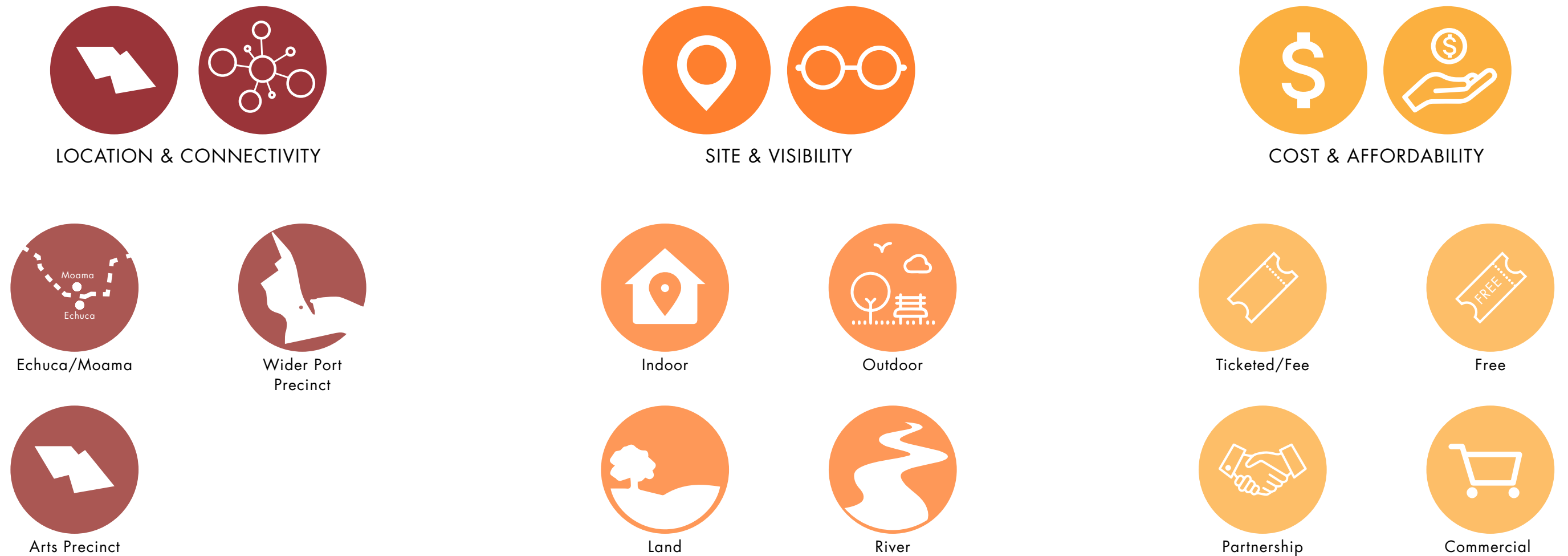
It enables the Council, its partners and citizens to work together to bring the arts into the Port, achieving another aspect of the Port Vision – “achieved through collaboration”.





### 3. ACTIVATION FRAMEWORK

#### Activation Strategy



The Arts Precinct is located within the Port Precinct and the wider Echuca Moama region. Arts activities are part of the Vision for the Port Arts activities can activate areas within, adjacent to and beyond the Arts Precinct. Activation of the Arts Precinct and surrounds can be used to attract people into the Precinct and the Port and the city.

Arts activities will continue to take place indoors and be made visible to the public through signage. Outdoor activities and artworks are more visible and can be used to create character. Some outdoor activities will be land based. Some activities can take place on the river, through the use of existing watercraft.

The Arts Precinct will be operated on the basis of both free and fee based activities. Arts activities outside the Arts Precinct will be operated on the basis of free activities, activities controlled and operated by the community and by the private sector.

3. ACTIVATION FRAMEWORK

Activation Strategy



The Arts Programme will operate across the year.  
There may be periods of greater intensity.  
The Arts Precinct will never appear closed.

Arts activities will vary in length.  
The timing of arts activities will be designed to  
meet the needs of the target markets and to attract  
new markets.

An analysis of the markets and segmentation will  
underpin what the Arts Precinct and the Port will  
offer.



### 3. ACTIVATION FRAMEWORK

#### Activation Strategy

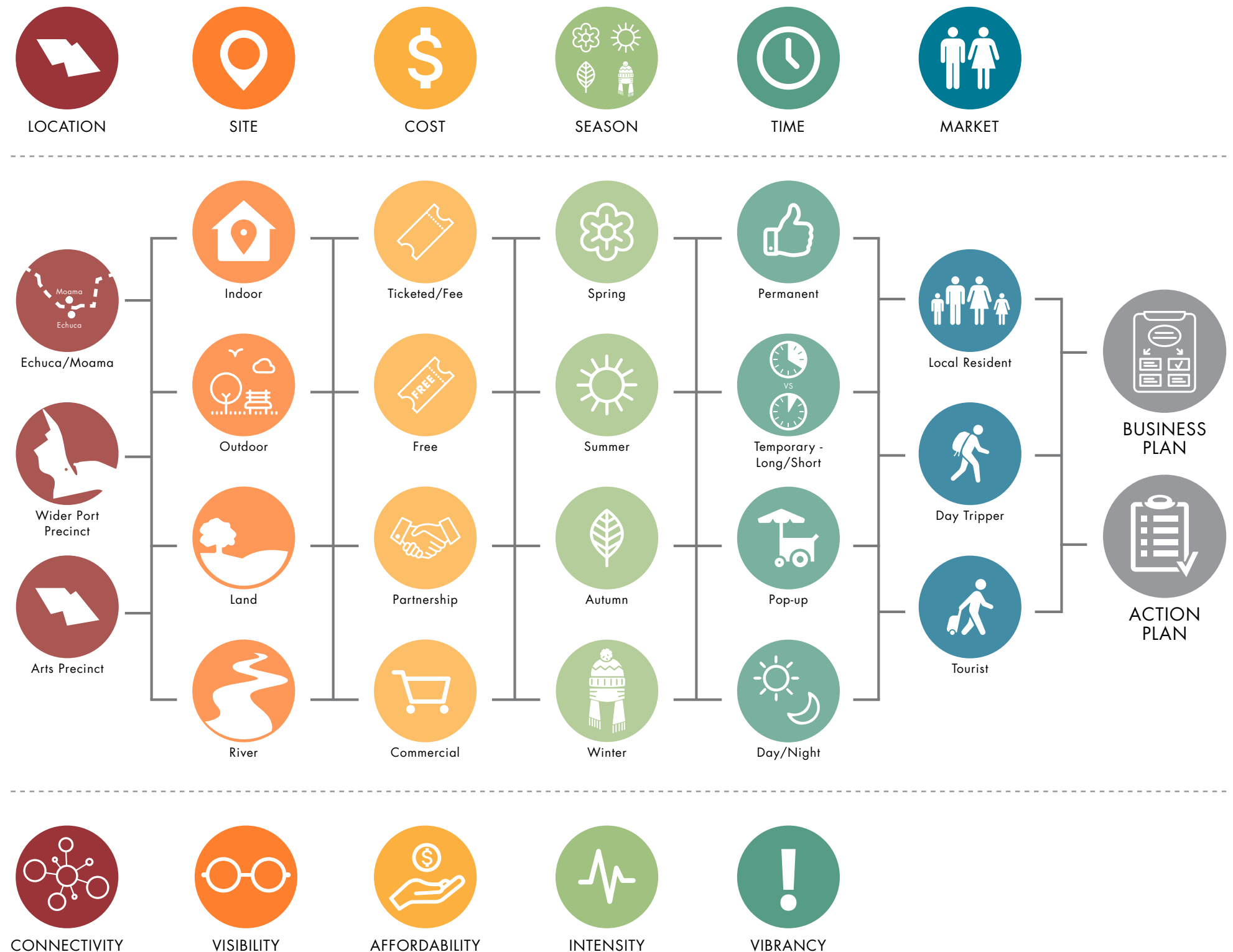
This framework is a strategic tool. By collectively acknowledging and agreeing the values, the key elements that influence decision making and by seeing the arts activities as placemaking ventures, the Arts Precinct Plan can make a large contribution to achieving the Vision.

#### Activation Business Plan

A Business Plan will ensure that the investment is understood and agreed and that it is the basis for a strong relationship between the many organisations and individuals who participate.

#### The Activation Action Plan

An Action Plan will ensure that all the activities are given the time and space they need, that they are promoted to the audiences they are meant to attract and that they can be delivered, evaluated and celebrated.



PART 04

# BUSINESS FRAMEWORK

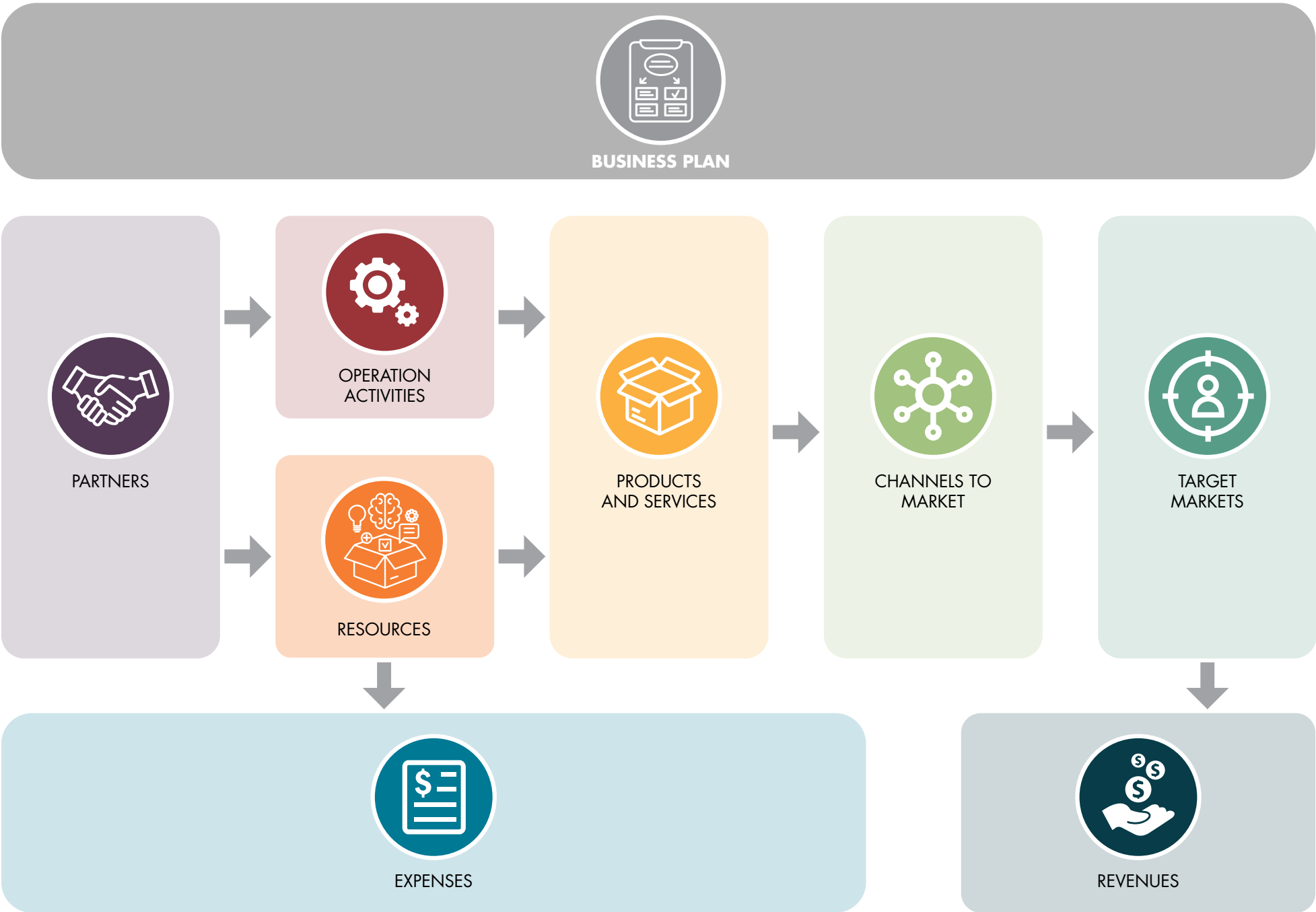
# 4. BUSINESS FRAMEWORK

## Activation Business Plan Framework

This is a Framework which can be used to help participants in activating the Arts Precinct to define their arts offer. It provides a framework for discussion, it will clarify what is being created and for whom, as well as the activities and resources required by those who are presenting. It will also be a means of tracking progress and the basis for evaluating the results.

This diagram shows how the activities relate. It is helpful to have a summary page in this format, for participants to use as a guide.

This framework can be used for a single activity, or for a group of activities provided by one organization. The words products and services have been used, however, if this feels too commercial then the word activity can be substituted.





# 4. BUSINESS FRAMEWORK



## Partners

List the partners needed to deliver the operations and the products and services. Partners provide funds or in-kind assistance.

Examples:

- Council
- Grant funders
- Suppliers (not including people who are paid in full for their services – they may be classed as e.g. contractors)



## Operation Activities

List all the activities that must be undertaken to produce the product or service and take it to market.

Examples:

- Booking
- Marketing
- Product/Service Design
- Product/Service Development
- Product/Service Delivery
- Administration
- Financial Management
- Recruitment and training
- IT expertise
- Cleaning
- Maintenance



## Resources

List all the resources that you need to undertake the operational activities.

Examples:

- Paid staff
- Volunteers
- Contractors
- Space
- Equipment
- Materials
- Furniture
- IT



## Products and Services

List and describe all the products and services that will be delivered. It also helps to define them in relation to their value to the target market. The Value element describes what the market will gain by 'buying' the product or service. Defining value helps test why an activity has been chosen and how to market it.

Examples:

- Exhibitions
- Classes
- Markets
- Shop
- Networking Event
- Art party
- Membership



## Channels to Market

List the ways in which you will reach the audience and communicate the offer/sell the product

Examples:

- Face to face chat
- Website
- Advertising
- Newsletter
- Social media (Facebook, Instagram, Twitter)
- Temporary signage



## Market Segments

List all the segments being targeted, linked back to the specific products and services

Examples:

- Professional artists (name the media if appropriate)
- Amateur artists
- Beginner artists
- Arts audiences in Echuca
- Arts audiences in Victoria
- Non-arts audiences
- Schools
- Current and potential members
- General public



## Expenses

These are drawn from the resources list. This determines what it costs to deliver the product or service.



## Revenues

These are mostly drawn from the target markets. However, the revenues will also be derived from partners – funders.

# PART 05

## APPENDIX

# APPENDIX A: BACKGROUND



# 2. BACKGROUND



## Indigenous Culture and Influences

We respectfully acknowledge the Yorta Yorta Nation as the traditional Owners of the land of the communities that the Creative Art's Precinct plan has been developed for.

The Echuca Art Precinct is located on Yorta Yorta country. This connection to country by the Aboriginal people has been for the past 50,000 to 60,000 years supporting a population of 5,000 to 6,000 people. Echuca is an aboriginal word meaning the meeting of the waters. The Murray, Campaspe, and the Goulburn rivers. This river system provided abundant resources for the aboriginal people.

European settlement had a devastating impact on the number of Aboriginal people and their culture. The population was reduced by 85 percent .The Aboriginal people were moved onto mission stations where many traditions and customs were forbidden and were not allowed to be practiced.

However today we are seeing great interest in the revival pf language, stories, food etc. as a result of oral traditions being passed on from one generation to the other.

The arts have been an integral part of aboriginal culture e.g., basket weaving, storytelling through art works. Yorta Yorta Artists use of lines through their artwork representing the tall gums, reeds and the rivers.

Today we are seeing a revival of old arts e.g. weaving and the development of the new with a significant number of Aboriginal artist working in the area developing new projects using many techniques from the past.



The Yorta Yorta Nation  
Reference - <http://www.yynac.com.au/>



The Yorta Yorta basket weaving  
Reference - <https://cv.vic.gov.au/stories/creative-life/from-here-there/satin-stitch-with-new-zealand-flax/>



The Yorta Yorta Possum Skin Cloak  
Reference - <https://cv.vic.gov.au/stories/aboriginal-culture/possum-skin-cloaks/possum-skin-cloak-wadi-wadi/>



The Yorta Yorta Possum Skin Cloak  
Reference - <https://cv.vic.gov.au/stories/aboriginal-culture/possum-skin-cloaks/possum-skin-cloak-wadi-wadi/>



## 2. BACKGROUND

### Demographic and Tourism Data


The key tourism data looks into the tourism data in the Central Murray Region and the Echuca-Moama Region.




