

Brisbane: The Precinct Principle

As potent as beauty, design, nature and heritage are, the real hallmark of a great city relies on its ability to fulfil the needs of the people who live and spend time there. Those needs change over time: time in the grand sense of decades and centuries and time in the personal sense, through a day, a phase or a mood.

To meet these needs a city must offer opportunity, variety and vitality. It has to be interesting, responsive and accessible. This demands an assortment of place types, areas that may well evolve organically but can also progress intentionally. With Brisbane tipping its hat at new world city status, now's the time to look at those precincts and places that have defined the Queensland capital to date and explore the people and plans destined to shape its future.



BY JACQUIE BYRON
PLACE BUREAU CHIEF, HOYNE

Over a 20-year career, Jacquie has written on everything from race cars and pearl farms to New York knitting shops and Ugandan IDP camps. She left magazine editing to join Hoyne as senior copywriter before assuming the role of managing editor of The Place Economy. Today, as the company's Place Bureau Chief, she is responsible for reporting, research, communications and publications in relation to place economics, Place Visioning™ and place branding, with volumes one to three of The Place Economy as her particular focus.

South Bank Civic pride

The Brisbane River snakes around the CBD, giving the city the kind of immediate and memorable advantage afforded to all places built around beautiful natural assets. South Bank was originally the site of the CBD but major floods sent the movers and shakers among early settlers northward. The area transformed and stayed relevant, fulfilling the role of river port and industrial zone, intermingling theatres, markets and dance halls with its wharves.

In the 1980s something seismic happened: South Bank became the site for World Expo 88. Some could now look back on this as Brisbane's first, fledgling, step onto the world city stage. Millions of Brisbanites became familiar with the precinct and, consequently, very fond of it as a public space; subsequent local lobbying led to 17 hectares being reserved as public parkland. An international competition was held to find an innovative plan for its development and in 1992 the South Bank Parklands opened.¹

From the get-go, the parklands featured one of Brisbane's now iconic

landmarks, a man-made beach and lagoon with CBD views. There were garden and rainforest walks, cycling and pedestrian walkways, picnic and barbeque areas, paid tourist attractions and more than 20 restaurants and cafes. Not everything on offer at the beginning stood the test of time. European-style canals complete with touring boats, for instance, eventually made way for the visually striking Arbour, a one kilometre bougainvillea-lined walkway.

Interestingly, even 25 years ago, Brisbane's city doyens were thinking beyond local appeal. While *The Place Economy* discusses city branding and talent attraction in detail, in chapter three, the idea is not unprecedented. Today, the South Bank Corporation's stance remains the same with its Chief Executive Officer Bill Delves saying: "The plan was to make South Bank a place for locals to come, and if that's where the locals were, then that's where the tourists would want to go and have a look." That logic remains sound.

Today, city marketing collateral consistently bills South Bank as 'Brisbane's premier lifestyle and cultural destination', waxing lyrical about its world-class eateries, river views and the hundreds of events taking place year-round. The Visit Brisbane website describes the precinct as 'the perfect place to relax and unwind'. The raft of offerings includes dozens of restaurants, cafes, bars and take-away eateries as well as landmarks such as the Queensland Conservatorium, the Wheel of Brisbane and the Nepal Peace Pagoda.

But South Bank in the new millennium fulfils obligations far beyond pleasant leisurely diversions. The precinct has evolved to become one of Queensland's major local and tourist destinations with annual visitation rates of about 14 million. More than 10,000 employees and residents call the precinct home and major commercial and tertiary businesses reside within its boundaries, including South Bank Institute of TAFE and Griffith University.

South Bank Corporation, a Queensland Government statutory authority, owns and manages all of this – 42 hectares of public space, taking in commercial and residential buildings, car parks, hotels and retail outlets. The corporation, also owner of the Brisbane Convention and Exhibition Centre, is responsible for ongoing renewal projects. Its board comprises professionals with various technical, design, creative and business management expertise.

The Chair, Catherin Bull, is an award-winning landscape architect, urban designer, academic and advisor to government whose work has always focused on the public domain. She says people often don't understand the amount of work required to keep a place like South Bank "creatively and continually relevant", not just ticking along. The symbolic characteristics of the public domain fascinate her. She feels that the way people use these spaces and the way they operate says something in itself. ➔



“I think we are quite different to more passive or retiring parts of cities in that way,” she observes. “Places like South Bank have dynamism in their DNA. They are valued in a different way because of their role in providing social interaction in a conducive setting. And the conversation about what defines a conducive setting varies interminably, throughout human history and across cultures, but you see the kind of reinvention I mean in places like Copenhagen’s Tivoli Gardens which has been going since the 1800s.”

To that end South Bank’s 25th anniversary has prompted a review of its own master plan so, Catherin says,

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“we can look forward to the next 25 years”. And, unlike when it first opened, the space now represents “a community, with a lot of players and a lot of views” and this, she explains, is the one of the biggest challenges for any place manager: “How to decide what doesn’t happen as well as what does happen?”

Balancing community and commercial expectations will always be part of the decision-making process. South Bank’s original governing legislation, South Bank Corporation Act 1989, addresses these issues, concerning educational, cultural and entertainment aspects. “This place touches the lives of the city and its people. Everyone is watching and has an opinion,” says

Catherin. “An independent board of highly interested experts can look at each proposition and, most importantly, their ramifications. They can make judgements and defend them in the face of pressure.”

The original Act is still held in high regard by South Bank’s chair who respects its explicit notion the precinct “should be different from every other bit of open space around the city”. As Catherin says, “It talks about embedding excellence ... and all of those things bring everybody’s mind back to earth. How that’s expressed spatially and operationally is up to the role of each iteration of management – and that’s what we need to revisit now.”

“Our formal planning document is quite old and definitely not up to the techniques of the 21st century. Rather than constantly adapting that, we’ve decided a full review, over a 12 to 18-month period, is necessary. It will be a complicated process but goes back to that notion that you can’t afford to stop. The world does not stop. We need to be able to deal with the kind of events and expectations imposed on a public domain in a contemporary city.”

In Brisbane’s case, part of not stopping involves significant redevelopment on the north bank of the Brisbane River (Queen’s Wharf) and diverse urbanisation of surrounding areas.

One of the big questions is whether Brisbanites should view South Bank as “only the parklands precinct” as Catherin says, “or should Brisbane have the aspiration to think of South Bank as something much bigger?” Because of this “stakeholder involvement will be pivotal” to the review process. “Our job is to plan and renew to the best of contemporary standards,” she explains.

Of course, the new world city juggernaut is also taking effect in various ways, one being investigations and experimentations relating to the precinct’s digital information systems. One of the Lord Mayor’s schemes has already introduced various tests to the site, tracking visitor patterns, measuring satisfaction and so forth. As Catherin says, South Bank has always surveyed and relied on this kind of information but thorough modernisation is ahead.



01 PAGE 235
THE CITY’S POPULAR
MAN-MADE BEACH.

02
SOUTH BANK
CONTINUES TO
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2018 GOLD COAST
COMMONWEALTH
GAMES THE ARBOUR
VIEW CAFÉ WAS
TRANSFORMED INTO
A CREATIVE POP-UP
CALLED FLOWSTATE.
THIS 3000SQM OPEN-
AIR PAVILION WAS
CREATED TO HOST A
YEAR-LONG PROGRAM
OF FREE EVENTS
WHICH INCLUDED
PERFORMANCE
WORKS IN
DEVELOPMENT FROM
QUEENSLAND ARTISTS,
WORKSHOPS, PUBLIC
CONVERSATIONS AND
A GROUNDBREAKING
DIGITAL INSTALLATION.

03
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04
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05
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SAYS SOUTH BANK
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BRISBANE BECAUSE IT
“TOUCHES THE LIVES
OF THE CITY AND
ITS PEOPLE.”



