Sullivans Cove

Urban Design Challenges

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RICHNESS of PLACE

• heritage

• **layers** of experience

• innovation

• implies **addition and succession**

• involves **CHANGE**

NOTES: People think of the Cove as a heritage place but it has also been a place of continuous change.
Sullivans Cove

Change + Innovation = part of the heritage

Further enrichment through continuing change + innovation - hence, the urban design challenges?

NOTES: Change and innovation are part of its heritage – port technology, hydro-power leadership, innovative architecture etc.
Sullivans Cove

Place of heritage, change, innovation & continuity

NOTES: Change is written in the very ground for which the SCWA has responsibility – mostly reclaimed from the waters of Hobart Rivulet and Sullivans Cove.

NOTES: A more appropriate ‘Conversations’ title might have been...
NOTES: Almost every major block around the Cove and in Wapping has been the subject of massive change since World War II, even the road system.
NOTES: Examples of recent development – the tall, the extensive and the conspicuous.
NOTES: Only 40 years ago, Salamanca Place was a desolate place at weekends!
NOTES: Buildings around the Cove have advanced and retreated seawards rather like tides have advanced and retreated towards the land.
NOTES: And yet there are certain fundamentals about the Cove’s structure that seem to endure, contain the change and maintain its identity. What are these fundamentals?

What underlying structures and patterns have given continuity and coherence?
Urban Morphology

urban components, structures, patterns of relationship

landform - streets and public spaces - street blocks, lots & buildings

NOTES: Urban morphological analysis may provide some answers. Several processes have given basic form to the Cove – the evolution of a continuous line of buildings approximating to the old foreshore – the extension of the city grid – and extension of the flat floor into the water. These elements form the essential structure.
NOTES: The flat expanse of reclaimed land to the fore of the wall was most evident early in the 20th Century. While uses have changed, the flat reclaimed floor and wall have been the stabilising elements – the Salamanca warehouses and Princes Wharf.
NOTES: Beyond the wall, via any one of the connecting lanes or streets, there is a remarkable variety of spaces – eg Kelly’s Steps, Salamanca Square…
NOTES: … Beyond the wall, there is also a step in the topography: eg from Brooke Street to Franklin Square or the rise to the Colonial Secretary’s Cottage on the TMAG site.

NOTES: Similarly, the land rises to the Cenotaph behind Hunter Street and the railway yards…
NOTES: Between the masonry walls of the Wall and the wharf edge are lighter free-standing ‘in the round’ frame buildings and (by Salamanca Place) lawns rather like green carpets rolled over the surface of the Cove Floor.
NOTES: The defining edge can be reinforced with floodlighting - in contrast to freestanding buildings that can stand more lantern-like on the extensive floor. Perhaps more information could be contained on the floor to eliminate the clutter of upright poles and signs – as in the examples from a Japanese street?
NOTES: This slide caricatures the notion of an edge (whether classical or contemporary) and ‘light’ buildings in the adjacent space.
NOTES: It was these kinds of ideas that shaped the Hobart Waterfront Urban Design Framework – the maps showing clearly the notion of flat floor and free-standing buildings, and Cove Wall and city streets/blocks with mostly edge-aligned buildings.
NOTES: All of the above occurs within the spectacular amphitheatre of the wider natural and cultural landscape – the city “by mountain and sea” which was once a Cadbury advertising slogan for chocolates made in Hobart.
NOTES: The extensive flatness of the floor is in marked contrast to the surrounding folded and often rugged land.

Photography: Leigh Woolley.
NOTES: Compare the scale of the Cove with well-known open spaces in other cities: Place des Vosges (top right) and Trafalgar Square respectively. The red line is a four-minute walk in all cases. The Parisian Square is 150 square metres and would comfortably take in Victoria Dock and its surrounds – showing just how extensive Hobart’s Cove space is for a relatively small city.
NOTES: There is conflict in this huge space - between its role as a people and parking space.
NOTES: And between its role as an event and parking space.
NOTES: Salamanca Place is a good example of how a space can function for an event (the Market) and car parking at different times. (Photographs: Leigh Woolley)
NOTES: A simple rule for flexible public space is that it is uninterrupted, or simply structured. (Waterside and public spaces in Paris and Dublin.)
NOTES: Perhaps the biggest issue is that of safe and convenient connection between the floor of the Cove and city grid. (Photography: Leigh Woolley)
NOTES: At present the couplet of ‘highways’ deters walking between the two districts, especially towards the Wapping-Hunter Street side of the Cove.
NOTES: Inspiration may come from the Dutch engineer, Hans Monderman, whose schemes have removed traffic signs and line markings from trafficked areas – allowing people and cars to mingle – with remarkable and positive effect.
NOTES: In such places, people (as walkers, cyclists and drivers) seem to respond more carefully and directly to each other – traffic slows and there are fewer accidents!
NOTES: This building (Silodam in Amsterdam by MVRDV architects) shows a new relationship between water, wharf and building. It is neither on a pier nor on the land, and it is not floating.
NOTES: Similarly this building (Yokohama Port Terminal by Foreign Office Architects) sets up a new relationship between building, land and water for the building is the landscape.
NOTES: Flat flexible surfaces are important but with attractions, especially where those attractions need not affect the flexibility of the space. And more opportunities for ‘touching the water’ are also important. (Photograph right: Leigh Woolley)
NOTES: As the central city becomes home to more residents and visitors, connections between city, Cove and the Domain (as a recreation area) will become more important.
NOTES: A key to generating vitality in Hobart would be a tram – connecting Hobart city and the waterfront along the city’s historical spine, Elizabeth Street, starting (and terminating) at the Cove’s centre of gravity, Elizabeth Pier.