MARKET

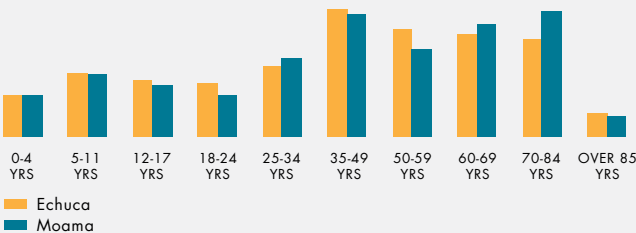
#### DEMOGRAPHIC DATA: ECHUCA and MOAMA

Population:

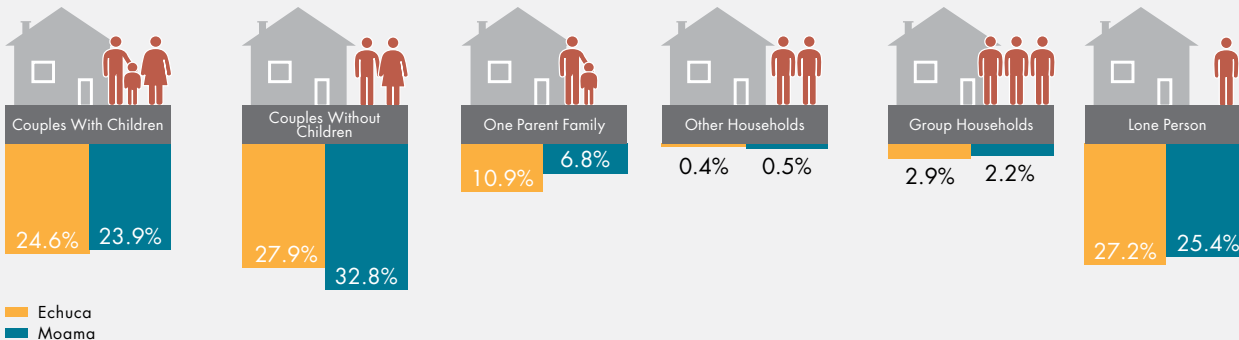
 14,000  
PEOPLE IN ECHUCA (EAST, WEST AND CENTRAL)

 6,165  
PEOPLE IN MOAMA

Age Structure - Service Age Groups:



Household Type in Echuca and Moama:



Resource: Profile Id. - Shire of Campaspe, 2016

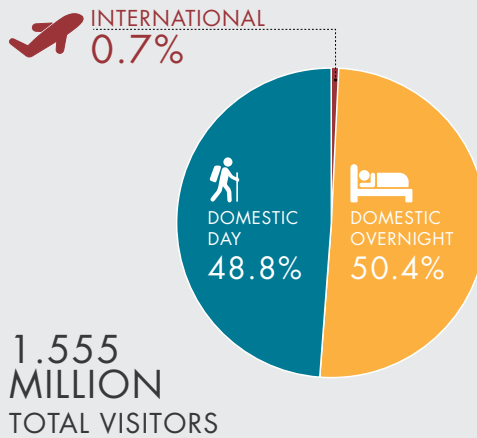
#### TOURISM DATA: CENTRAL MURRAY

 65,902  
PEOPLE IN THE  
CENTRAL MURRAY  
REGION

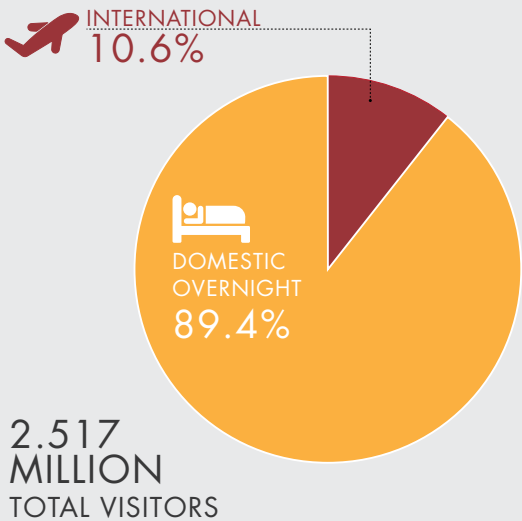


The Central Murray Region consists of Cobram, Echuca, Kyabram, Lockington-Gunbower, Moiram Numerkah, Rochester, Rushworth, Tarrawonga

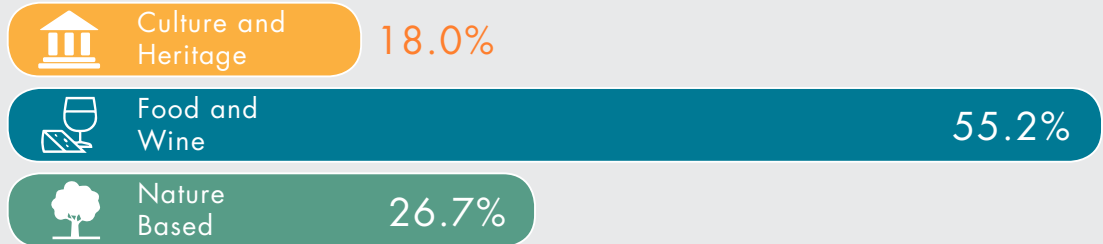
Visitors in the Central Murray Region:



Night Visitors in the Central Murray Region:



Activities in the Central Murray Region:



Resource: Tourism Region Profiles, 2015 - Tourism Research Australia

2. BACKGROUND

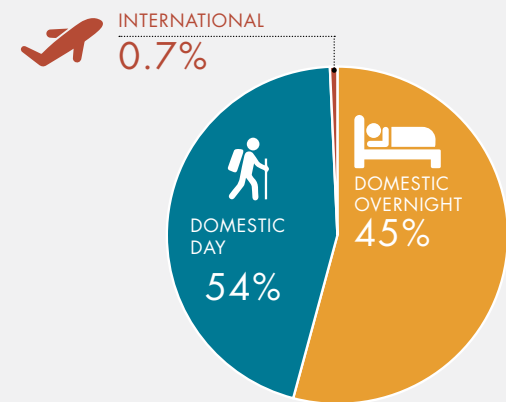


Demographic and Tourism Data

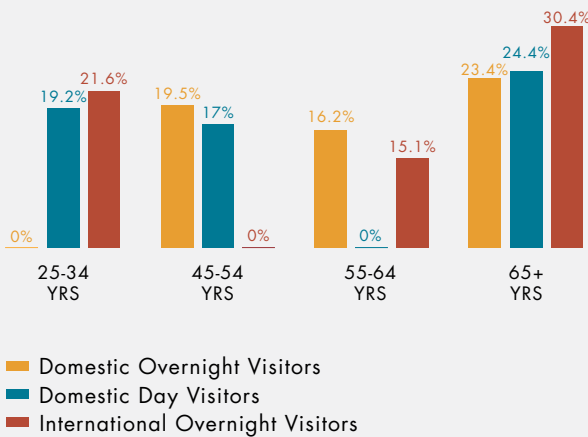
TOURISM DATA: ECHUCA-MOAMA

Visitor types in Echuca-Moama:

Visitors in Echuca Moama Region: 1.49 million

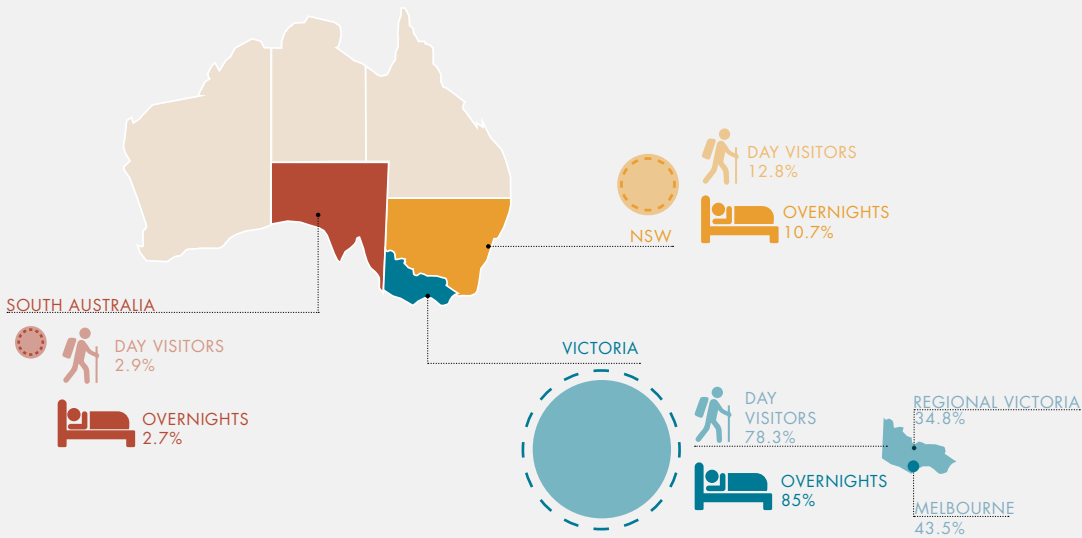


Demographic of Visitor Type:

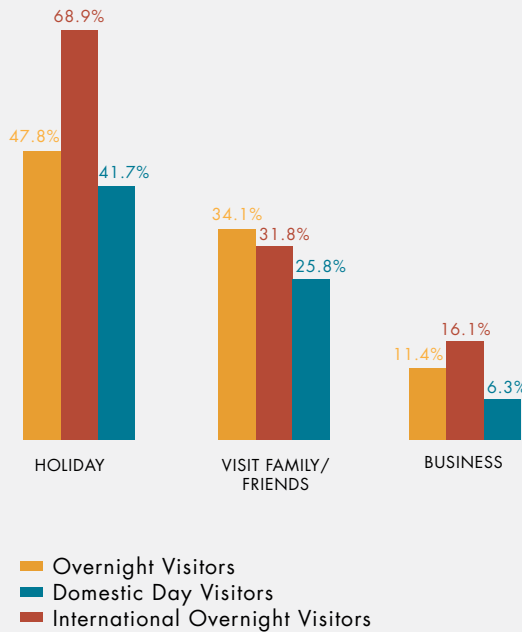


Domestic Visitors to Echuca-Moama:

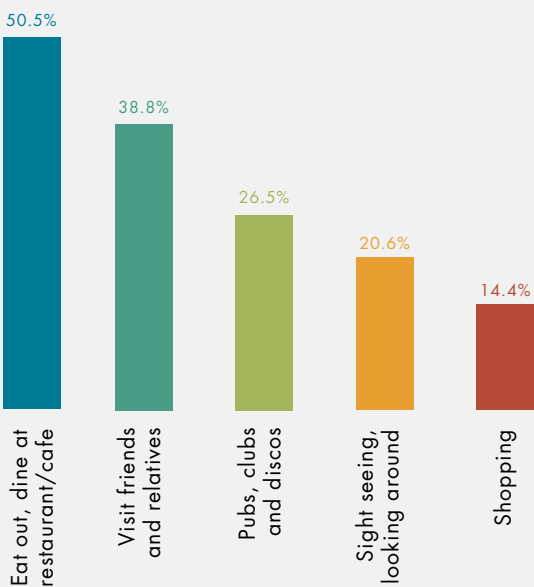
Top 3:



Purpose of visit in Echuca-Moama:

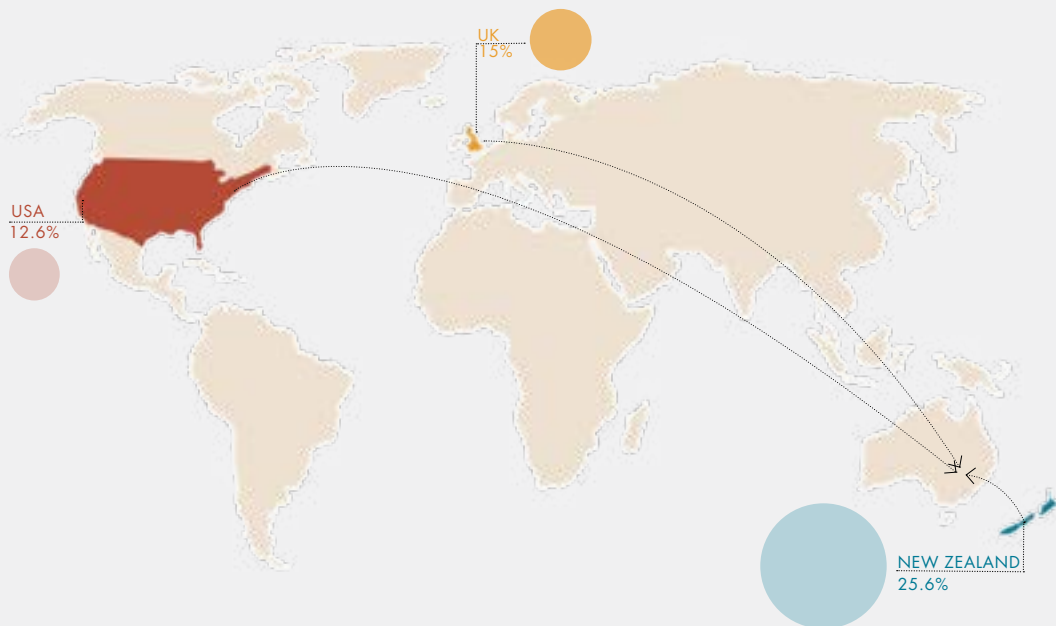


Activities in Echuca-Moama:



International visitors to Echuca-Moama:

Top 3:



Reference - Echuca Moama Tourism Strategic Plan 2018-22



# APPENDIX B: URBAN ANALYSIS

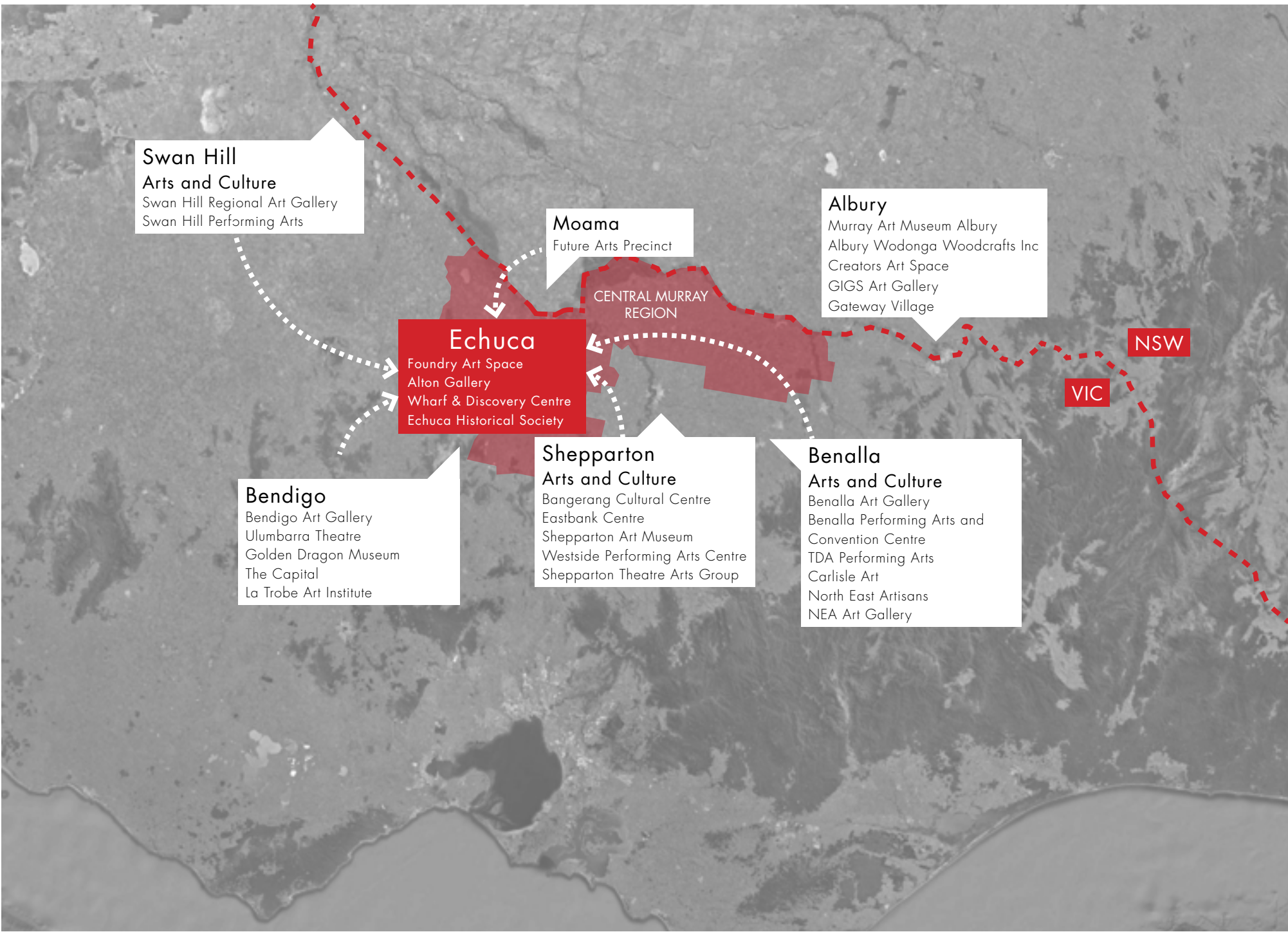
### 3. URBAN ANALYSIS

#### Regional Scale - Regional Arts and Culture Precincts

Echuca is surrounded by a number of regional arts and cultural precincts, such as Swan Hill, Shepparton, Bendigo, Benalla and Koondrook. Being a centre to these rural arts precincts, gives Echuca the opportunity to connect with other rural communities through the arts and culture.



CONNECTIVITY





### 3. URBAN ANALYSIS



CONNECTIVITY

#### Echuca - Zoning and Land Use

As shown in the map, the Echuca Art Precinct is located in a retail and commercial zone, surrounded by public park and recreation areas, an urban flood zone and a residential area.