“Fountains designed simply to be pretty are a waste of space. In a hot climate like Australia’s, water-based playgrounds and areas for people to enjoy act as a magnet. They’re always popular, and never go out of date. Both municipalities and commercial developers should take a lesson from South Bank.”

*Andrew Hoyne,
Hoyne*



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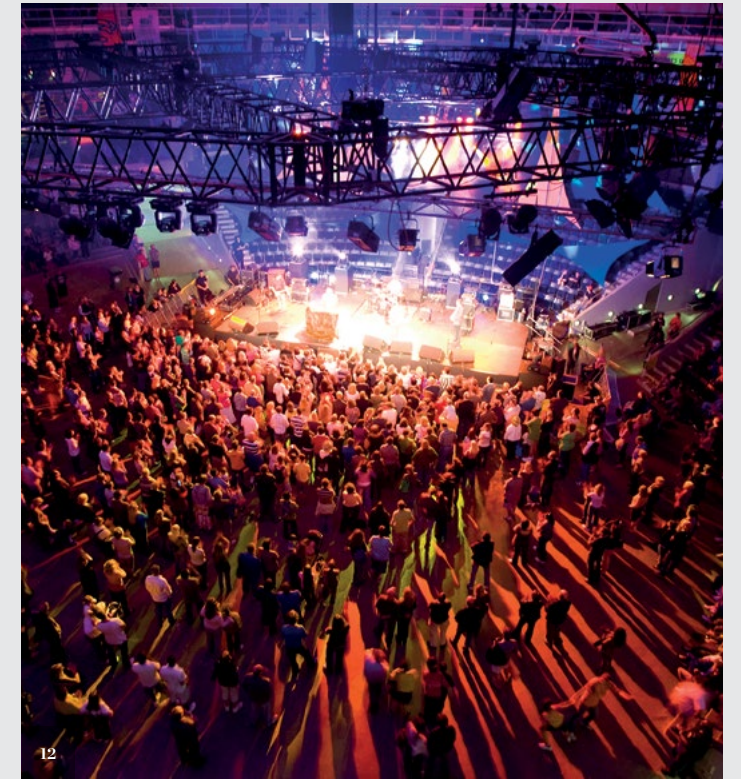
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13-18 SOUTH BANK IN THE NEW MILLENNIUM FULFILLS OBLIGATIONS FAR BEYOND PLEASANT LEISURELY DIVERSIONS. IT IS ONE OF QUEENSLAND'S MAJOR LOCAL AND TOURIST DESTINATIONS WITH ANNUAL VISITATION RATES OF ABOUT 14 MILLION. MORE THAN 10,000 EMPLOYEES AND RESIDENTS CALL THE PRECINCT HOME AND MAJOR COMMERCIAL AND TERTIARY BUSINESSES RESIDE WITHIN ITS BOUNDARIES, INCLUDING SOUTH BANK INSTITUTE OF TAFE AND GRIFFITH UNIVERSITY.



Crucial also to new world city status is Brisbane's ability to attract talent and business. South Bank is weighing in here too.

Crucial also to new world city status is Brisbane's ability to attract talent and business. South Bank is weighing in here too. The first stage of a \$600 million construction project saw an Australian Stock Exchange listed company, Flight Centre, move its new global headquarters to the precinct at the end of 2016. A ground-level dining and retail precinct, linked to the existing South Brisbane railway station, was also completed and a range of new retailers moved in. Catherin describes this as "an absolute coup for us", bringing 2,000 employees to the precinct. She says deciding who was the best tenant to attract, then achieving that, was a difficult but hugely rewarding process.

And while the master plan review is underway, the precinct is in no danger of stagnating. "We are adding new hardware, things like smart poles, alarm buttons, CCTV and LED lighting. We're responding to the current needs of local residents, their general security expectations of the precinct," says Catherin, "but we're also doing things like replacing old eateries with new pop-up spaces, ones that will run over a couple of years and emphasise activation and the creative life. You could describe that as a kind of experimentation in this area, a form of testing." — ●

QAGOMA

Cultural spirit

A 15-minute walk from the offices of the South Bank Corporation takes you past the Wheel of Brisbane and towards the heritage-listed, Robin Gibson-designed Queensland Cultural Centre. Via stairs or an elevator from ground level, visitors can explore an imposing collection of buildings, dating back to the 1970s, including the Queensland Museum, the State Library of Queensland and the Queensland Performing Arts Complex. The artistic heart of the centre, perched close to the bend in the Brisbane River, is the Queensland Art Gallery and, adjacent to that, the Gallery of Modern Art or GOMA. Together, the pair form a single impressive institution known as QAGOMA.

QAGOMA holds a collection of over 18,000 works of historical, modern and contemporary art and presents a dynamic program, both on-site and via regional touring, of Australian and international exhibitions. It is home to the Children's Art Centre, which

collaborates on interactive artworks with leading artists from around the world, as well as the Australian Cinémathèque, the only dedicated cinema facility in an Australian art museum. Visitors to QAGOMA can enjoy specialist retail outlets and cafes, plus fine dining at GOMA Restaurant.

QAGOMA's Director, Chris Saines, left a 17-year post at Auckland Art Gallery Toi o Tamaki to take up this role. His perspective is unique because he lived in Brisbane and worked at the gallery in the lead up to World Expo 88. He understands exactly how instrumental that event was for Brisbane and for the regeneration of the South Bank precinct.

"Prior to Expo 88, this was a run-down inner-urban area; tin sheds form my abiding image to be honest. It was basically an expanded industrial zone along the river with just a hint of gentrification," says Chris. At that time, the Queensland Art Gallery was already

up and running, its doors having opened in 1982. The addition of the Gallery of Modern Art in 2006 resulted in the two-campus institution.

Today, the proximity that QAGOMA and the entire Cultural Centre enjoys with the newer elements of South Bank is, according to Chris, intrinsic to the gallery's prominence and popularity.

"It creates a wonderful mutually reinforcing effect," he explains.

"Visitors to South Bank's leisure precincts often move over here and visitors here move in that direction. This is the great genius of the South Bank development. What we now have are very established public areas adjacent to each other." And, as he points out, if South Bank receives an estimated 11 million visitors annually and five or six million visit the Cultural Centre, the net combination is heading towards 20 million. "That's a very large number to come to this side of the river to attend the theatre, do research in the library,

visit GOMA, have a meal at South Bank or swim on the beach," he explains. "To have all of this virtually within a stone's throw of the CBD but also close to the now fairly densely developed apartment neighbourhoods of West End and South Brisbane, well QAGOMA is in a great position. We can never be built out. Our view across to the CBD will always be there."

Location, location, location is a catch cry almost comically used in reference to property these days but for Queensland's artistic bastion, its benefit cannot be overstated. As Chris says, "A hundred years ago the church was the civic centre in a city, today art museums and museums have become, in similar terms, social and civic centres. You come here to meet friends, to enjoy yourself, to be informed and even be entertained."

Brisbane's cultural precinct and QAGOMA's pride of place therein could well be one of the city's key



01 PAGE 245
QAGOMA HOLDS
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02
BRISBANE'S
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AND QAGOMA'S PRIDE
OF PLACE THEREIN
COULD WELL BE ONE
OF THE CITY'S KEY
CONTRIBUTORS
TO NEW WORLD
CITY STATUS.

03 PAGE 248
QUEENSLAND
ART GALLERY
WAS DESIGNED BY
ARCHITECT ROBIN
GIBSON. PROXIMITY
TO NEWER ELEMENTS
OF SOUTH BANK
IS INTRINSIC TO
ITS POPULARITY.