#### Legend

- Urban Flood Zone
- Retail and Commercial Zone
- Residential Zone
- Public Park and Recreation
- Public Use
- Heritage Precinct
- Main Highways



Resource: Campaspe Planning Scheme - Local Provision Map 8 ([http://planning-schemes.delwp.vic.gov.au/\\_\\_data/assets/pdf\\_file/0009/466884/campaspe08zn.pdf](http://planning-schemes.delwp.vic.gov.au/__data/assets/pdf_file/0009/466884/campaspe08zn.pdf))  
Campaspe Planning Scheme - Local Provision Map 9 ([http://planning-schemes.delwp.vic.gov.au/\\_\\_data/assets/pdf\\_file/0005/466889/campaspe09zn.pdf](http://planning-schemes.delwp.vic.gov.au/__data/assets/pdf_file/0005/466889/campaspe09zn.pdf))



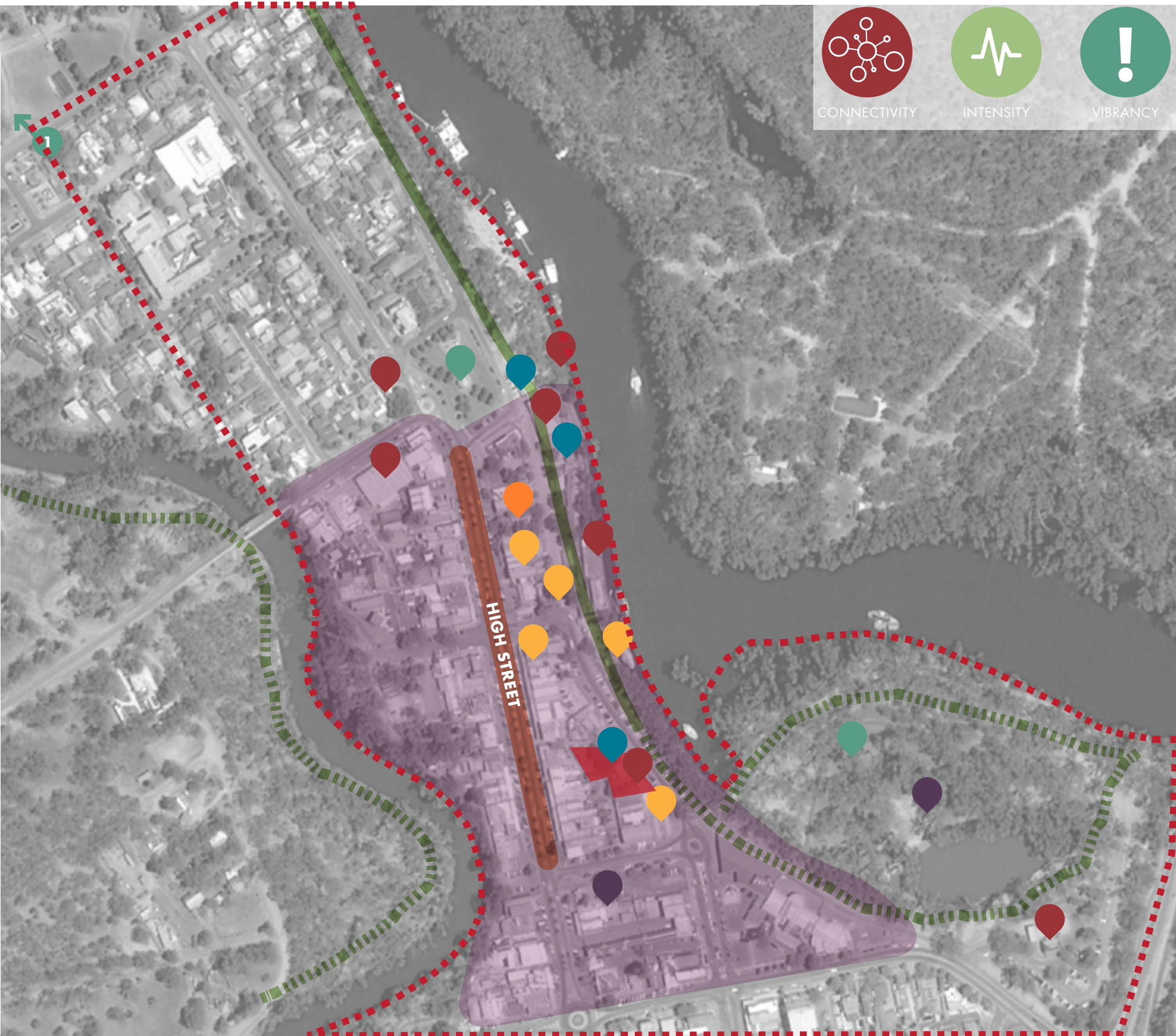
### 3. URBAN ANALYSIS

#### Echuca - Attractions and Places of Interest

The Art Precinct is located within the Heritage Port Precinct with other attractions and activities, such as museums, parks, wineries, arts and craft, recreational activities and festivals.

#### Legend

-  Site
-  Historic Port Precinct
-  Museums
-  Arts and Crafts
-  Parks
-  Attractions and Recreation
-  Wineries
-  Events and Festival Locations (Riverboats Music Festival and Echuca-Moama Winter Blues Festival - Heritage Precinct)
-  Long Paddock Touring Route
-  Cycling Track
-  Cycling and Walking Track
-  Walking Track
-  Main Food, Drinks and Retail Street

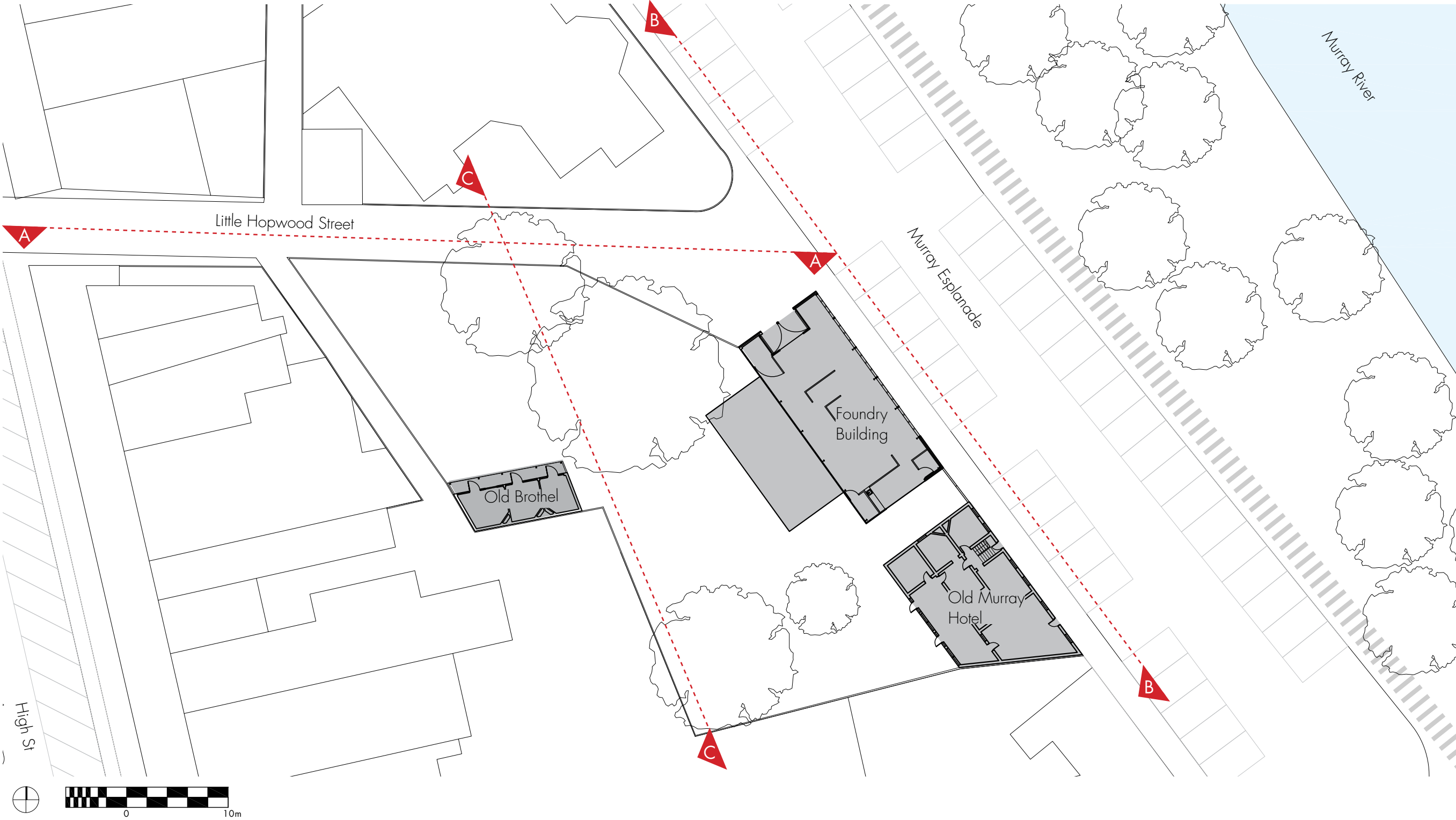


# APPENDIX C: SITE ANALYSIS

4. SITE ANALYSIS



Site Plan 1:200

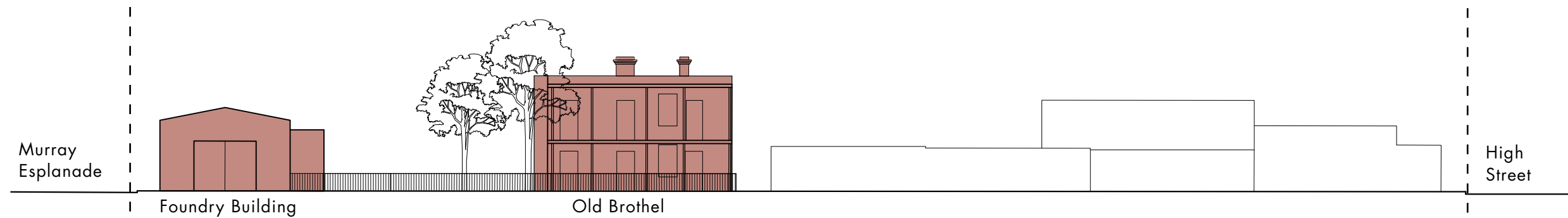




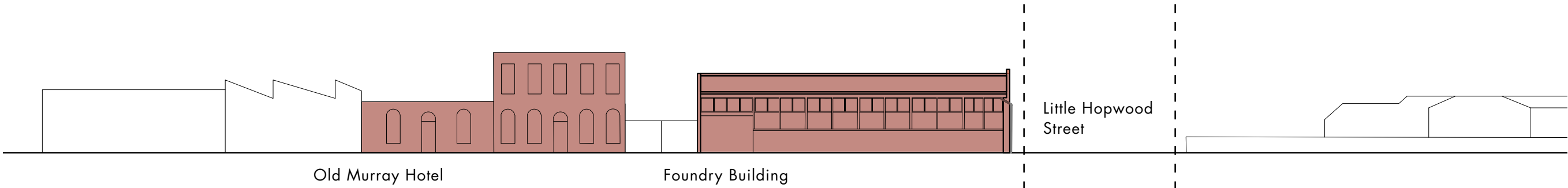
4. SITE ANALYSIS



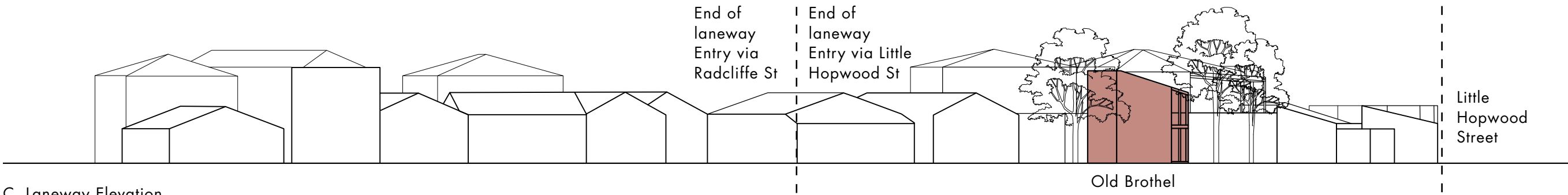
Site Elevations 1:150



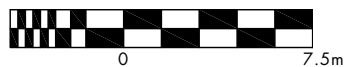
A. Little Hopwood St Elevation



B. Murray Esplanade Elevation



C. Laneway Elevation



4. SITE ANALYSIS

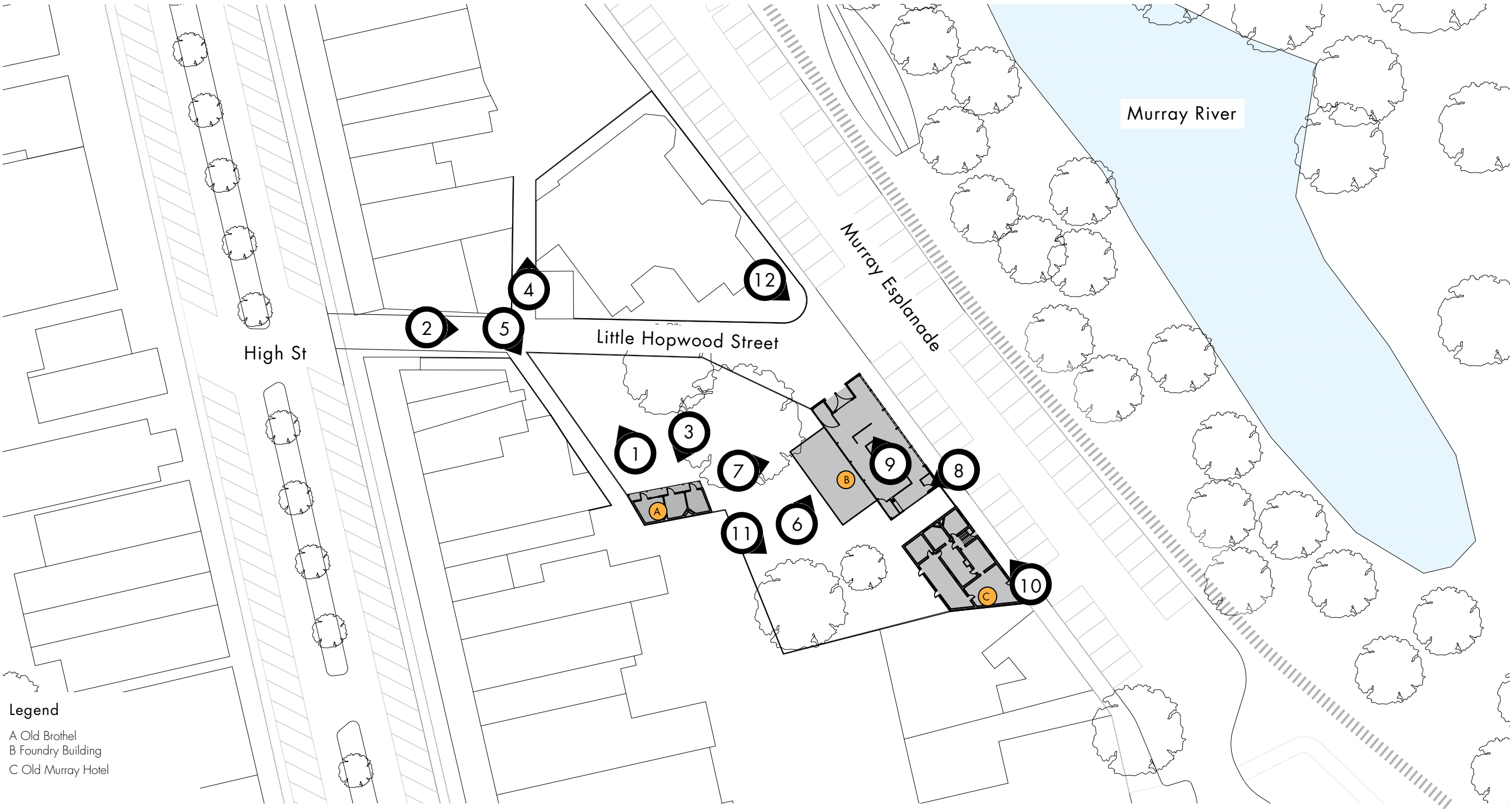


CONNECTIVITY



VISIBILITY

Site Context



- Legend**
- A Old Brothel
  - B Foundry Building
  - C Old Murray Hotel





4. SITE ANALYSIS



Site Photographs



Paved area in front of Old Brothel



Little Hopwood Street looking toward Esplanade



Old Brothel



Laneway



Laneway between Old Brothel and Shops



Back of Foundry over fence



Back of Foundry



Gate entry between Foundry and Old Murray Hotel



Foundry Interior, Gallery spaces



Old Murray Hotel along Murray Esplanade



Back of Old Murray hotel from Foundry



Entrance of The Foundry



# 4. SITE ANALYSIS

## Arborist Report Summary

4 Schinus molle (Peppercorn) trees were assessed at the Old Brothel Site, Echuca. The trees are in a prominent position with roads, paths and infrastructure on all sides (proposed).

Trees 2 and 4 have 'Good' Health and 'Good' Structure. Trees 1 and 3 have "Fair/Good" Health and "Fair/Good" and "Poor/Fair" Structure.

Subject tree two has raised roots within the recessed timber boundary fence line. No noteworthy decay/ cavities were detected.

Remedial work is required to be undertaken at this time with a Low Priority category. Further investigation to mitigate root damage is required pre/during and post Construction of site upgrade.

The recommended trees 2 and 4 to be retained are presently manageable within the landscape under an annual assessment program.



Tree 1



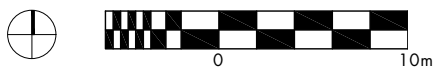
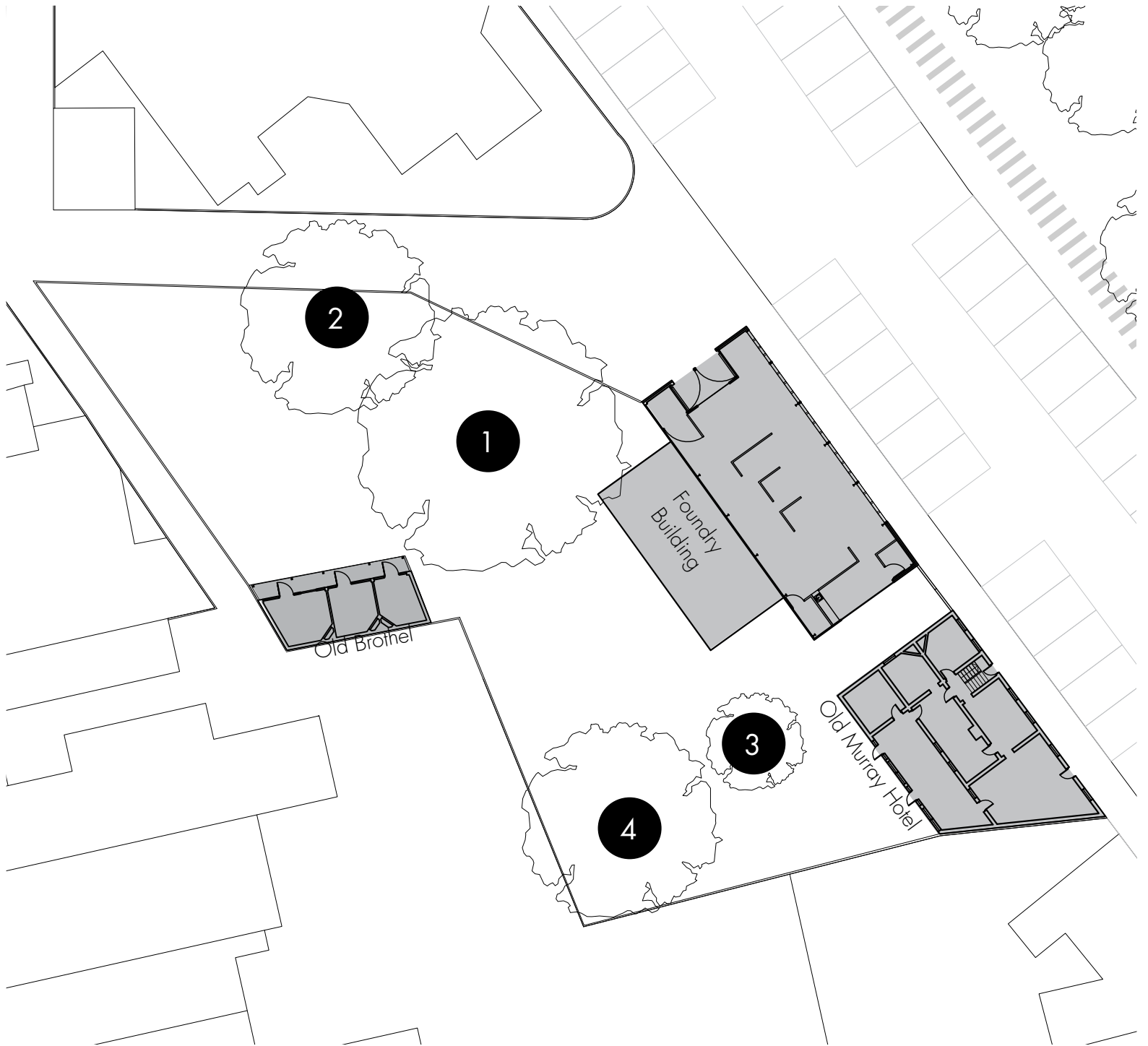
Tree 3 and 4



Tree 1



Tree 2



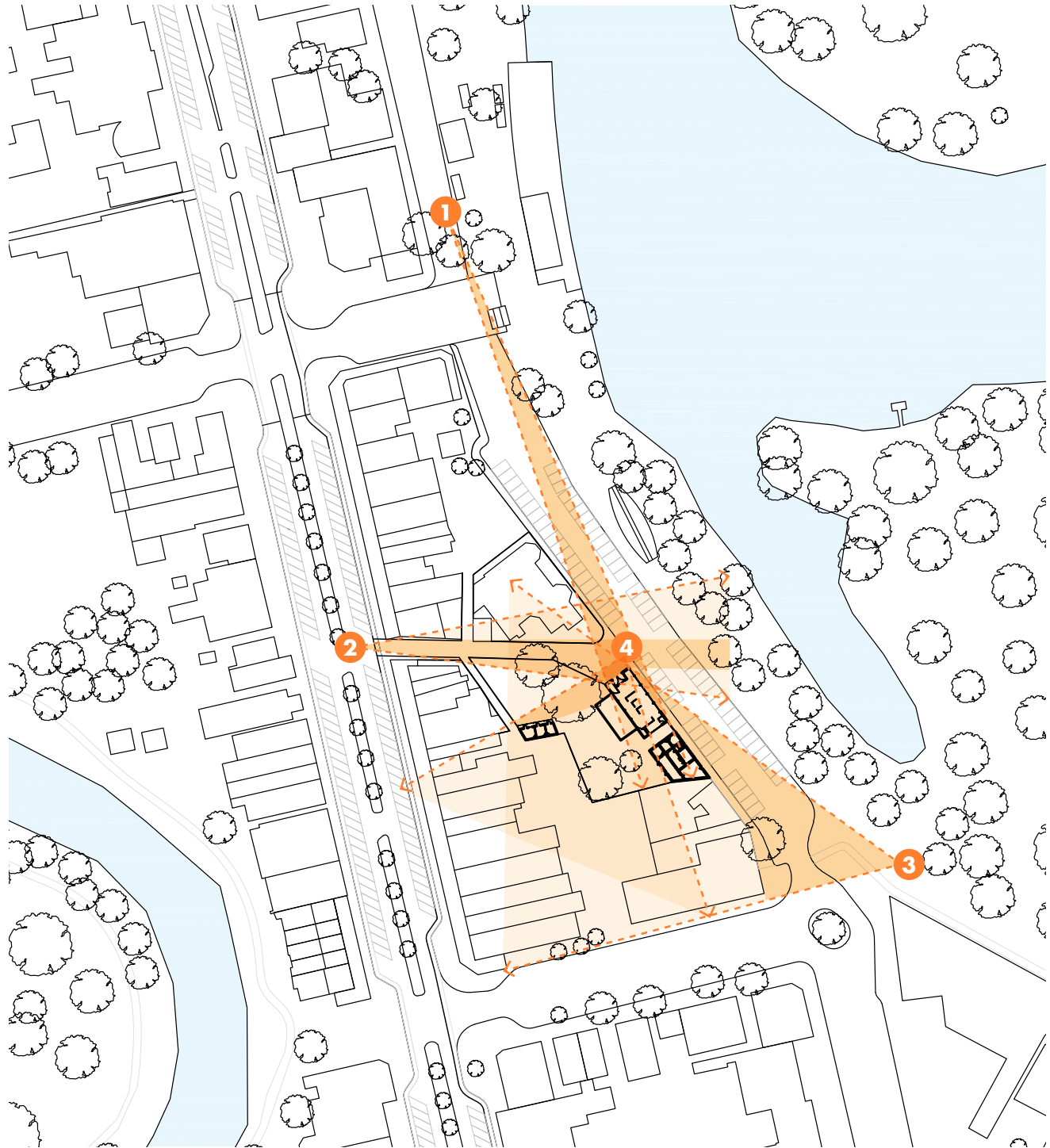
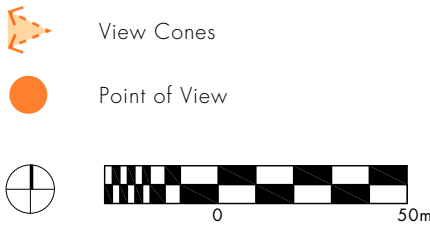


# 4. SITE ANALYSIS

## Vistas - To the Arts Precinct

From some of the key views, the Foundry Art Space and the Old Murray Hotel are highly visible, though the Brothel and the current entry to the open space has low to no visibility. From this analysis, it is evident that there will need to be a signifier or attractor added to the surfaces of the site, potentially to the ground or adjacent walls, to draw attention to the Arts Precinct.

### Legend



CONNECTIVITY



VISIBILITY

### 1 From the Port Precinct

The Arts Precinct can be viewed from the entry of the Port Precinct. The Foundry Art Space's main entry is the most prominent facade visible from the port. Visibility to the rest of the site is poor.



### 2 From Little Hopwood Street

Little Hopwood Street is one of the main thoroughfares that leads to the site. Visibility to the sight here is low, some form of signage or attractor will need to be.



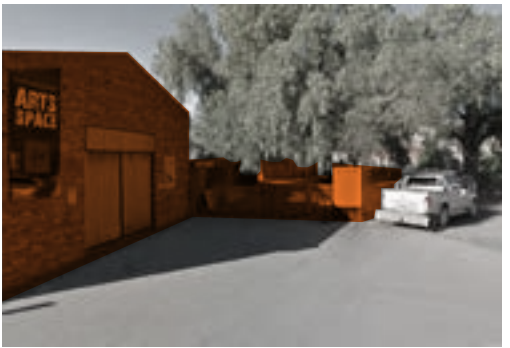
### 3 From the Library

The Old Murray Hotel and the Foundry Art Space are visible from the Library, though the rest of the site has poor visibility.



### 4 From the Murray Esplanade

There is a clear visual of the Old Brothel from the intersection of Little Hopwood Street and the Murray Esplanade.



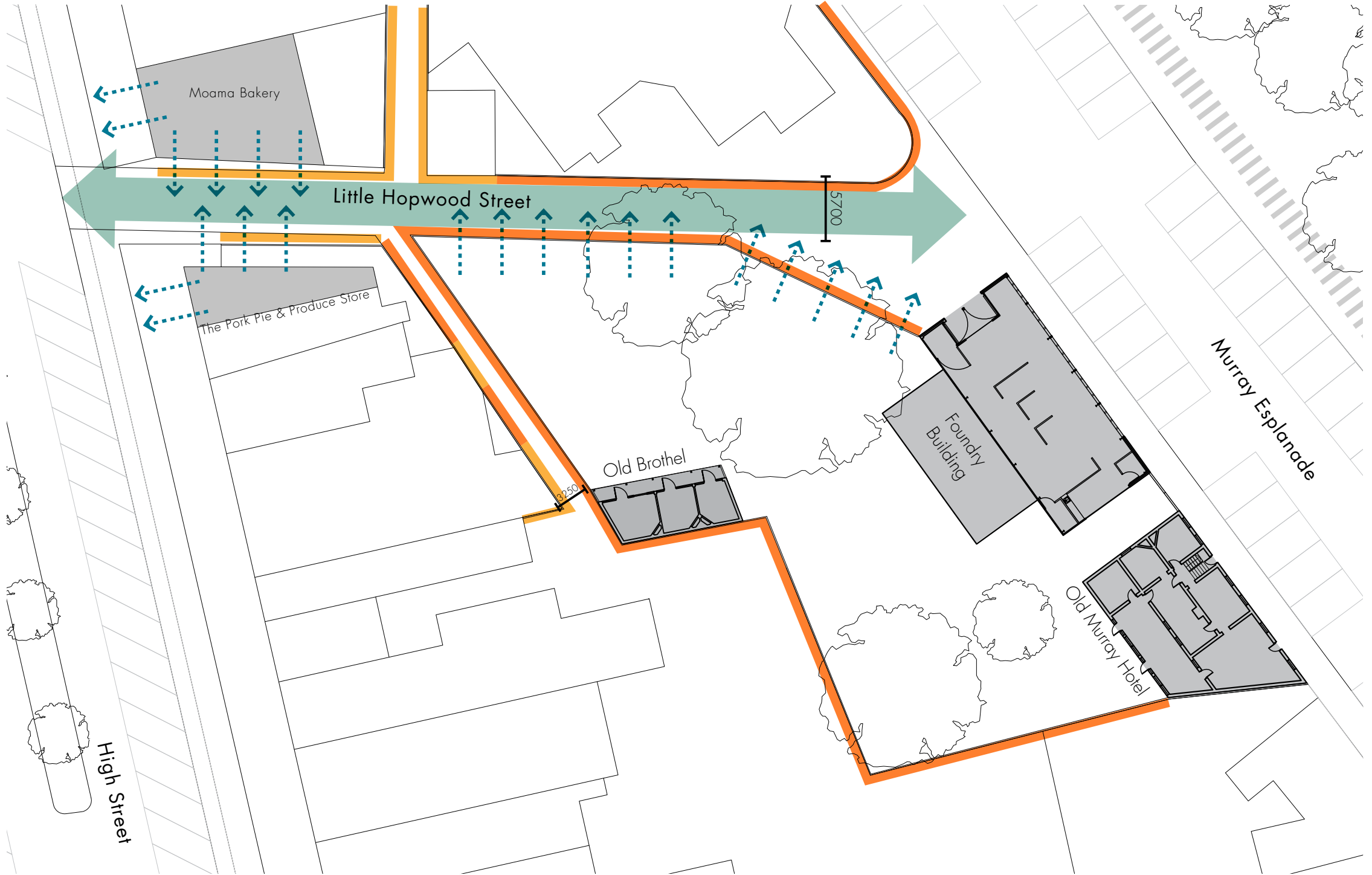
# 4. SITE ANALYSIS

## Laneway - Public Access

The laneway, a characteristic of Melbourne that is very recognised for its art and food culture, are observed around the site. The laneways around the Echuca Arts Precinct site has the opportunity for business to flow onto these streets to activate it and the potential for art to exist as well.

### Legend

- Fence Edges
- Building Edges
- Laneway
- Buildings on Site
- Potential Activity Spill



CONNECTIVITY



INTENSITY







VIBRANCY

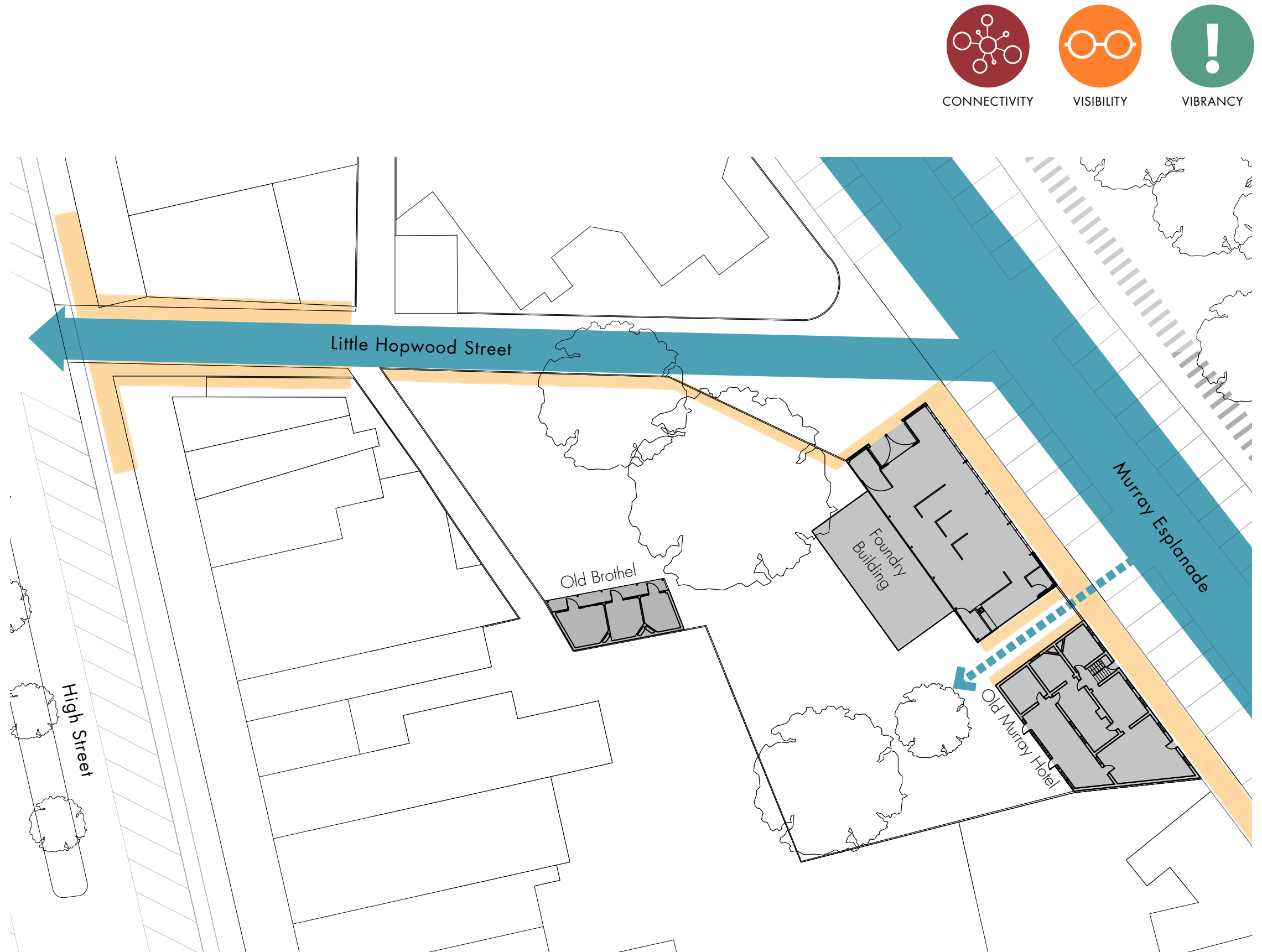
# 4. SITE ANALYSIS

## Thoroughfares & Active Edges

From the visibility analysis previously, understanding the thoroughfares to the site is very important and key to activating the site. Little Hopwood Street and the Murray Esplanade are key street thoroughfares to the site. In order to activate these thoroughfares, the intersection between High Street and Little Hopwood Street will need an activation strategy, along with the edge of the Foundry Art Space and the Old Murray Hotel closest to the Murray Esplanade. Minor thoroughfares, shown in dashed will be key to draw people into the site.

### Legend

-  Potential Active Edge
-  Primary Thoroughfare
-  Secondary Thoroughfare
-  Buildings on Site





# APPENDIX D: SITE BUILDING ANALYSIS

5. SITE BUILDING ANALYSIS

A. Old Brothel



CREATIVE ARTS SPACE FEEDBACK



Lounge



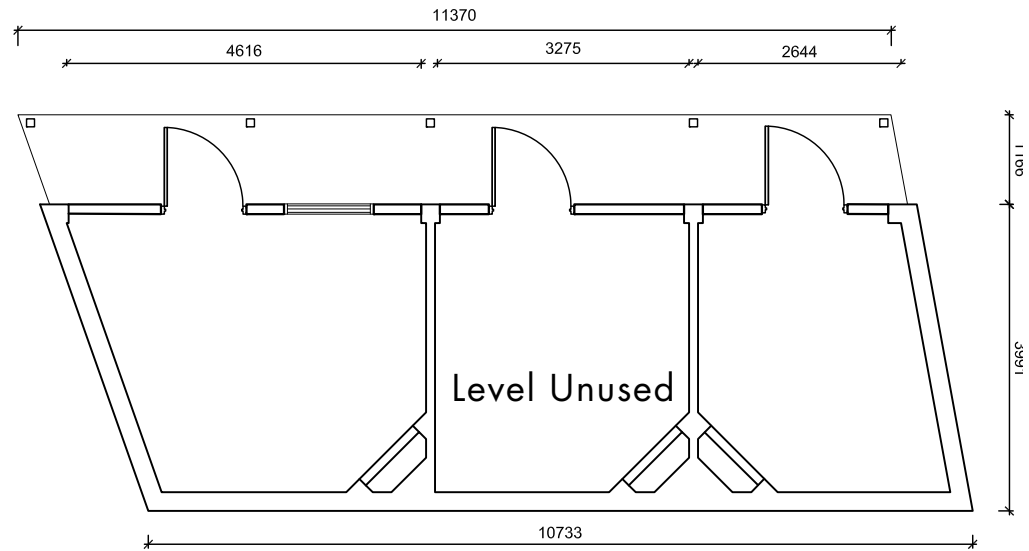
Meeting/  
Administration  
Spaces



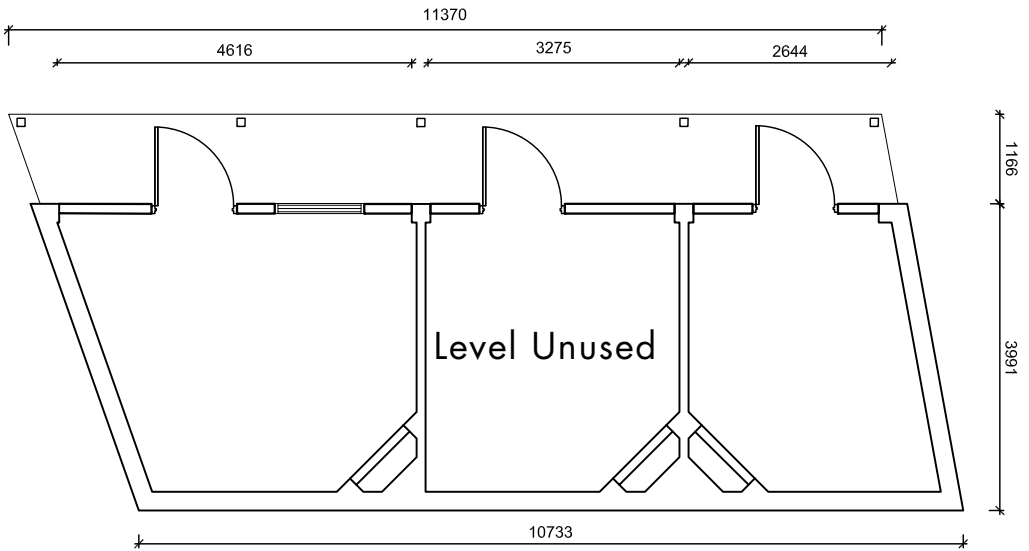
Flexible Artist Studio



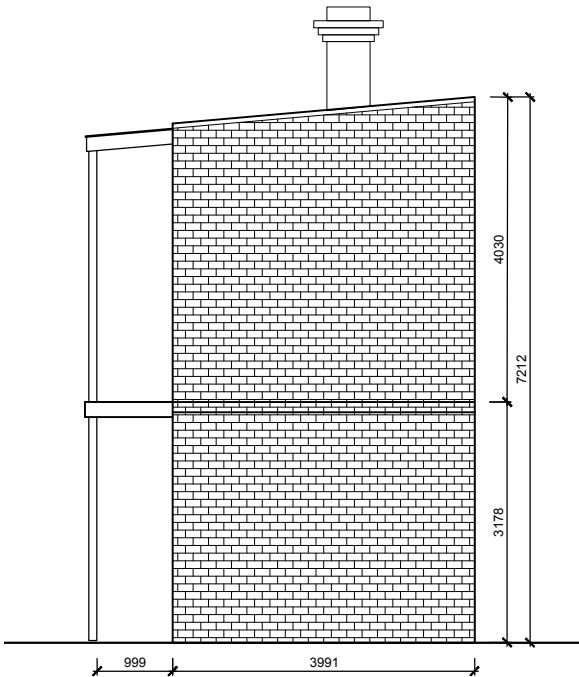
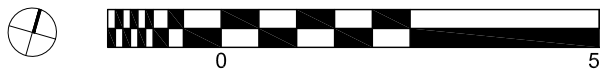
Gallery/Exhibition  
Spaces