04 PAGE 248
GALLERY OF MODERN
ART, DESIGNED BY
KERRY AND LINDSAY
CLARE, ARCHITECTUS.

05 PAGE 249
QAGOMA IS
ENJOYING RECORD
ATTENDANCE,
WITH VISITOR
NUMBERS EXCEEDING
1.8 MILLION FOR
THE FIRST TIME,
MAKING IT SECOND
IN AUSTRALIA TO
MELBOURNE'S
NATIONAL
GALLERY VICTORIA.



contributors to New World City status. “I think we contribute enormously to Brisbane’s reputation,” says Chris. “The Gallery of Modern Art is a constant in Brisbane City Council’s promotional material, even for things like the CityCat. We are always attentive to the council’s aspirations and branding. I think Brisbane owns the new world city brand better than any other city in Australia.”

In fact, Chris thinks the gallery’s work on a national and world stage over many years has helped make this new brand viable. “Back in 1993 we established the first Asia Pacific Triennial of Contemporary Art (APT), the gallery’s flagship exhibition series, which continues today as a globally recognised event,” he says. The APT takes over both gallery sites every three years. Since its inception, it’s drawn more than three million visitors to the precinct via a unique mix of contemporary art from the region. Besides the exhibition, it offers a film program, Children’s Art Centre projects, and a dedicated public program of artist talks, discussions and workshops. The APT has also fostered the development of one of the world’s most significant collections of contemporary Asian and Pacific art in Queensland.

Chris believes APT paved the way for the emergence of the Asia Pacific Cities Summit and, more recently, the Asia Pacific Screen Awards. “The Triennial pointed a direction forward for Brisbane to claim the space as being the largest centre in Australia with direct proximity and geographical location into Asia and the Pacific,” says Chris.

The role QAGOMA and its riverside neighbours can play for future Brisbane is never far from the gallery director’s mind, encompassing everything from education and celebration to entertainment, prestige and social outreach. Like Catherin Bull at the South Bank Corporation, Chris sees relevance as one of the critical priorities.

“Because we’re funded by taxpayers we have obligations to all our citizens and residents in the state of Queensland,” he says. “Public art museums are places of exchange between artworks and

“The proportion of our visitors that come from outside the state is something the Queensland Government looks at closely with QAGOMA.”

Chris Saines, QAGOMA

audiences. This means they need to shift with the times, otherwise they simply become places that are interesting to visit very occasionally, to be reminded what life was like in the past. We need to be speaking to audiences in the voice of the present and speculating about the voice of the future – all of that.”

It’s a big job with a lot of benefits for the city, spanning social cohesion, the economy and Brisbane’s global reputation. Like any institution reliant on government funding, QAGOMA’s performance is measured in a variety of ways, chiefly by audience numbers. These numbers, however, can be broken down to tell a number of different stories and serve a number of different purposes. Among these is surely, how useful is art in attracting tourists to a modern city?

“The proportion of our visitors that come from outside the state is something the Queensland Government looks at closely with QAGOMA,” says Chris. “These visitors bring new spend to the city – across everything from hotel nights to Uber or taxi rides, from restaurant dining to other incidentals.” He cites the success of the 8th Asia Pacific Triennial of Contemporary Art in 2015-16 as



a prime example of what can be achieved. “We received 605,000 visitors but the economic benefit driven to the city was A\$24.6 million. These are very significant numbers for Brisbane because there is a GST take in all of that and governments are interested in growing that.” Chris is proud that QAGOMA is enjoying record attendance, with visitor numbers exceeding 1.8 million for the first time, making it second in Australia to Melbourne’s National Gallery Victoria. Close to 50 per cent of these visitors come from interstate or overseas. As Chris points out, “This makes cultural tourism a major driver for our organisation’s success and growth.”

But a new world city, and a liveable city generally, must cater to its residents as well as its tourists and he acknowledges this role too.

“The broader we can make the audience for art the more we can help foster the development of a whole ecology of art production and art making, encouraging and supporting commercial galleries and auction houses and artist-run spaces,” he says. “I think a measure of our success is not just visitor numbers but also how healthy the art

ecology of the city is in general. We hope that by visiting QAGOMA, people begin to see, in even the smallest of ways, the value in acquiring art for themselves. In that sense, we’re in a symbiotic relationship with the artworks.”

Economic discussions aside, Chris also sees QAGOMA as critical to the society Brisbane is known for. “Part of having a civil society is about having places that gather up and reflect the history of what’s gone before,” he says. “To a large extent, this is what institutions like QAGOMA exist for; they teach you about who you are and where you’ve come from, the history of the city and the state. Not all that history is something to be proud of and artists can often use their work to speak about difficult subjects. So, art might not necessarily change the world but it can help change the conversation which can then change the world.”

“Art museums are safe community places that literally create social cohesion and a feeling of tolerance and understanding for others because artists are good storytellers. The things we present at art museums can change people’s lives and often do.”

So how important is a gallery of

QAGOMA’s stature to a city’s brand? In Chris’ opinion “without places like this a city would hardly be worth visiting”. He thinks galleries are “no different to parks in many ways ... free, available and containing collections of botanic specimens built up over hundreds of years, just like we have collections of visual art”. And, just as parks provide essential respite from “the busy-ness and the craziness” of a city, Chris says galleries do the same. “We’re a place to breathe and reflect, engage and enjoy, to have a coffee as much as to look at a work of art.”

Convinced it is a thrilling time to live and work in Brisbane, Chris says the development already in play and the changes still to come mean “things are really beginning to crystallise for the gallery and for the city”.

“There is enormous potential in Brisbane that is as yet untapped,” he says. “When we get our public infrastructure working even better in the next decade, the system of underground motorways for instance, we’re on track to a being great city. Things like the Queens Wharf Precinct, with a new bridge connecting directly to South Bank, can create a

more joined-up experience for tourist visitors. Within five kilometres you could get a circuit of the city that brings the best of Brisbane into relatively easy walking distance from the CBD. How good would that be? Once the second runway is installed at Brisbane airport the potential to attract inbound Chinese tourism could really lift this city to another level altogether.”

For now, though, it is the sense of shared purpose and collegiality that might be Brisbane’s secret weapon as much as its subtropical climate and celebrated relaxed lifestyle. “When I first came to town I was treated to a welcome lunch, hosted by Brisbane Marketing. Very senior people from the arts, government and business were all there. I felt like we, QAGOMA and the arts generally, were being introduced to the economic as well as cultural ecology of the city. This is crucial. We’re part of a city, not part of a sector. That’s the difference here in Brisbane.” — ●



Fish Lane International élan

Just a five-minute walk south of the galleries and museums, and a quick dash across busy Grey Street, and you're in Fish Lane, a spot QAGOMA's Director, Chris Saines, describes as "one of the most exciting places in Brisbane".

This precinct is the emerging heart of Brisbane's drinking and dining scene, giving the Queensland capital some of the culinary and nightlife chops it was missing in the past. Walking distance from the Queensland Performing Art Centre (QPAC) and the Queensland Cultural Centre, it is an obvious location for pre and post-theatre or concert meet-ups and refreshments. It's the essential extension of the night economy, the kind of area taken for granted in Australian cities like Sydney and Melbourne and overseas in New York's Broadway district or in London's West End.

The thoroughfare is not new in itself, it was originally called Soda Water Lane, dating back to the 1870s when the

Eudone Aerated Water Company had its factory there. Now it is a vibrant spine of restaurants, bars and extraordinary public artworks, stretching from the QAGOMA end to the eclectic inner suburb of West End. Most of the eateries and watering holes occupy the lower levels of new residential towers and hotels springing up along adjacent Melbourne Street which connects directly with the CBD via Victoria Bridge.

The phenomenon that is Fish Lane, a new epicentre for hip local and out-of-town restaurateurs and hospitality entrepreneurs, is largely the work of Aria Property Group. Since 2014, Aria has worked with Brisbane City Council to re-develop this skinny, disused laneway, once best known to dumpster and service vehicles drivers.

Brisbane City Council launched a Vibrant Laneways program around a decade ago, attempting to encourage more entertainment and dining

opportunities around town. When Aria came on board, bringing with it a vision to redefine and master plan an organic laneway within South Brisbane's concrete jungle, transformation ensued but not without the developer's investment of time, planning, creativity, energy and, of course, money.

Within three years, Fish Lane was being described as "the Brisbane laneway Australia is talking about"² and a "secret foodie hub"³, populated by more than 42 pieces of art including sculptures, murals, landscaping and lighting. Today it is also home to the annual Fish Lane Festival, described as "one of the city's best annual street parties over recent years"⁴. None of this has come about by accident. All of it reflects the influence a visionary developer can have on a precinct, a marketplace and even a city.

Aria Property Group is headed up by Tim Forrester, its founder and

Managing Director. Brisbane born and bred, Tim is unabashed when he says, "We want Fish Lane to be Australia's best food and beverage precinct, encompassed by arts and culture." But Fish Lane is only part of the story. "Our vision has always seen Melbourne Street as the upmarket boulevard of Brisbane, with wide footpaths, double height ceiling spaces on each ground plane and an effect similar to what you get in Collins Street, Melbourne, where Flinders Lane – much different but just as popular – runs parallel."

Tim believes a big part of this relies on attracting the right kind of retailers to Melbourne Street, eventually creating a cosmopolitan hub of the standard expected in a new world city. The final aim for Melbourne Street is what Tim calls "high street legitimacy". "We want the right retail on Melbourne Street and then the night-time ➤



and lunch-time dining and bar scene on Fish Lane.” The company already has experience in this area having introduced luxe brands such as Hermes, Zegna, Max Mara, Rolex, Gant and Le Creuset to Brisbane’s Edward Street precinct as part of development activities there.

For Melbourne Street, the company is busy targeting select brands in fashion, homewares and cosmetics. Tim considers these the ideal complement to Fish Lane but also essential for the growing population of residents in his company’s burgeoning collection of apartments in the area. Between 2012 and 2017 Aria developed over 1,500 apartments. Before their three children came along, Tim and his interior decorator wife lived in every building they developed.

Aria is also working with QPAC to make Fish Lane Brisbane’s only late-night dining precinct.

“When I travel I want to get out and see the heart of the city,” says Tim. “Often that happens to be where the luxury brands are. It’s also where the best restaurants and cafes are, and the coolest cocktail bars. That’s what you look for in global cities and what we’re creating with Fish Lane. It’s about experiencing the art, the culture, the food and the nightlife of Brisbane.” To that end, Aria is also working with QPAC to make Fish Lane Brisbane’s only late-night dining precinct. “This means we are going to write into each of our restaurant leases the stipulation that kitchens stay open to a minimum of 10.30pm. People will know they can leave a show and the restaurants will still be open.”

In both sectors, food and beverage and retail, Aria is very specific about the brands it invites in. It is also



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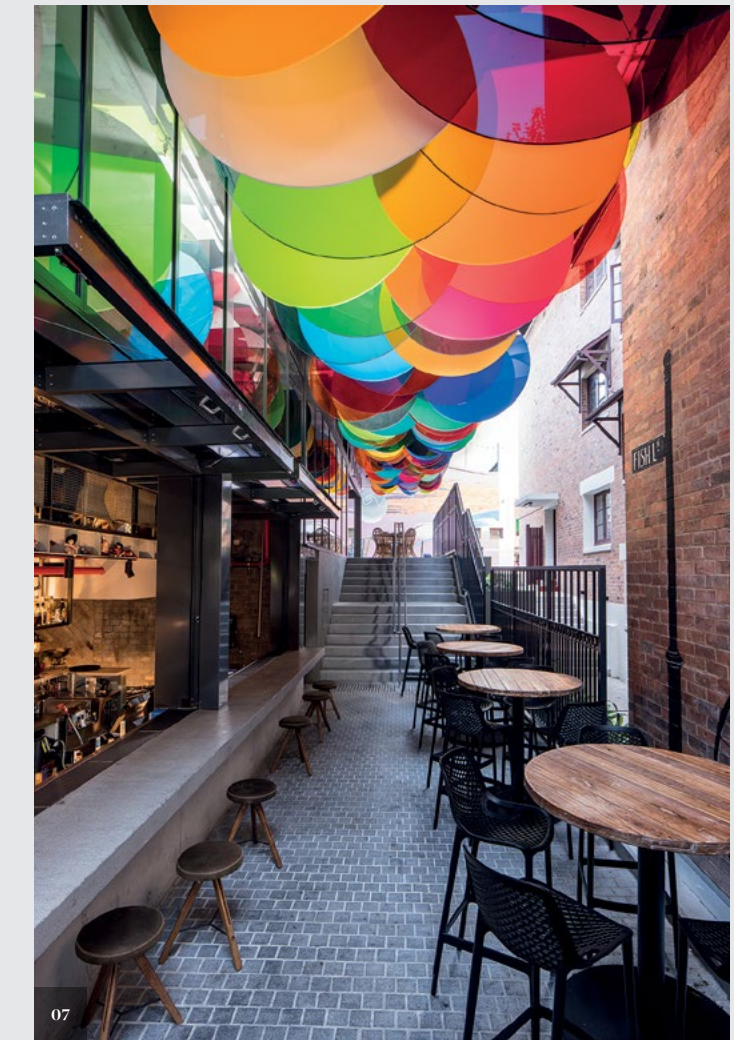
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01 (PAGE 251) - 07
FISH LANE IS EMERGING AS THE HEART OF BRISBANE'S DRINKING AND DINING SCENE, GIVING THE QUEENSLAND CAPITAL SOME OF THE CULINARY AND NIGHTLIFE CHOPS IT WAS MISSING IN THE PAST.
IT'S THE ESSENTIAL EXTENSION OF THE NIGHT ECONOMY, THE KIND OF AREA TAKEN FOR GRANTED IN AUSTRALIAN CITIES LIKE SYDNEY AND MELBOURNE AND OVERSEAS IN NEW YORK'S BROADWAY DISTRICT OR IN LONDON'S WEST END. THE LANE'S MASTERPLAN APPEAL IS THE WORK OF MANY HANDS, PREDOMINANTLY RICHARDS AND SPENCE AS LEAD ARCHITECT AND DESIGNERS ON THE PROJECT. RPS LANDSCAPE ARCHITECTS, AND BRISBANE CITY COUNCIL'S URBAN DESIGN TEAM.

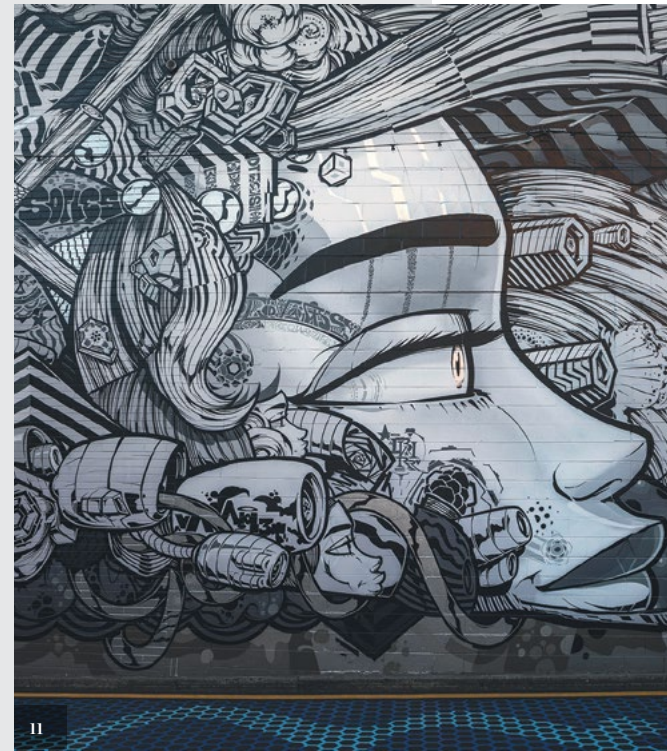
08
EVEN THE SURFACE OF THE LANEWAY IS A WORK OF ART, CREATED BY ELIZABETH WOODS AND KEVIN KEONG.