First Floor Plan



Ground Floor Plan

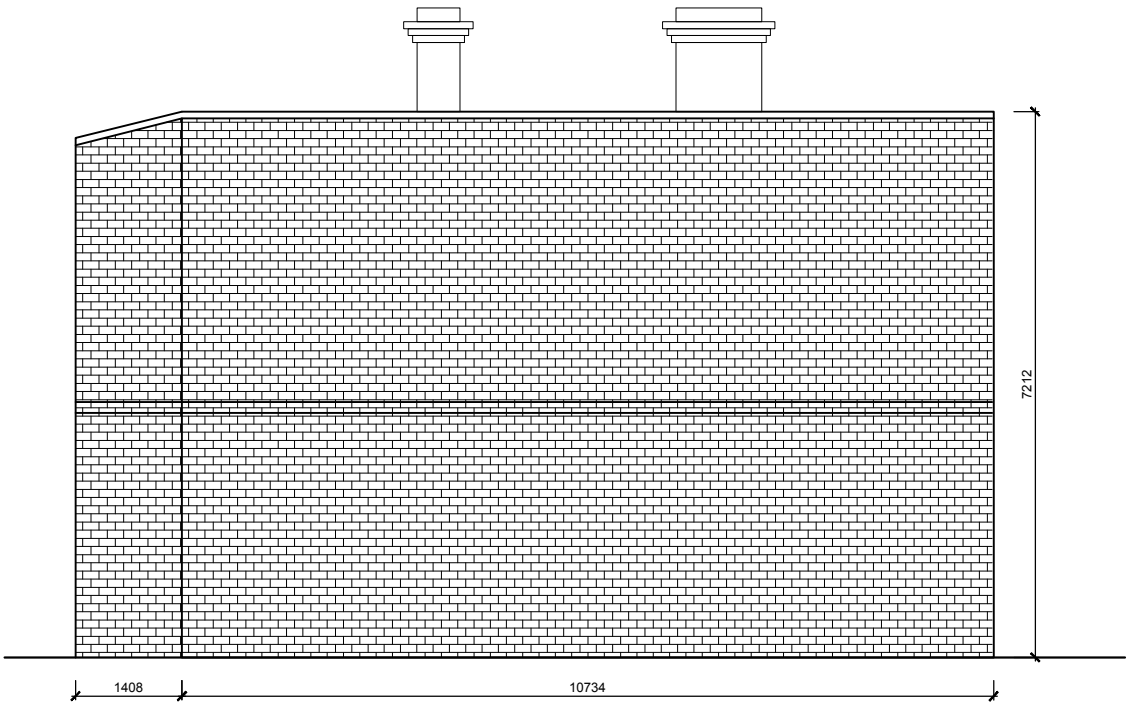


West Elevation

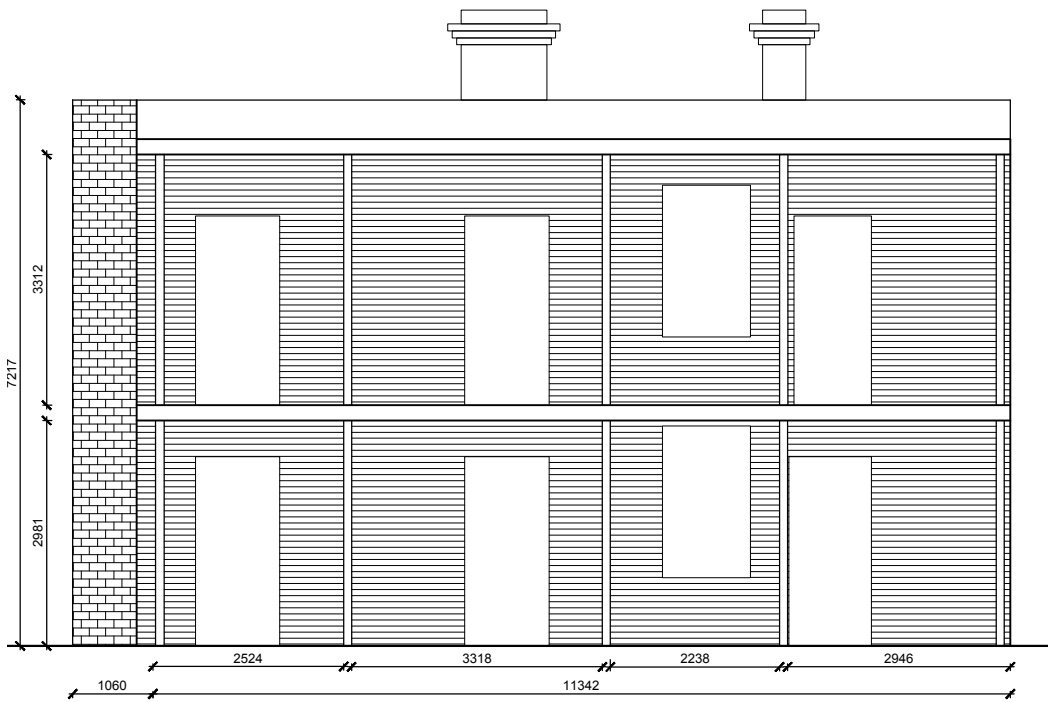
5. SITE BUILDING ANALYSIS



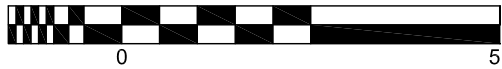
A. Old Brothel



South Elevation



North Elevation






5. SITE BUILDING ANALYSIS




B. Foundry Building

CREATIVE ARTS SPACE FEEDBACK

FOUNDRY BUILDING




Gallery/Exhibition Spaces




Event Space


WORKSHOP SHED




Storage Space



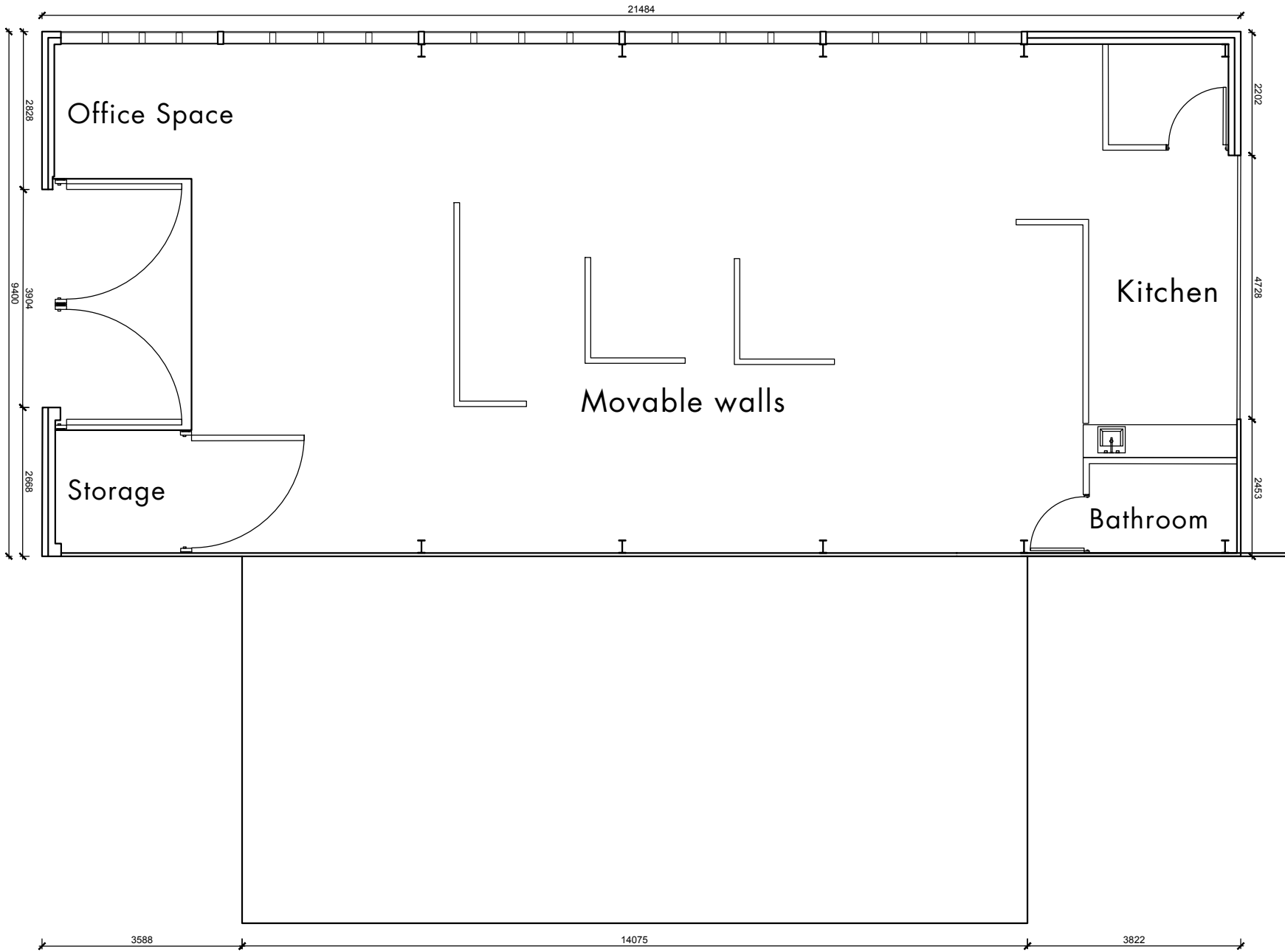
Rentable Art Studios



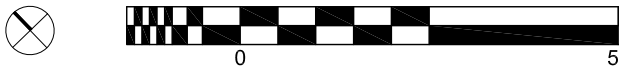
Workshop Space  
*(Photography, basket weaving, glass blowing, etc.)*