09
THE GLOVES ARE OFF BY TRAVIS VINSON SITS ABOVE THE SHIPPING-CONTAINER-TURNED-RESTAURANT, HELLO PLEASE.

10
EAST OF THE MOUNTAINS AND WEST OF THE SEA BY LIX NORTH IS ONE OF THE MORE THAN 42 ARTWORKS IN FISH LANE.

11
THE FINISHED WALL BY SOFLES ADORNS THE WALL OF 75 FISH LANE, AS WELL AS MURALS FISH LANE BOASTS DISTINCTIVE SCULPTURES, LANDSCAPING AND LIGHTING.

12
HEAD IN THE CLOUDS 2 BY FINTAN MAGEE DEPICTS A WOMAN WITH HER FACE HIDDEN BEHIND CLOUDS OF FABRIC AND IS INSPIRED BY DISCARDED CLOTHS FOUND IN THE ABANDONED ROCKLEA SPINNING MILLS.



specific about the art it introduces to the site. “Fish Lane is based on three pillars: Food and beverage/retail is the big one, followed by artwork and the third is landscaping,” says Tim. “Being so close to GOMA, the museums and QPAC, we liked the idea of art spilling out of the galleries and into this lane. Our goal is to make South Brisbane the arts and cultural capital of Australia.”

To that end, art soars across the sides of buildings in and around Fish Lane but also underfoot. The roadway itself comprises a patterned artwork by Elizabeth Woods and Kevin Leong. The lane displays small plaques telling the story of all works on display, from Jodie Connolly’s ‘A Life Long Promise’,

Artist Fintan Magee says integrating public art is important for community building and the overall cultural fabric of the city.

a mural celebrating the work of Brisbane’s Legacy House and the city’s servicewomen and men, or ‘Head in the Clouds 2’ by internationally acclaimed artist and former Brisbane local, Fintan Magee.

None of this, attaching artworks to the walls of buildings you don’t own, turning the dead space at the rear of someone else’s office building into a pocket park, getting a council to approve DuraTherm on a laneway, initiating public food and wine festivals, even installing catenary or festoon lighting, comes without headaches. Even the indefatigable Tim Forrester admits to “logistical nightmares”.

“Because Aria does not own all the buildings on and around Fish Lane and Melbourne Street, creating this ➤



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ARIA PROPERTY GROUP IS HEADED UP BY TIM FORRESTER, FOUNDER AND MANAGING DIRECTOR.

14
PUBLIC EVENTS AND FESTIVALS ARE PUTTING FISH LANE ON NATIONAL AND INTERNATIONAL MUST-VISIT LISTS.

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THE BRISBANE LANEWAY "AUSTRALIA IS TALKING ABOUT".

"It's all about legacy... I enjoy apartment and retail development but it is really the public realm interface that excites me."

Tim Forrester, Aria Property Group

consistent and creative environment has been a challenge," he concedes. "At one time, I had to present to 26 individual owners, the body corporate for one building, to convince them I should spend \$30,000 transforming their ugly grey wall. Today everyone loves the result but initially people were resistant. Pioneering these things is incredibly challenging."

Which brings us to the fact that Tim and his team are playing a very

long game. The bars and restaurants in and around Fish Lane, most of them occupying the ground floors of Aria-developed apartment buildings, are often helped along by Aria via gorgeous fit-outs and rent-free periods.

"I am the first to admit this does not make sense financially in the short term," says Tim. "It's a 10 to 20-year game but, long term, if you back the right operator, it works and helps create precincts. We look at all our restaurateurs as partners in the Fish Lane story so we work together. I walk down the lane and get heaps of high fives and hellos. There's a real buzz and community feeling here. The operators all feed off each other, they work together, share ideas and team up on social media."

Luckily Tim has the city on his side too, describing Brisbane City Council as "amazing to deal with". "Aria has funded the majority of these works so there has been minimal cost to them," he says. "The council has been supportive because they know we will deliver and exceed the community's expectations. There is still a lot of red tape and hoops to jump through but it gets easier over time."

But why enter into this world of red tape when you have a property development company that is winning architecture awards and breaking sales records?

For example, in 2017 Aria's South Brisbane project, Botanica Residences, won the Urban Development Institute President's Award, making it the best of the best of around 500 projects across the country. And when presenting to investors Tim pulls out sales results showing Aria's two-bedroom apartments on Fish Lane rising \$185,000 in value when "every other new building, completed at the exact same time in the exact same market, had devalued".

It's all about legacy, he says. "I enjoy apartment and retail development but it is really the public realm interface that excites me," he says. "This is my personal legacy. I don't want to do nice projects I want to do amazing ones. I also want the end buyers to make real money at settlement."

"With rents, for instance, we can show that a building like our The Melbourne Residences can produce an average yield of around 5.1 per cent. These are crucial stats for investors or semi owner-occupiers

who will transition to owner-occupiers eventually. And this is a big market for us. At one point we had 140 units in the letting pool and they rented in four and a half weeks at just under 5.5 per cent yield. From an investor's point of view, that's amazing."

So, there is a serious side to all this creativity and innovation, and while conceding one "cannot be financially irresponsible", Tim says, "I'd rather transform a laneway like Fish Lane into one of the coolest in the country and have everyone from around the world visit it as a must-do when they come to Brisbane than focus on extra profits."

"It comes down to what you want to be known for?" he concludes. "What do you want your legacy to be? That's what's really important to me. If you only want to make profit you're never going to create anything really special. I want to be able to walk my three children past in 20 years and proudly say, 'Your mum and I created that!'" — ●



16 - 20
SO SUCCESSFUL IS THE ARIA PROPERTY APPROACH THAT OTHER INDUSTRY LEADERS AND CITY HEAVYWEIGHTS ARE KEEN TO LEARN MORE. HOYNE AND ARIA ATTRACTED AN ENTHUSIASTIC CROWD WHEN THEY CO-PRESENTED THEIR TIPS FOR USING QUALITY PLACEMAKING TO IMPROVE PROFITS AND ENRICH NEIGHBOURHOODS.



16



17



19



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20

THE NUMBERS DON'T LIE

Aria Property Group continues to buck the trend in South Brisbane's challenging market. Where capital growth decreased, Aria apartments experienced up to 25 per cent increases compared to original purchase prices. Designed as 'places' and packed with amenity, each one also boasts close proximity to Fish Lane. Coincidence or unequivocal proof that good placemaking equates to good business?



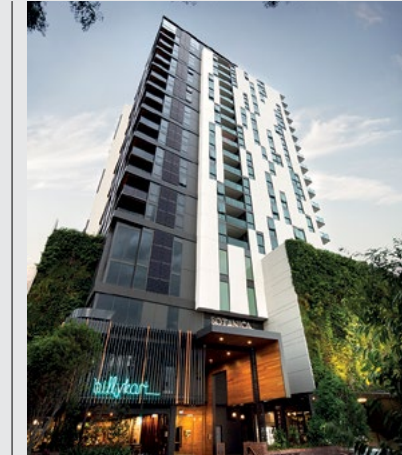
VINE
27 RUSSELL ST

Apartments: 56
Completion: July 2013
Architect: Rothelowman White
GDV: \$26,000,000



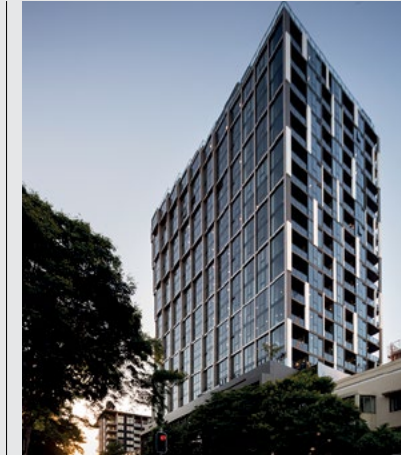
AUSTIN
77 GREY ST

Apartments: 140
Completion: November 2014
Architect: Rothelowman White
GDV: \$74,000,000



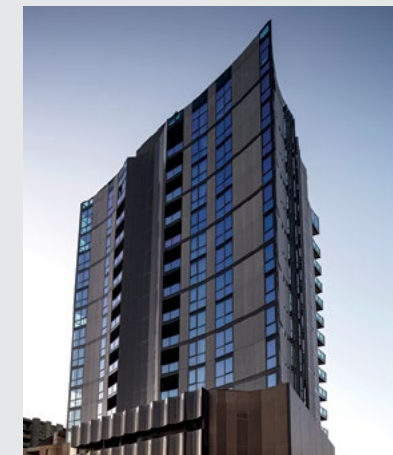
BOTANICA
2 EDMONDSTONE ST

Apartments: 180
Completion: October 2015
Architect: Rothelowman White
GDV: \$95,000,000



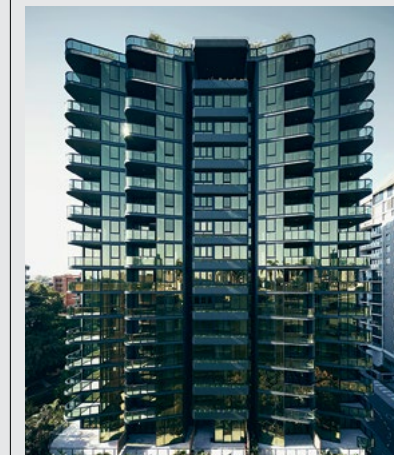
THE MELBOURNE
109 MELBOURNE ST

Apartments: 180
Completion: November 2016
Architect: Tony Owen
GDV: \$106,000,000



ST JULIEN RESIDENCES
234 VULTURE ST

Apartments: 80
Completion: June 2017
Architect: Rothelowman
GDV: \$57,000,000



OXLEY + STIRLING
9 CHRISTIE ST

Apartments: 220
Completion: September 2017
Architect: Elenberg Fraser
GDV: \$155,000,000



WATERFALL
77 HOPE ST

Apartments: 216
Completion: July 2021
Architect: Koichi Takada
GDV: \$200,000,000



THE STANDARD
17 MANNING ST

Apartments: 268
Completion: January 2021
Architect: Woods Bagot
GDV: \$206,000,000

* GDV - Gross Development Value. Figures are correct at the time of printing

James Street Individual style

Across the CBD, on the other side of the river, just a 10 to 15-minute drive from Fish Lane, is the James Street Precinct. This stylish, distinctly Queensland shopping strip is lush on various levels. Undoubtedly another feather in the cap for Brisbane as a new world city, the principal thoroughfare is quite narrow, with inviting laneways and hubs leading off it where galleries, bars, cafes, fashion, beauty and homeware stores can all be found. The lushness is found in the quality retailers synonymous with the area as well as the exceptional trees and vegetation that border the street, spilling across shopfronts and into laneways, adding beauty, colour, fragrance and shade.

James Street is remarkable for many reasons, one of them being the architectural signature of Ingrid Richards and Adrian Spence from the firm Richards and Spence. Working with developer Calile Malouf Investments, the duo has the unusual distinction of

designing a good portion of this Brisbane gem, which stretches between the suburbs of Fortitude Valley and New Farm. Considered the city's premier address for leisure shopping, James Street brings to Brisbane much of the retail panache and diversity one finds in Australia's more established blue-ribbon neighbourhoods, such as Double Bay in Sydney or Brighton, South Yarra and Toorak in Melbourne.

The architects have been involved in the area since 2001 when Ingrid was working with Cox Rayner Architects on the James Street Market Project, a fresh produce, dining and homewares retail pavilion that went on to win the Institute of Architects national award for commercial buildings in 2003. "This was a catalyst project for James Street," she says, "and provided convenience retail for the precinct. It drew customers daily for the practical task of buying food."

Ingrid describes the James Street precinct as a "high street retail success

story", an area previously defined by light industry and warehouses that disappeared in the mid 1990s to make way for low-cost retail showrooms.

"Since the early 2000s the identity of the precinct has continued to change," she says. "Older buildings have been replaced or upgraded to house designer retail, commercial tenants, restaurants, cafes and bars. Nevertheless, the evolving built fabric remains a product of its industrial roots: the buildings are often free-standing pavilions, set back from the street, contradictory to the high-street ambitions of the precinct."

Today James Street attracts locals and tourists with its mix of over 130 specialty stores, including some of Australia's favourite designers, alongside award-winning restaurants, a fresh food market, and the James Street Cooking School.

For around 150 metres the street is tree-lined, creating an atmospheric fig tree canopy that the architects say is

probably one of the project's most commented on elements. As they put it; "This type of established infrastructure is typically lacking in a new development so it evokes a strong reaction." From a design perspective, they say "mature planting has a cooling and calming effect on the street" but it also has an effect on institutional processes and relationships. As Ingrid explains, "Successful planting requires a long-term relationship between a government and its citizens; the idea of responsible and generous custodianship." How often do you hear this kind of language about a shopping strip?

Today the shopfronts addressing James Street represent only a small portion of a precinct that extends over four hectares and six major street frontages.

"The development of the site has been progressive; as a ➤



“For smaller precincts, such as James Street, experienced-based retail is becoming more and more the focus as developments search for a point of difference and a non-retail reason for attendance.”

Ingrid Richards, Richards and Spence

street-based development the car and pedestrian network has permitted a gradual and organic expansion and as such its scope is not finite,” say the architects. “Interconnecting streets have now been incorporated, gaining benefit from a collective precinct marketing campaign and, in turn, supporting and strengthening the whole. Not limited to retail, over the years, these neighbouring residential and commercial sites have experienced a gradual increase in rental value as occupants search for added amenity in their home and working life.”

This organic or gradual progress is, in the minds of Adrian and Ingrid, a contributor to its success. “We believe that the collective consciousness of a city resides in the continuity of its built environment. If Brisbane is to ‘grow up’ we cannot keep demolishing our buildings and starting from scratch each time. The instant precinct often lacks charm. James Street, while relatively new, has evolved over time, layering new uses and fabric over existing, allowing the thread of past occupation to give character and delight.” ➔



01 (PAGE 261) - 02
JAMES STREET HAS A LONG LIST OF RETAILERS WANTING TO BECOME PART OF THE PRECINCT. THE DEVELOPERS MEET WITH POTENTIAL NEWCOMERS BEFORE DISCUSSING TERMS FOR ANY SHOP. THIS IS TO ENSURE THE RETAILER IS THE RIGHT FIT FOR THE STREET AND THE PRECINCT IS RIGHT FOR THE BRAND.



03 PAGE 264
JAMES STREET IS REMARKABLE FOR MANY REASONS, ONE OF THEM BEING THE ARCHITECTURAL SIGNATURE OF INGRID RICHARDS AND ADRIAN SPENCE FROM THE FIRM RICHARDS AND SPENCE WHO HAVE WORKED CLOSELY WITH THE DEVELOPERS CALILE MALOUF INVESTMENTS. PICTURED HERE IS THE RECENT PRECINCT ADDITION BY THE DUO, THE CALILE HOTEL.