Retail  
*(Art supply shop & gallery shop)*



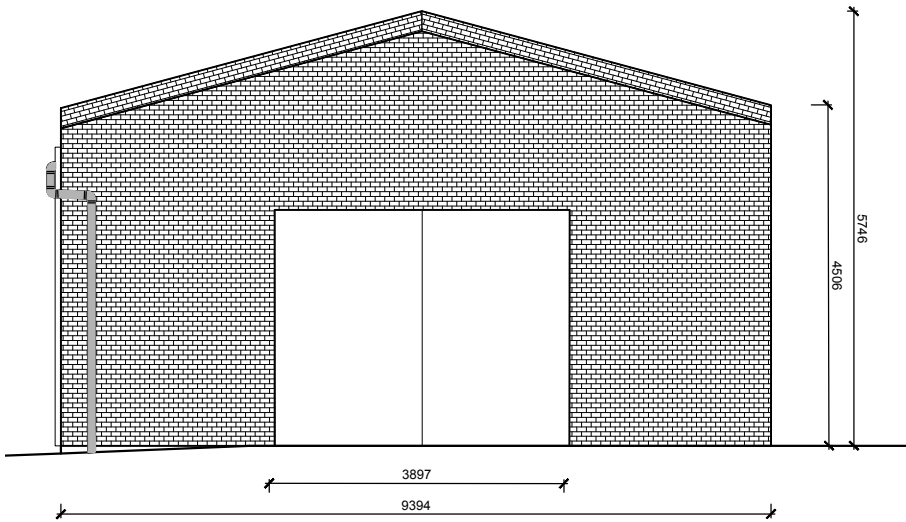
Ground Floor Plan



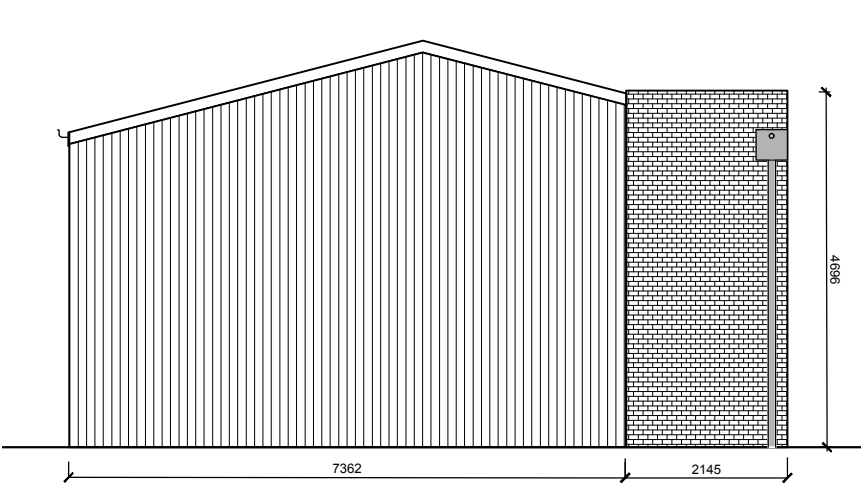
5. SITE BUILDING ANALYSIS



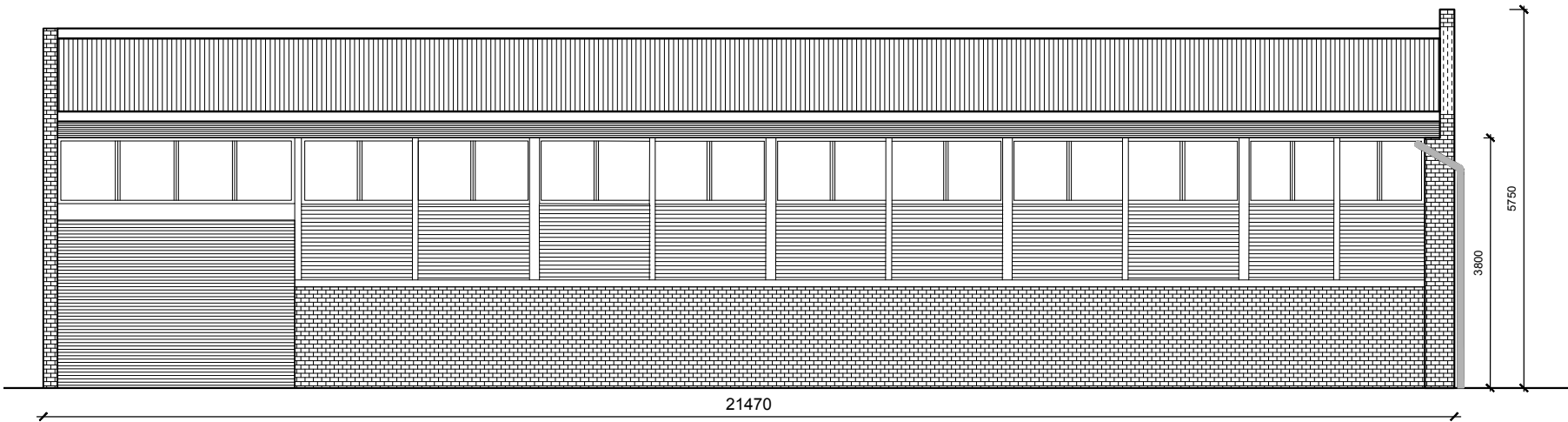
B. Foundry Building



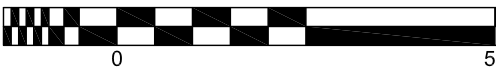
Rear Elevation



North West Elevation



North East Elevation



5. SITE BUILDING ANALYSIS



B. Old Murray Hotel

CREATIVE ARTS SPACE FEEDBACK



Art Studios



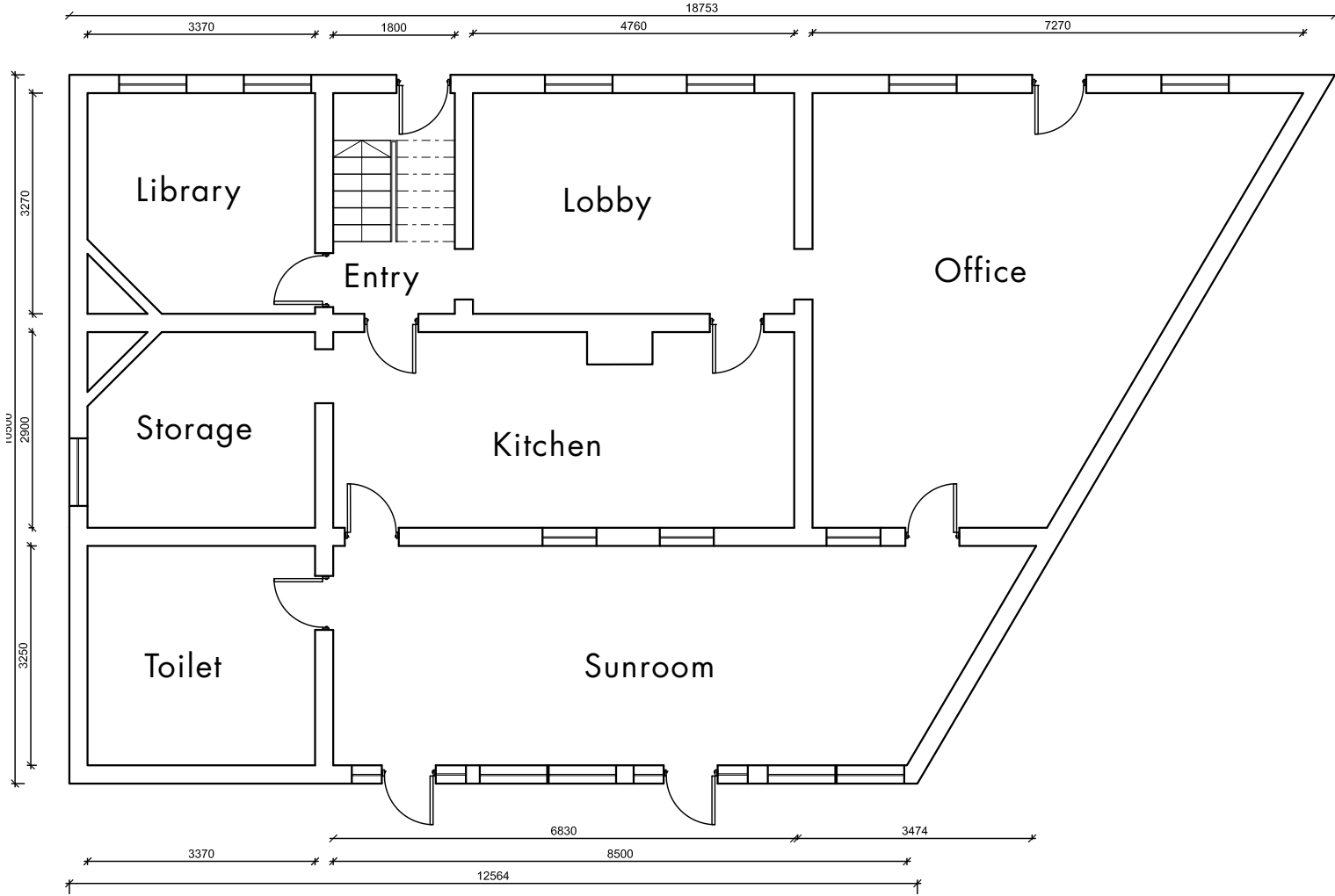
Performance Space



Gallery/Exhibition Spaces



Retail  
*(Art supply shop & gallery shop)*



Ground Floor Plan

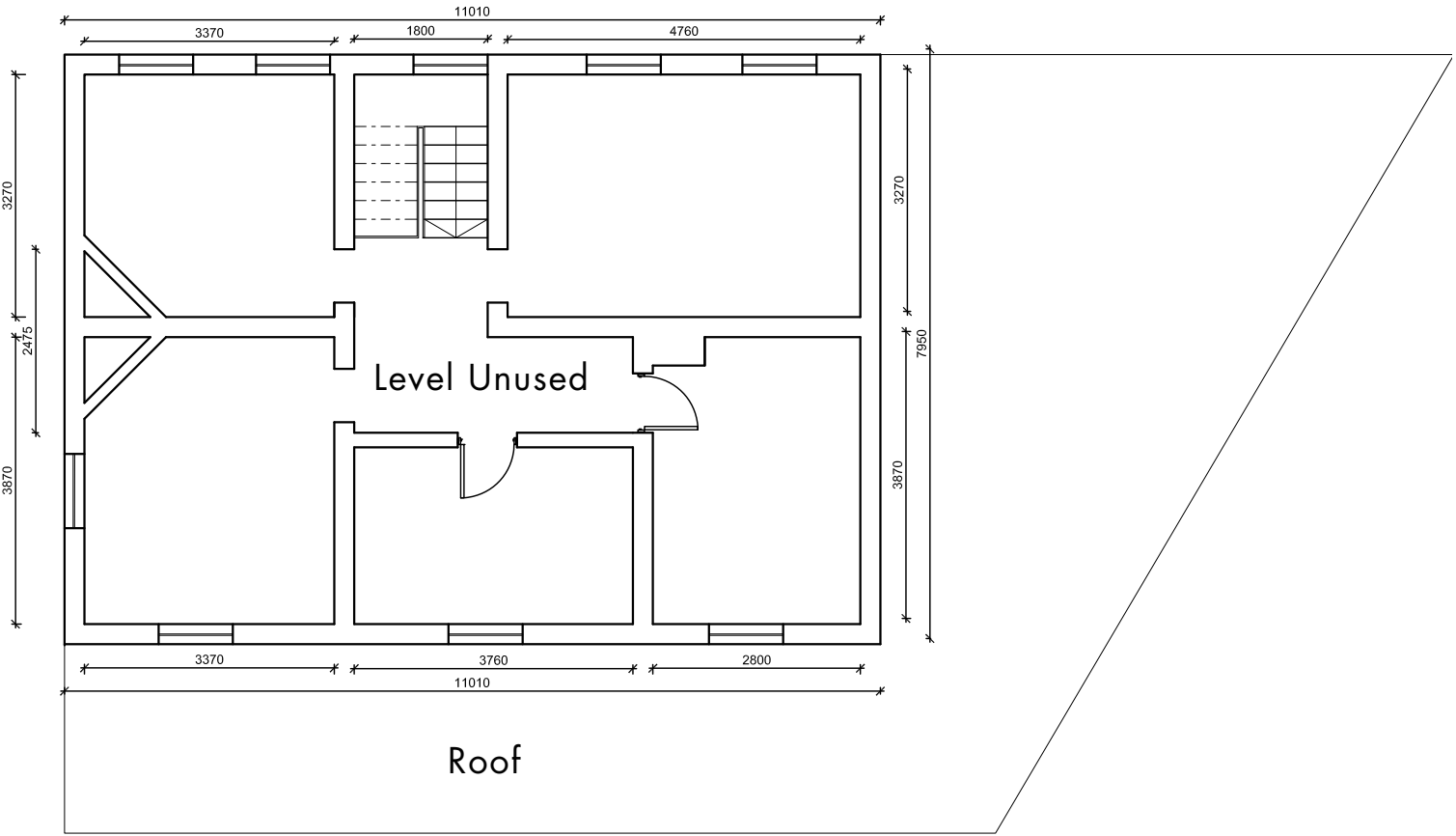




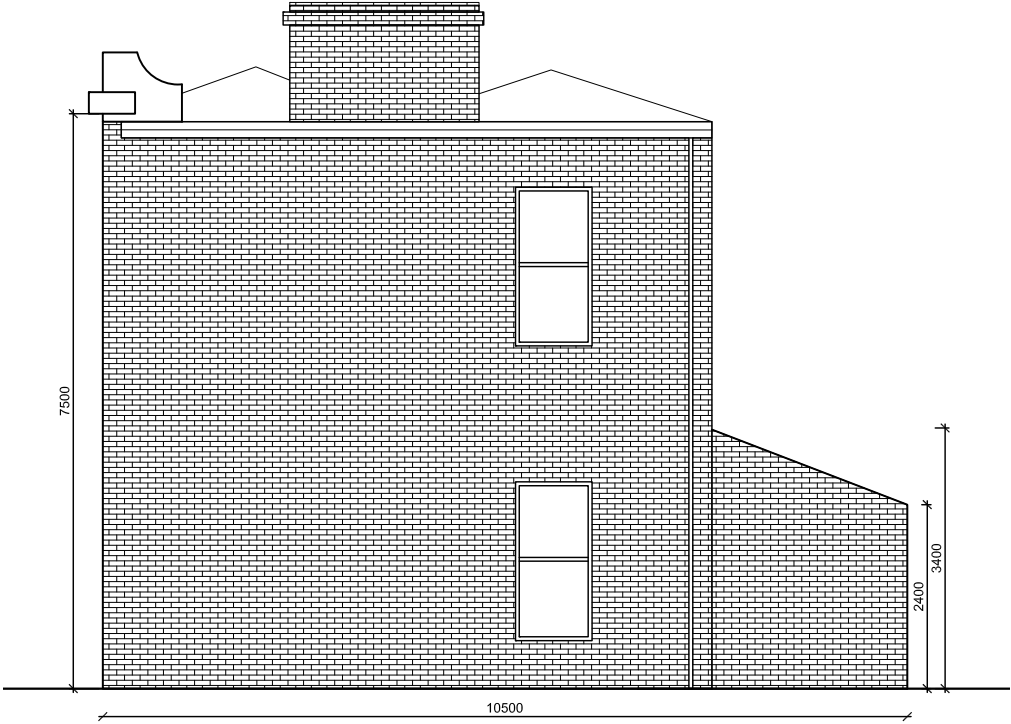
5. SITE BUILDING ANALYSIS



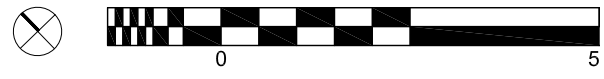
B. Old Murray Hotel



First Floor Plan



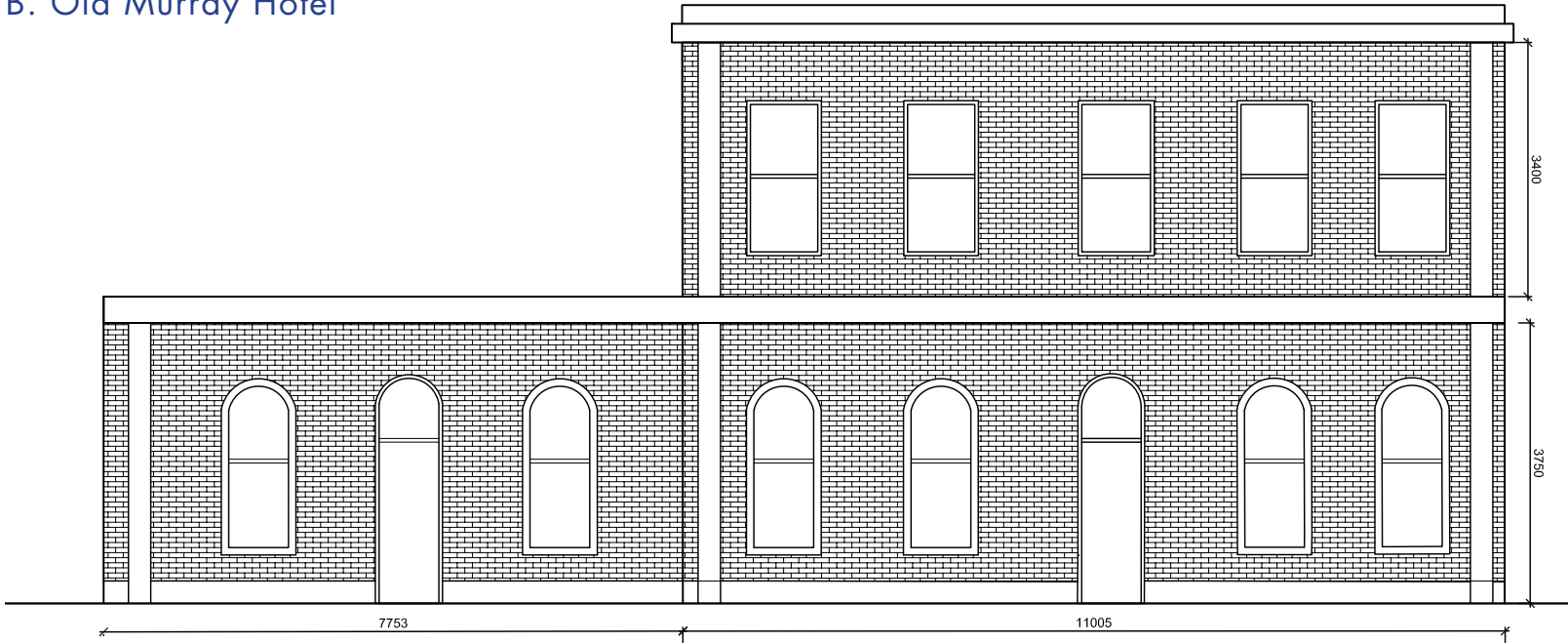
Rear Elevation



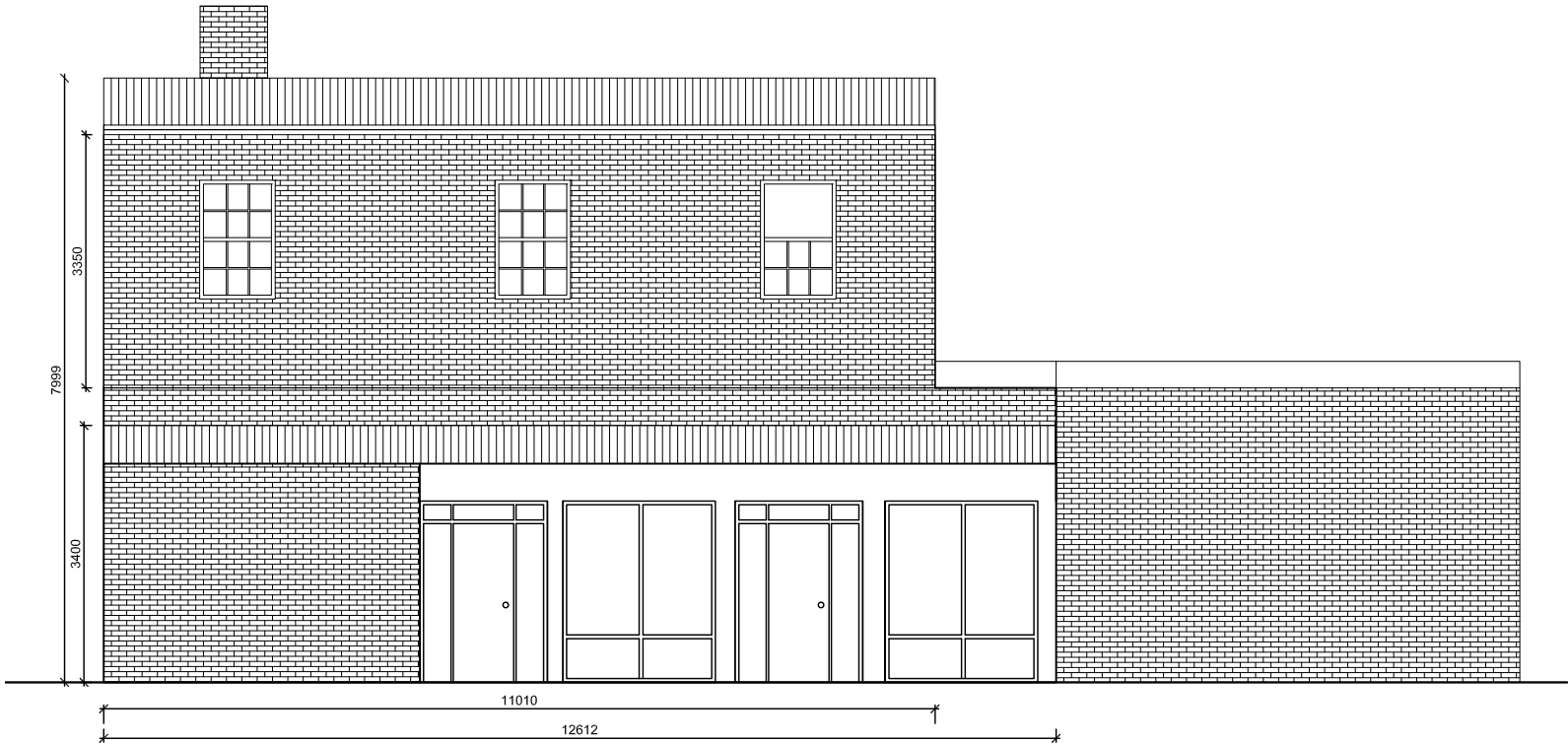
5. SITE BUILDING ANALYSIS



B. Old Murray Hotel



North East Elevation



North West Elevation



# APPENDIX E: DESIGN OPTIONS



# 6. DESIGN APPROACH

## Temporary Structures Site Response Option 1: Re-purposed

Utilising the existing buildings and re-purposing the internal spaces to include exhibition spaces, commercial spaces, workspaces, storage spaces, kitchen & bar space and storage.



CONNECTIVITY



VISIBILITY



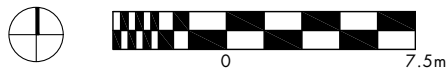
INTENSITY



VIBRANCY

### Legend

- Amenities
- Storage Space
- Display
- Art Studio
- Workshop Space
- Workshop + Exhibition spaces
- Retail
- Kitchen/Bar
- Connections to Outdoor Spaces



6. DESIGN APPROACH

Temporary Structures  
Site Response Option 2:  
Atrium

Utilising the existing buildings and re-purposing the internal spaces, with an additional temporary pop-up kitchen and bar. An atrium and foyer space is created in between the pop-up and the existing workshop shed. This can begin to activate the outdoor space.



CONNECTIVITY



VISIBILITY



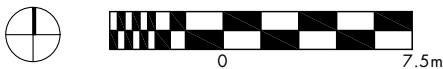
INTENSITY



VIBRANCY

Legend

- Amenities
- Storage Space
- Display
- Art Studio
- Workshop Space
- Workshop + Exhibition spaces
- Retail
- Kitchen/Bar
- Connections to Outdoor Spaces



6. DESIGN APPROACH

Temporary Structures  
Site Response Option 3:  
Spliced Rooves

This option examines the opportunity to activate the fence edge with displays and a kitchen and bar areas. This option intends to keep the central open space clear for other forms of activities, such as outdoor performances or outdoor workshop space.