04 AND 05
JAMES STREET HAS BECOME A BRAND UNTO ITSELF, PART OF THE URBAN VERNACULAR, PARTICULARLY FOR PROPERTY AND DEVELOPMENT PROFESSIONALS.

The architects believe the idea of Brisbane as a new world city has placed a “renewed focus on accountability”. With so many building projects underway in the city, Ingrid says, “At some point we must ask ourselves what our legacy will be from this time of relative prosperity; the best buildings or the most buildings?”

This is an interesting question. Working in a ‘new’ city represents a great opportunity for architects but Ingrid and Adrian see a “flip side” to this equation. “It’s the absence of precedent,” says Ingrid, “the great problem of the blank canvas. This has resulted in many self-conscious buildings, each aiming to stand out from its neighbour, each aiming to be memorable. We are interested in a counterpoint to the hype surrounding ‘newness’; we are working toward enduring solutions for buildings in a rapidly evolving environment.”

As a practice, Richards and Spence don’t believe in buildings intended to shock, they feel this quickly leads to redundancy. Instead they say, “Our

buildings tend to invoke reactions born from personal memories of built environment, brickwork, arches, cork, the re-appropriation of familiar materials in our work manifests from our intention to be contextual rather than nostalgic.”

Whatever the intentions, the reaction from shoppers has been overwhelmingly positive, with James Street becoming a brand unto itself, “part of the urban vernacular, particularly for property and development professionals”⁵. And, at time when online shopping continues to be accused of “ripping the market away from local shops”⁶, and Australians stump up a reported \$1.3 billion digitally rather than physically,⁷ new retailers are being drawn to the precinct. David Thomas, the Chief Operating Officer of department store David Jones, one of the neighbourhood’s more recent additions, described James Street as “one of only a handful of places in the country capable of accommodating the high-end experience”⁸ when asked why the company had chosen to open a

1,400 square metre boutique here.

The architects feel part of the reason for this popularity and success is the “compelling model” it represents: “an open-air, street-based development overlaid with a curated retail and hospitality mix.” This is where the client is equally pivotal. As Ingrid explains, “The James Street Initiative (JSI) was established to allow a coordinated approach to management, in particular tenant mix. Commencing in 2009, in response to global economic downturn that affected strip retail precincts in particular, JSI represented the formation of a marketing approach able to compete with larger centres. This agile collective uses social media in conjunction with regular events (‘Resort’, ‘Food and Wine Trail’, ‘Art on James’) to promote and celebrate the local businesses.”

James Street’s design also responds to what the architects see as a growing appetite, globally, for “public gathering spaces”. They believe the precinct’s street-based infrastructure ensures public

accessibility and true city integration, while personalised pockets allow for a finer grain of occupation. The curated approach to tenancy mix bolsters the precinct as a whole and promotes the development of sub precincts.

“Across the board, larger sites are now being reconsidered for mixed-use, in particular residential and commercial office, and the creation of a much-needed captured audience. For smaller precincts, such as James Street, experienced-based retail is becoming more and more the focus as developments search for a point of difference and a non-retail reason for attendance,” says Ingrid. At James Street, this focus seems perfectly honed. — ●



LINKS:

www.jamesst.com.au



MEET THE DEVELOPER

**IN CONVERSATION
WITH MICHAEL MALOUF,
CALILE MALOUF
INVESTMENTS PTY LTD**

**What is the relationship between
Calile Malouf Investments and
James Street?**

Our association with James Street began back in 2000. My brother Cal and I were looking for a site to develop our idea for a retail food concept. James Street was in the initial stages of its evolution from the Coca Cola bottling plant. The council's Urban Renewal Task (as it was then known) was focusing on this precinct and Brisbane-based Property Solutions (under the vision of Kevin Miller) was already active in a staged development of the area. When considering large under-developed land holdings located on the northern city fringe, it wasn't difficult to see the potential of James Street. After careful planning, we opened James St Market in December 2002.

**In terms of your vision for the
precinct, does James Street
fulfil a role in Brisbane that
was previously lacking?**

As mentioned, we were seeking a suitable site to deliver a seven-day specialty food centre. We were involved in restaurants at the time. Great produce could be sourced on a wholesale level but Brisbane lacked a comprehensive retail centre where shoppers could gather all of the ingredients for a great meal in one place. Food lovers of Brisbane were forced to fossick out wholesalers or specialty providores to try and source unique items that the supermarkets weren't stocking. We could see the popularity of the farmer's market concept (Brisbane's well-known Jan Powers Farmers Market had been very successful in this precinct) and we were confident that a seven-day retail centre would be well received.

**Does smart technology play
a role here and, if so, how?**

New technologies offer opportunities to implement strategies that may have been previously difficult or unachievable. For example, we are currently investigating a wireless speaker option

to provide integrated music to the precinct, obviating the need for a cabled solution to fragmented buildings. Local networking provides connectivity and analytics. Other innovations target efficiencies; the recently completed Calile Hotel, for example, has smart rooms that go into sleep-mode when unoccupied, significantly reducing energy consumption.

**Is consultation with would-be
retailers/tenants, plus potential
customers and the local community
required to achieve great results
in a project such as this?**

We engage a lot with would-be tenants as we have a long list of retailers wanting to join the street. Cal and I always meet with retailers before we discuss terms for any shop. It's imperative to know that the retailer is the right fit for the street (and that we are the right precinct for their retail brand). Part of any selection process includes discussions with customers and others in the James Street community. The process is relatively informal but surprisingly effective.

**At what stage in the process did
you engage the architects and
why did you choose them?**

Our association with Ingrid Richards began in 2001 when she was appointed project architect for James St Market in her role with Cox Rayner. This initial engagement culminated with James St Market winning the National Award for Commercial Architecture, RAIA 2003. We have enjoyed a solid working relationship with Ingrid since then and she has gone on to form her own practice with her partner Adrian Spence. We also retained Richards and Spence to deliver our luxury resort hotel, The Calile, which is located on the corner of James, Doggett and Wandoo streets. Seven storeys, with 175 rooms and suites, it is designed to embrace Brisbane's lush, sub-tropical climate and includes a mix of ground-floor boutiques and eateries.

**What kind of community
response did you have to deal
with in terms of The Calile?**

The community response has been extremely positive. Retailers and other stakeholders share the vision that a hotel is a good thing for the street. We're excited by the prospect of interstate and international travellers visiting our precinct and savouring what's on offer. The thought of another couple of



hundred car parks is also a positive thing for the area.

The addition of the hotel visitor demographic can only make the in-street experience more interesting and will certainly fuel the night-time economy through increased activity in the restaurants and bars. We hope the new retail, cafés and restaurants (not to mention the additional parking) will assist in cementing James Street as one of Brisbane's key high streets.

**James Street's retail mix seems
highly curated. Tell me how this
came about.**

All of the landowners in James Street have the common belief that we need to continue to strive to make the retail mix as eclectic and unique as possible. We'll always shun a multi-store national retailer in favour of a unique offering. The Calile retail is predominantly fashion, and we have been successful in securing iconic Australian design brands such as Bassike, Dion Lee, Camilla & Marc and many more. Another important part of The Calile is the food and drink outlets. Highly regarded Hellenika Restaurant is joining the ranks in The Calile and



we are working with some other exciting operators to augment the great food and beverage selection in the street.