Legend

Amenities

Storage Space

Display

Art Studio

Workshop Space

Workshop + Exhibition spaces

Retail

Kitchen/Bar

-->

Connections to Outdoor Spaces

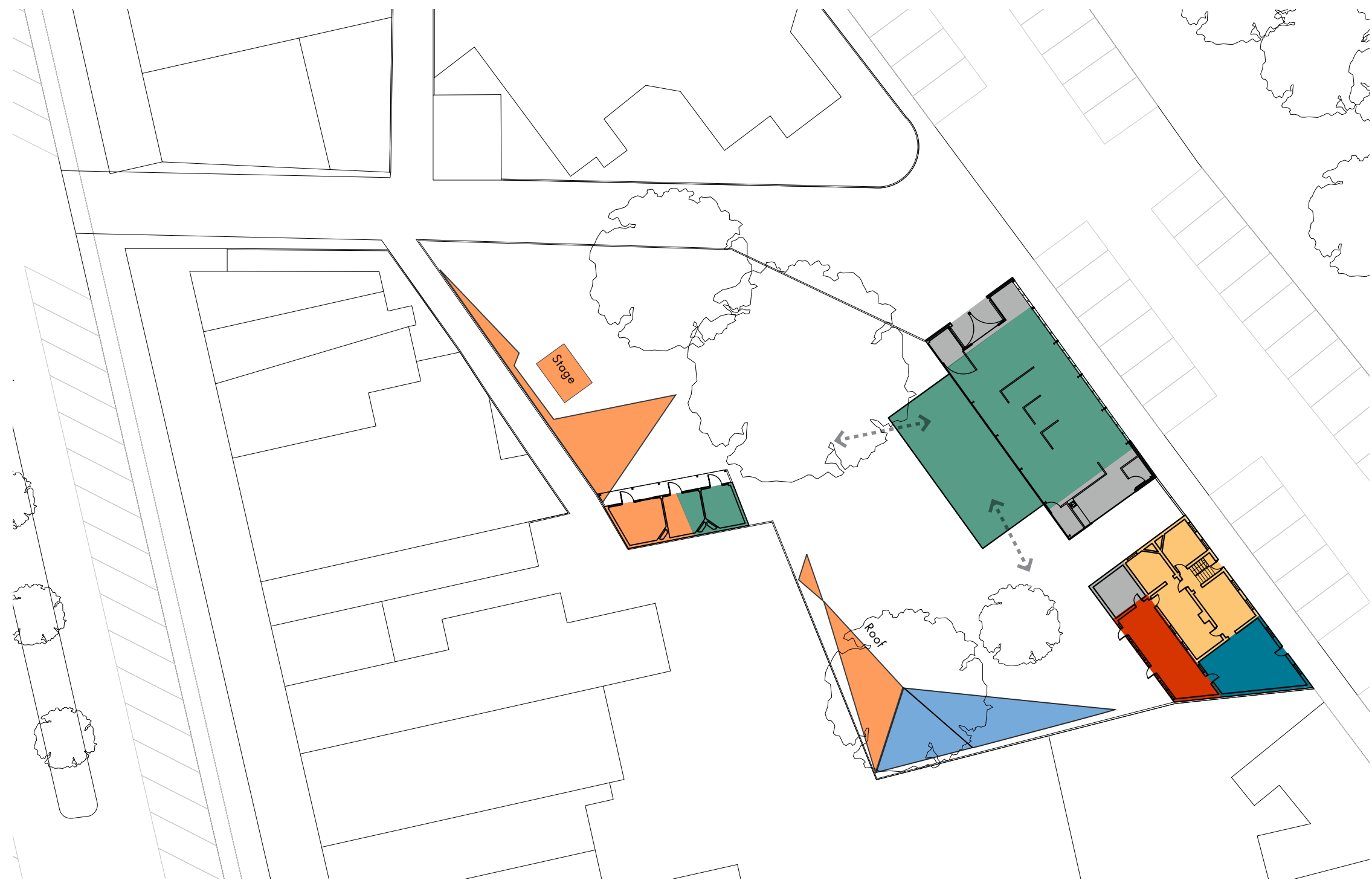
07.5m

CONNECTIVITY

VISIBILITY

INTENSITY

VIBRANCY





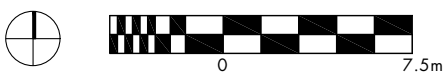
6. DESIGN APPROACH

Temporary Structures  
Site Response Option 4:  
Village Huts - Cluster

Small pop-up clusters are placed around the site for different purposes. This method can start to zone the outdoor spaces with narrow thoroughfares for people to move between.

Legend

- Amenities
- Storage Space
- Display
- Art Studio
- Workshop Space
- Workshop + Exhibition spaces
- Retail
- Kitchen/Bar
- Connections to Outdoor Spaces



CONNECTIVITY

VISIBILITY

INTENSITY

VIBRANCY

6. DESIGN APPROACH

Temporary Structures  
Site Response Option 5:  
Village Huts - Scattered

Small pop-up are scattered around the site for different purposes. This option intends to keep the central open space clear for other forms of activities, such as outdoor performances or outdoor workshop space.



CONNECTIVITY



VISIBILITY



INTENSITY



VIBRANCY

Legend

- Amenities
- Storage Space
- Display
- Art Studio
- Workshop Space
- Workshop + Exhibition spaces
- Retail
- Kitchen/Bar
- Connections to Outdoor Spaces



# APPENDIX F: PRECEDENTS



## 8. PRECEDENTS

### Salamanca Arts Centre

#### About

Salamanca Arts Centre (SAC) is a not-for-profit Arts Centre formed in 1975 as an incorporated association and established in 1976 in buildings owned by the Government of Tasmania and leased to SAC to manage on behalf of the people of Tasmania.

SAC continuously strives to be locally valued and universally recognised for the support of artists and the development and presentation of new works of national significance. SAC is the custodian of seven heritage buildings which are home to studio artists in residence, numerous arts organisations working across the visual and performing arts, festivals & events, literature, writing & film, and to designers, makers, retailers and commercial galleries for contemporary art and craft.

Operating parallel to the management of the buildings and venues, SAC supports roughly 6000+ local, interstate and international artists, working across all art forms, to conceive and develop new works, and to present those works to local and visiting audiences. SAC's arts program is supported by Arts Tasmania, City of Hobart, the Australia Council for the Arts and philanthropic trusts, donors and sponsors.

An estimated 280,000+ people pass through SAC's doors every year, visiting galleries, exhibitions, performances and community events, and approximately 200 people are now directly employed by the 60 arts organisations based at SAC. These organisations, resident artists, retail galleries and their activities collectively contribute an estimated \$50M annually to the Tasmanian economy.

SAC is a company limited by guarantee managed by a Board of elected, appointed, and co-opted Board Directors.

#### History

The Mouheneer band of Tasmanian Aborigines used the area that the SAC sits in, using it as a camping site once rich in fish and shellfish, animals and plants. (Carbon dated middens suggest aboriginal use goes back 5,000 years.)

In 1972, Australian corporate giant, John Elliott, purchased Henry Jones IXL, Peacock's parent company. By 1974 the Peacock Factory had been closed down and was on the market.

Within a few months of closure, a group of visionary locals including Claudio Alcorso (one of Tasmania's great arts advocates) saw in the buildings the potential to establish a vibrant community and arts centre in Hobart's working port area.

They formed the Community and Art Centre Foundation, established objectives for the potential Centre and pressured the State Government to purchase the old Peacock Factory. The Salamanca Arts Centre came into being in 1976 when the State Government, led by Premier Bill Neilsen, purchased the seven historic sandstone warehouses in Hobart's Salamanca Place (along with a cottage in Kelly Street) for the people of Tasmania.

The Government leased the buildings to the Foundation for 99 years at a peppercorn rent. In exchange, the Foundation was responsible for repairing and maintaining the dilapidated buildings and managing a range of diverse arts programs and events. Teams of committed and tireless volunteers moved in to clean out nearly 200 years of industrial dust and grime and bring the buildings back to life.





## 8. PRECEDENTS

### Salamanca Arts Centre

#### Venues

##### Kelly's Garden

Once a carter's backyard, an escaped convicts hideaway and a drying room for apple juice filters, Kelly's Garden is a striking venue that offers a unique urban heritage environment for contemporary sculptors and installation artists.

##### Lightbox

The Lightbox is a window space beside the main entrance to the Salamanca Arts Centre on Salamanca Place and can be viewed by the public 24 hours a day.

##### Long Gallery

Principally a visual arts exhibition space, the famous Long Gallery is the largest gallery space at Salamanca Arts Centre. Originally a store for whaling products, then filled with can-labelling machinery during the jam factory days, now a backdrop to countless exhibitions, conventions, balls, auctions, recitals, workshops, product launches and live performances. It is located on the first floor of the Centre.

##### Peacock Theatre

The Peacock Theatre is a unique performance and event venue on the ground floor of the Salamanca Arts Centre. With a magnificent natural rock face as its backdrop, maximum Fixed Seating Capacity of 133. The Peacock Theatre is the venue of choice for intimate live productions accommodating dance, hybrid music and film and has load-in facilities from the street.

##### Sidespace Gallery

The Sidespace Gallery is a professional exhibition space that is accessible and affordable for solo artists and small group exhibitions. This gallery is part of Salamanca Art Centre's subsidised Access Galleries program and is offered to Salamanca Arts Centre Associate Members on the acceptance of an exhibition proposal.

##### The Artist's Cottage

The Artist's Cottage overlooks the Salamanca Arts Centre and Salamanca Square. Used by visiting artists of all disciplines and their families, the sunny cottage is ideal short-term accommodation for singles or groups. This completely self-contained 3 bedroom Georgian cottage is centrally located in historic Battery Point.

##### The Founders Room

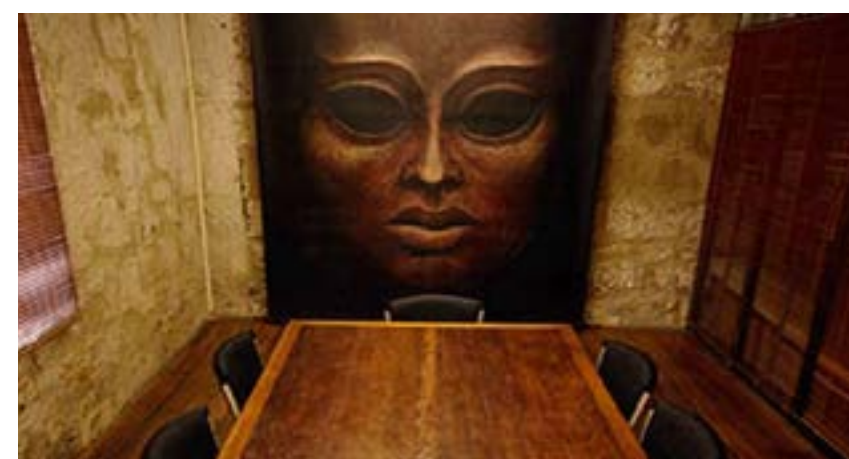
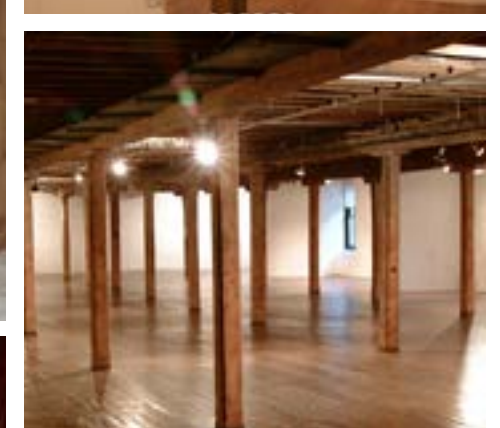
Nestled beneath the vaulted gables of an 1840's warehouse is SAC's latest offering to the people of Tasmania: The Founders Room. Newly renovated with polished oaken floorboards, limewashed sandstone walls and heritage windows that look out over the SAC Courtyard on one side and Wooby's Lane and Salamanca Square on the other.

##### Top Gallery

Dedicated to exhibiting the works of Emerging Artists, the Top Gallery is an intimate exhibition space infused with heritage character. This gallery is part of Salamanca Art Centre's subsidised Access Galleries program and is offered to emerging artists who are Salamanca Arts Centre Associate Members on the acceptance of an exhibition proposal. This heavily subsidised gallery space enables Emerging Artists to exhibit, often for the first time as a solo artist, for month-long periods.

##### The Meeting Room

Experience the atmosphere of a heritage boardroom with contemporary facilities overlooking vibrant Salamanca Place. Located on the first floor with lift access, the SAC Meeting Room accommodates up to 16 people for general meetings, workshops, training sessions, casting and interviews in a convenient location





## 8. PRECEDENTS

### Salamanca Arts Centre

#### Program

Throughout the year, the Arts Centre has callouts and EOLs for new exhibitors/artists. Multiple exhibitions happen simultaneously in different venues. Performers also hold shows that could be either indoor or outdoor, at different frequencies. Some venues are used intermittently throughout the year for workshops and events. Festivals such as Dark Mofo and Festival of Voices that occur once a year have multiple events happening throughout the Arts Centre.

Examples:

#### Rektango

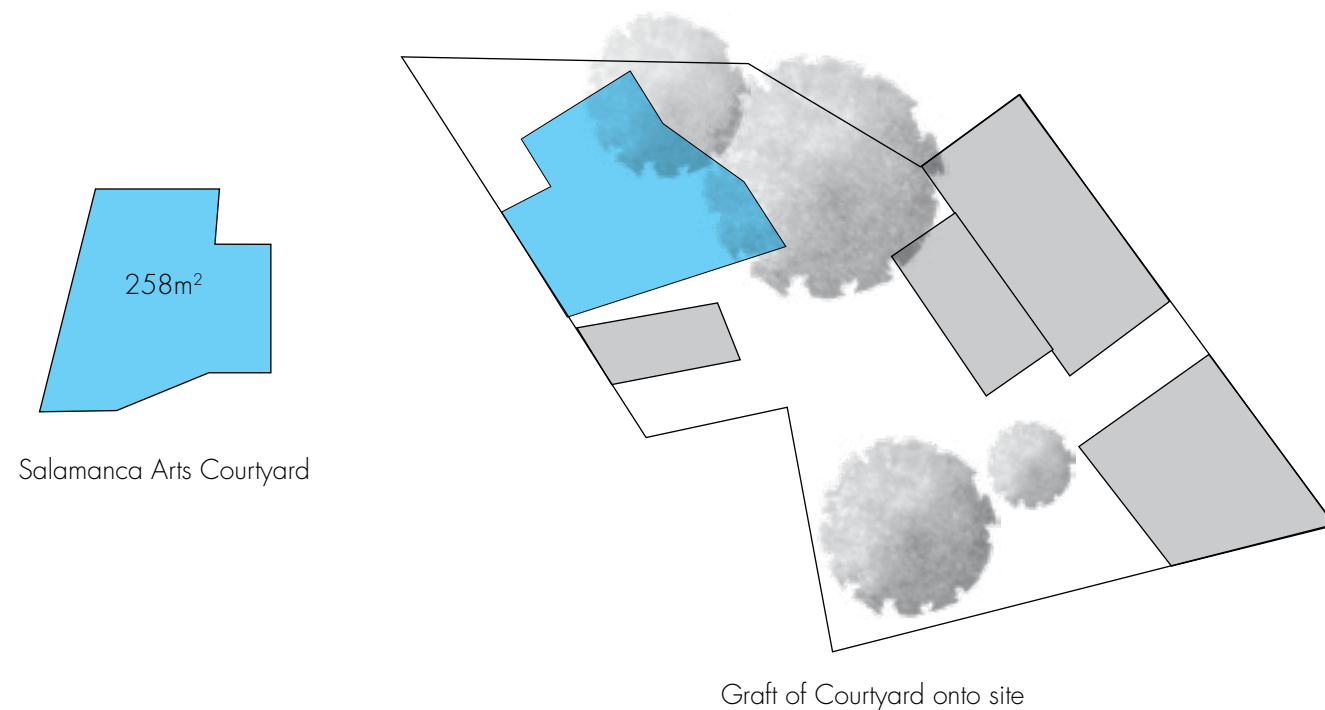
Capacity of 130 people (2m<sup>2</sup> per person. Courtyard area = 258m<sup>2</sup>)

Rektango is a weekly live music event held in Salamanca Art Centre's enchanting Courtyard, hemmed in by a cliff face stretching up to Battery Point. Over 15 years old and still going strong.

#### Dark Mofo

Estimated 15,000 interstate visitors for the whole event

From June to July, as part of Dark Mofo, Salamanca Arts Centre hosts a number of exciting new projects – including live music, installations and new text-based theatre.

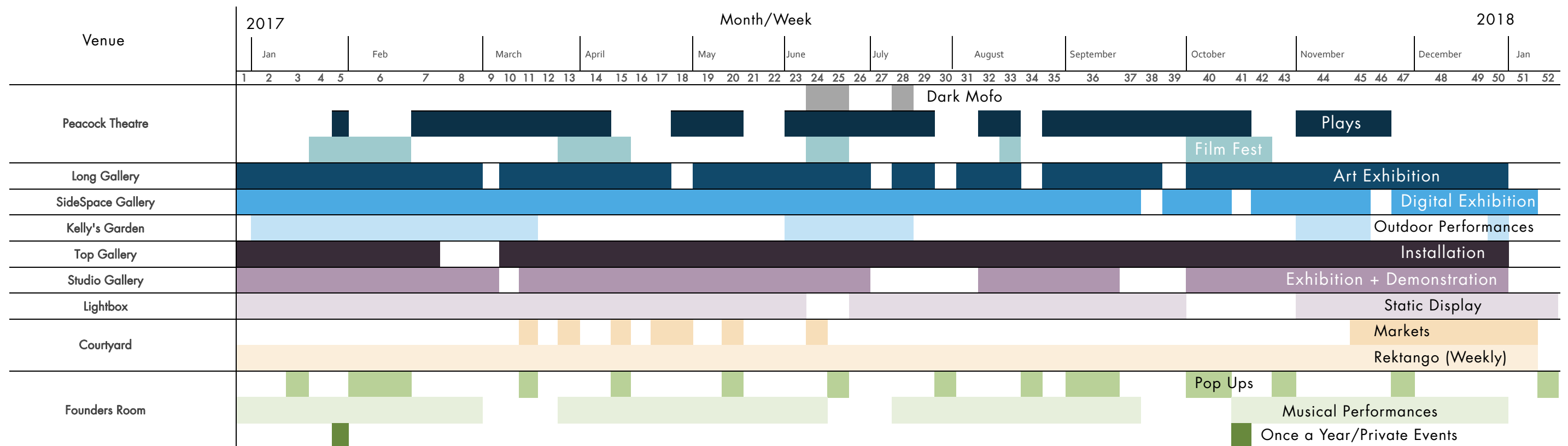




## 8. PRECEDENTS

## Salamanca Arts Centre

### Programs Occurring between 2017-2018



## Rektango



Long Gallery Art Exhibition



Dark Mofo



## Flamenco Workshop



# 8. PRECEDENTS

## Salamanca Arts Centre

### 2017 Annual Venues Report

Throughout the year, the Arts Centre has callouts and EOLs for new exhibitors/artists. Multiple exhibitions happen simultaneously in different venues. Performers also hold shows that could be either indoor or outdoor, at different frequencies. Some venues are used intermittently throughout the year for workshops and events. Festivals such as Dark Mofo and Festival of Voices that occur once a year have multiple events happening throughout the Arts Centre.

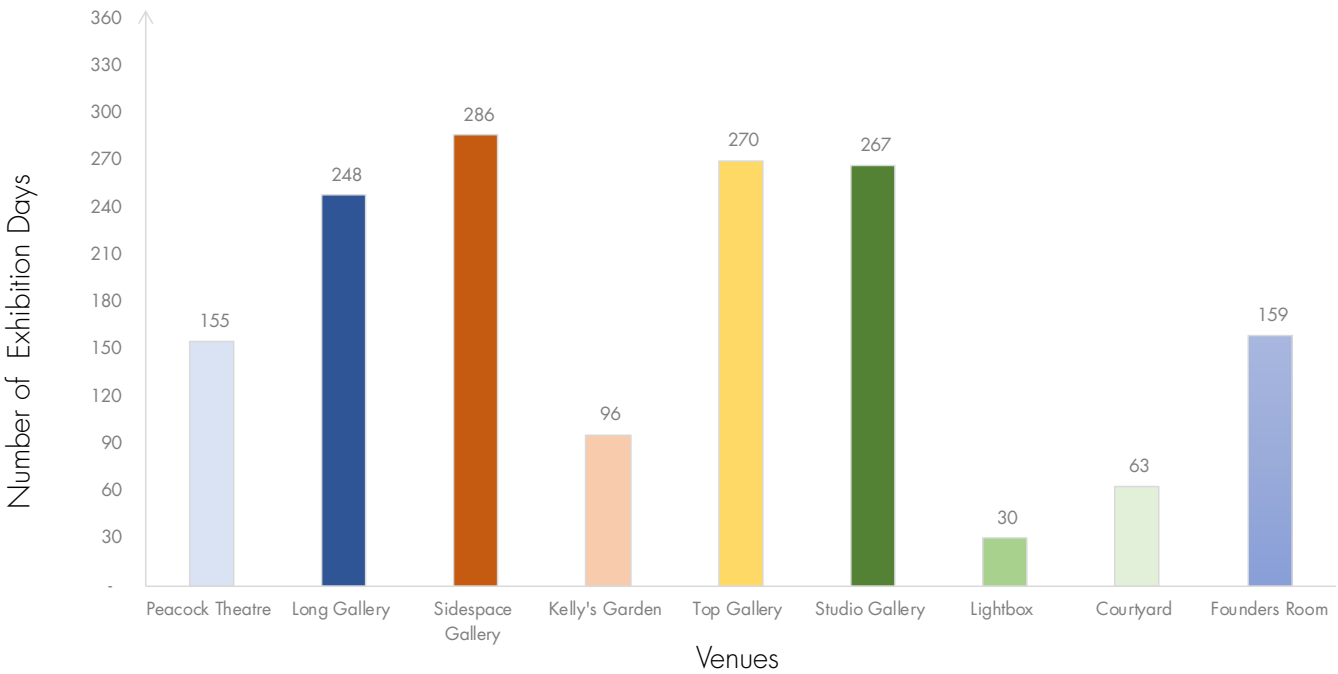
Venue	No of Events	Exhibition Days/ Events	Paid	Free	Total Entrants	No of Artists	No of Emerging Artists
Peacock Theatre	52	155	7,070	2,551	9,621	641	375
Long Gallery	28	248	1,971	24,010	25,981	1,091	388
Sidespace Gallery	28	286	130	10,956	11,086	176	48
Kelly's Garden	5	96	-	1,519	1,519	4	2
Top Gallery	11	270	-	3,833	3,833	57	57
Studio Gallery	8	267	-	6,102	6,102	62	51
Lightbox	11	30	-	6,957	6,957	42	17
Courtyard	16	63	-	17,340	17,340	149	54
Founders Room	79	159	3,526	2,723	6,249	506	203
Total	238	1,574	12,697	75,991	88,688	2,728	1,195

### Company Directors

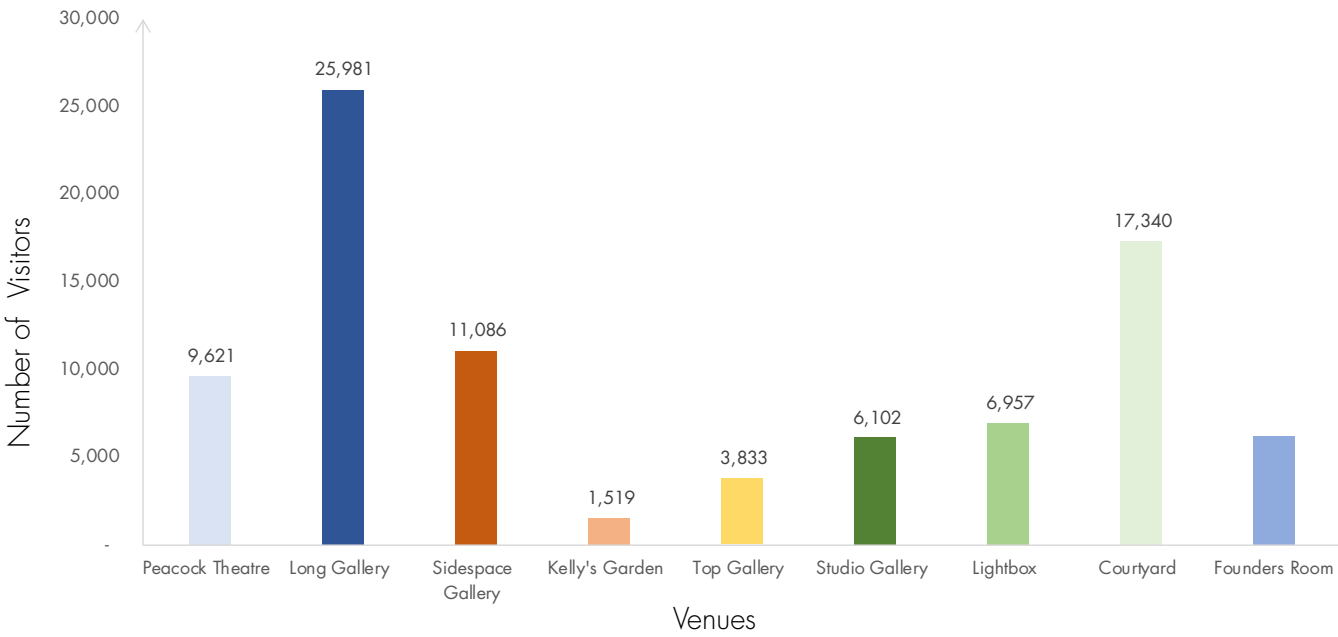
The SAC has 7 directors and the following staff positions:

- CEO
- Creative Producer, Arts& Public Programs
- Communications & Marketing
- Buildings & Facilities Manager
- Venues Manager
- Operations Coordinator
- Technical Manager
- SITUATE Art in Festivals Project Officer / Program Assistant
- Maintenance and Technical Support
- Cleaner

Exhibition Days in Venues



Number of Visitors to Venues



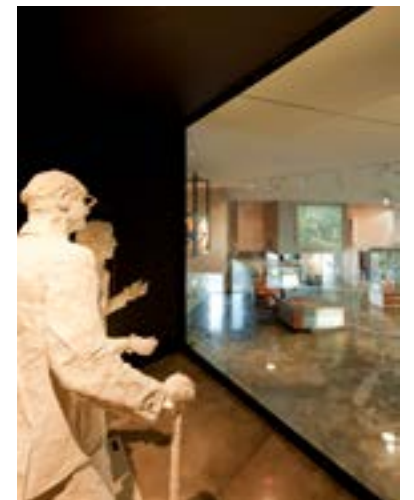
## 8. PRECEDENTS

### Burnie Maker's Workshop

Over recent years, a local initiative, Creative Paper, has built a reputation based upon high quality products and a culture of value-adding upon the paper production for which the town is known for. In addition, the role of the town as a gateway to the fertile farming lands of Tasmania has not been forgotten completely, resulting in a rich sense of its heritage as a rural centre.

The project has 5 spokes (or arms) that houses a different function - back of house, paper making workshop, multi-purpose exhibition/theatre, café and a combined retail/gallery space. Each of these functions terminates with a large picture window which captures a different portion of the panoramic view of its site – therefore similarly, the different aspects of Burnie (port, town, rural hinterland, Bass Strait and adjacent heritage) are identified.

Internally, there are a number of arts and art pods where artists are working. These pods can be viewed by visitors, which allows a better interactive experience for visitors.





## 8. PRECEDENTS

### Rhode Island School of Design Performance Venue in Providence

The Performance Venue shows how a small pavilion in an open space can have multiple functions, can utilize its surrounding space and, through materiality, can be a very simple and elegant object in its environment in the day and night.

This pavilion is the centerpiece of a larger scheme to provide a new public amenity for the city. It was completed by a team of students and faculty at the Rhode Island School of Design, in collaboration with the Southside Cultural Center of Rhode Island, a local non-profit organisation.

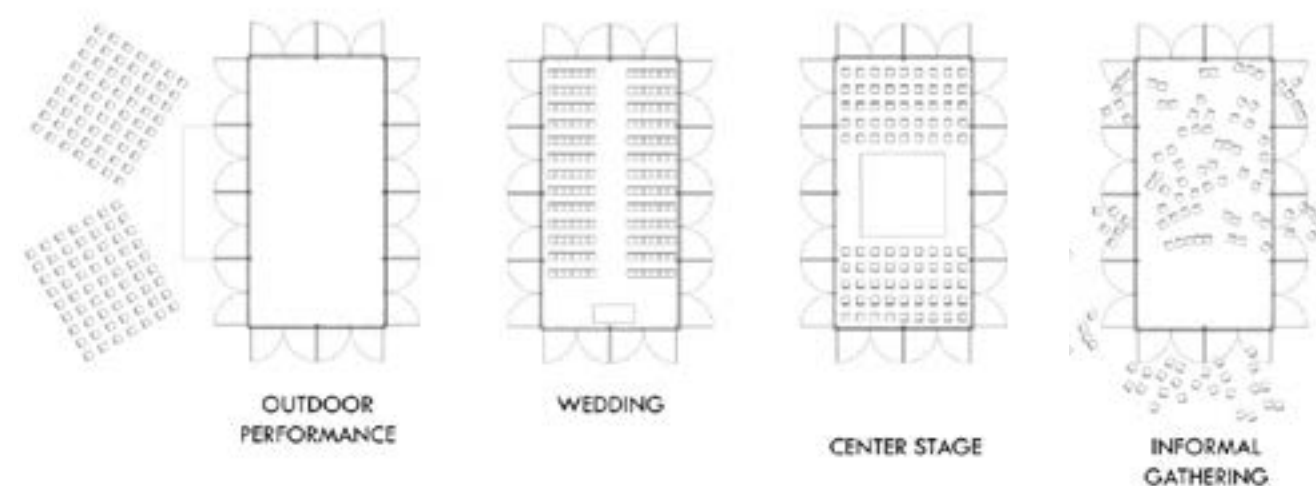
The pavilion is a three-season performance venue that acts as a focal point for the intervention. It encompasses 111.5 m<sup>2</sup> and is shut down annually for the winter season.

A simple metallic frame and polycarbonate panels defines the building, which was built using ready-made parts from a greenhouse manufacturer.

Twenty-four swinging doors are anchored to the 12 posts that form the structure. Changing their position allows the four sides of the pavilion to be opened or closed independently, based on specific functional needs.

The materiality of the structure is a tongue-and-groove translucent polycarbonate cladding, which allows a naturally illuminated interior space during the day, and to illuminate its surroundings at night through the continuous glow of the interior lighting, like a large lantern.

The garden that surrounds the pavilion simultaneously functions as a public space, event venue, storm-water mitigation and educational space.



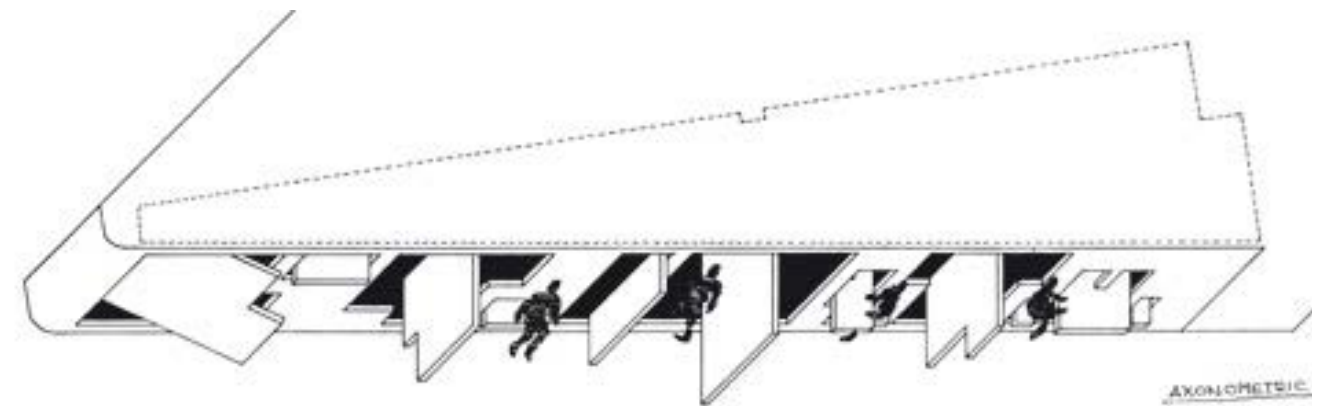


## 8. PRECEDENTS

### Storefront by Steven Holl Architects

Storefront for Art and Architecture is a nonprofit organization committed to the advancement of innovative positions in architecture, art and design. The Storefront has multiple functions, such as an exhibition space, a venue to host artist talks, film screenings, conferences and publications. It is a great public forum for emerging voices in the arts.

Designed by Steven Holl, in collaboration with artist Vito Acconci, in 1992, the Storefront responded to its limited gallery space, a narrow wedge with a triangulated exhibition interior, by making the long exterior edge the dominant structure. The Storefront is a great example of how a buildings edge can be activated and can begin to function as an interactive piece with its environment. It also begins to allow the art to bleed out to the sidewalk, allowing a connection between the inside and the outside space.





## 8. PRECEDENTS

### Yagan Square by Lyons Architecture, IPH and Aspect

Yagan Square is a project of local and state significance for the City of Perth and Western Australia respectively. The aim of the Yagan Square is to activate the space with a number of activities, such as the return of food, community and city life to the Horseshoe Bridge, be a place for people to meet, connect, discover and celebrate Perth and Western Australia's culture, produce, heritage and environment.

The composition of the William Street Mall, digital tower, the retail buildings and landscape are arranged to make and enhance connections and linkages to the adjacent areas of the city and Northbridge. The active retail functions and passive landscape elements are arranged to optimise the engagement of the public with the place. Some landscape elements include the use of colour, outdoor furniture, planting and playgrounds.

Yagan Square aims to be an inclusive, welcoming and active cultural and civic destination, representative of a diversity of the local Perth region and broader Western Australia. The concepts are representative of the ideas of convergence: of geologies, tracks, narratives, indigenous and non-indigenous people and culture within the Square.





# 8. PRECEDENTS

## Street Character Activators

Street art is one of the many ways to rejuvenating a site. By applying pops of colour and art to the ground and the wall surfaces, it starts to give a street its own identity and character. This is a great tool to bring attention to a street and activate its associated site.



Greville St Prahran



Roe Street, Perth

## Colour and Story Activators

The use of light is a great tool to activate a site. Bring vibrancy and also can be diverse in colour. The images selected feature pink and red, which could be considered as accent colours for echuca arts precinct with connotations to the colourful history of the old brothel; as a maternity 'hospital' and more commonly known for as a brothel.



Dark MOFO, Hobart



Nestle Factory, Sao Paulo, Brazil

## Graphic and Story Activators

As shown in the image, the original Foundry Building had bold letters on its facade to bring attention to the building. It acts well as a graphic to announce to the area its existence.



Original Foundry Building



MOMA



# 8. PRECEDENTS

## Building Activators

With a majority of the buildings heritage listed around the area, one temporary solution to activate the building edges are graphic banners, which can be replaced over a period of time. The temporary nature of this strategy can maintain community interest and engagement.



Art Gallery of New South Wales



Durham Banner Wrap

## Fence Activators

The fence along Little Hopwood Street has an opportunity for art to be applied to it. The art can be used as signage, can allow community engagement and can be removed and replaced, to manage public interest.



## Street Seating Activators

As shown in the image, the original Foundry Building had bold letters on its facade to bring attention to the building. It acts well as a graphic to announce to the area its existence.



Teikyo University Nakano Campus (Japan)



Urban design for Favara (Italy)



Public seatings in San Francisco (USA)



# 8. PRECEDENTS

## Night Activation - Building Activators

Street art is one of the many ways to rejuvenating a site. By applying pops of colour and art to the ground and the wall surfaces, it starts to give a street its own identity and character. This is a great tool to bring attention to a street and activate its associated site.



*Vivid Sydney*

## Night Activation - Street Activators

The use of light is a great tool to activate a site. Bring vibrancy and also can be diverse in colour. The images selected feature pink and red, which could be considered as accent colours for echuca arts precinct with connotations to the colourful history of the old brothel; as a maternity 'hospital' and more commonly known for as a brothel.



*Light installations, Vivid Sydney*



*Projections on the ground, Parrtjima Festival*

## Night Activation - Open Space Activators

As shown in the image, the original Foundry Building had bold letters on its facade to bring attention to the building. It acts well as a graphic to announce to the area its existence.



*Pop-up Cinema Screen*



*Art Installations, Parrtjima*



*Field of Light, Uluru*