**What is your company's attitude
or philosophy when it comes
to placemaking and how is that
expressed in James Street?**

We feel that some of the most important 'places' to preserve and foster are the retail high streets of a city. Retail high streets globally are under threat. Mounting competition from the ever-expanding regional shopping centres makes traditional 'strip' retailing more challenging. Too often governments don't recognise the importance of these streets in knitting together the social fabric of local community and the wider city. Our charter is to keep James Street evolving and make it an interesting place for locals and visitors to shop, dine and interact.

**How important is support and
collaboration from both the
public and private sector in
a project like this?**

The Calile has benefited from the Brisbane City Council's infrastructure moratorium to stimulate hotel activity in the city. As we

progressed to opening, our team continued to engage with local and state development teams to capitalise on opportunities as they arose. An example of this is the council's 'City of Lights' initiative. This grant assisted us in delivering a façade lighting solution to the recently completed Calile Hotel, allowing integrated theming and special event lighting.

**What do you think of Brisbane's
ambition to be a new world city?
Is this helpful to a developer
like you?**

The new world city ambition can only be a good thing for Brisbane and our precinct. Capitalising on Brisbane's location as a logical hub for the Asia Pacific region and fostering tourism will benefit opportunities to all precincts within the city.

**Is there an advantage or
disadvantage to one developer
spearheading an entire precinct?**

We are just one of the many different landowners in James Street. We do however have a good working relationship with the other key property owners and fortunately have a shared understanding of the precinct and some common

beliefs about how it is best managed. This shared understanding led to the formation of James Street Initiative in 2010. Led by Marie Louise Thiele and her talented team, JSI is fundamental in managing promotions, events and other strategies on behalf of the street and wider stakeholders.

**What does James Street do for
surrounding commercial sites?**

If we are successful in making James Street an appealing lifestyle precinct, it is only logical that surrounding commercial sites benefit by proximity with an increase in values.

**What does James Street do for
surrounding residential sites?**

Similarly, residential sites benefit from proximity to the amenity the street provides. We are forever fielding requests from local residential developers who want to photograph the street for inclusion in their upcoming brochure about the new development. — ●

06 - 09
"ALL OF THE
LANDOWNERS IN
JAMES STREET HAVE
THE COMMON BELIEF
THAT WE NEED TO
CONTINUE TO STRIVE
TO MAKE THE RETAIL
MIX AS ECLECTIC AND
UNIQUE AS POSSIBLE.
WE'LL ALWAYS SHUN
A MULTI-STORE
NATIONAL RETAILER
IN FAVOUR OF A
UNIQUE OFFERING,"
SAYS MICHAEL
MALOUF OF CALILE
MALOUF INVESTMENTS.

Northshore Ambitious outlook

On the same side of the river but further north, just another 10 to 15-minute drive from James Street, is one of Brisbane's fastest evolving new precincts, Northshore. Led by the Queensland Government's land development agency, Economic Development Queensland (EDQ), it is billed as the state's largest waterfront urban renewal project; a 20-year plan with a \$5 billion budget.

The location, six kilometres from Brisbane's CBD, is crucial for a new world city. The Northshore Hamilton Priority Development Area is close to some of Brisbane's most important economic drivers, including Brisbane Airport and the Australia Trade Coast precinct, an 8,000 hectare trade and industry region at the mouth of the Brisbane River, linked to air, sea, and road networks, including the Port of Brisbane. Northshore has two CityCat ferry terminals on-site and high-frequency bus links skirt the precinct.

The amount of space to play with

is significant: 304 hectares of land, which includes two and a half kilometres of river frontage. The Queensland Government owns 54 hectares of the land holdings, the rest is in the hands of private owners and developers. Existing long-term leases on-site are managed in line with development phasing.

"Ultimately Northshore is earmarked to provide homes for 15,000 people and employment for 10,000; with the final outcome being a hub of creativity and technology, dining and shopping, tourism and community," says Queensland's Minister for State Development, Manufacturing, Infrastructure and Planning, Cameron Dick.

"This is a significant and important area in relation to the growth of South East Queensland, which is why the state government declared it a priority development area and developed a strategic planning scheme for the precinct.

"The Northshore renewal, along with other transformational state government

projects, such as Queens Wharf and Cross River Rail, are really putting the international spotlight on the Brisbane stage," he says.

Elements of the eventual master planned mixed-use development can already be seen on the former historic wharf site, with major developers in place, providing residences to 2,500 people. Commercial and entrepreneurial endeavours are also emerging, surrounded by thoughtfully designed public spaces.

Northshore has already won a number of industry awards; even its information centre, the Northshore Pavilion by architect Anna O'Gorman, grabbed the 2018 Queensland Architecture Award for Small Projects. Principally a place for EDQ to share upcoming plans with the public, the building sits close to the riverside and can double as an event space for the local community. This openness to interesting architecture, which is versatile and

evolutionary in terms of use, looks set to be the hallmark of Northshore.

In an effort to get Brisbanites thinking of Northshore as something very different from its original roots as a port-turned-industrial site, EDQ has supported initiatives like Eat Street Northshore, where, since November 2013, repurposed shipping containers have been transformed into an international food and wine destination. Originally taking place over Friday and Saturday nights, Eat Street attracts around one million visitors of all ages a year. The market serves up dishes created by local chefs but also offers live bands and entertainment, a moonlight cinema, bars, ATMs and more.

John Stainton, a co-founder of Eat Street Markets, says his team's goal from the start was to make the place like a "mini city" with various alleys and precincts within precincts.

"We have one lane, for instance, that's a lot like a typical ☺



Melbourne graffiti lane, with small cafes and a stage for cool jazz or laid-back music," he says. "If you're not in the mood for that you can head to the main stage and hear some rock'n'roll or current hits.

"For us it's about creating a sense of exploration that makes it essential for people to come back again and again. There has to be too much to take it in all in one night."

The strategy seems to be working. John cites one night where staff recorded the postcodes of 5,000 visitors to see where they came from. "Roughly 2,500 were from the Brisbane city area but 2,500 were from outside," he explains, "places like Toowoomba, Ipswich, the Gold Coast, the Sunshine Coast, Byron Bay, Lismore, Tweed, Sydney and Melbourne."

This is music to the ears of the EDQ team whose job it is to shape the perceptions and place brand of Northshore as much as its physical presence. For people from Australia and overseas to invest in the precinct, build there, live there, establish businesses there and patronise those businesses, Northshore must be well-known, well-loved and well-respected. Eat Street's success helps pave the way. And it is a success.

Within four years it had moved sites, allowing it to spread to over 10,200 square metres. The multi-million-dollar, new-look Eat Street Northshore, with its Las Vegas-styled container-park feel, is close to Brisbane's most eastern ferry stop and has parking space for 1,300 vehicles. With the move, trading hours expanded to include Sundays while weeknights are now taken up with private and corporate functions.

Working from figures gathered in the first full month of operation, the new location caused weekly patronage to rise by more than 80 per cent. Income generated for EDQ by Eat Street Northshore rose by 174 per cent and the Northshore CityCat Terminal experienced a phenomenal 620 per cent increase in passenger figures. That's a lot of people starting to associate Northshore with unique, exciting and innovative experiences.

Much of Northshore's remit is to add

cultural depth and diversity to Brisbane, a key requirement for a city bent on competing globally for everything from infrastructure and industry investment to immigration and tourism. Geographically, Northshore could be a focal point for people arriving and departing the city's domestic and international airports, the gateway to the new world city. The Northshore Activation Strategy devised by EDQ has encouraged people to visit, stay longer and spend money in the precinct from its earliest days. This creates advocates for the destination which in turn increases land value.

A key part of Northshore's popularity will be its accessibility which is another issue EDQ is working on, one that is unavoidably dependent on the pace and success of Brisbane's grander infrastructure plans.

As Tim O'Neill, Executive Director, SEQ Developments, Economic Development Queensland, explains, "We're under no illusions that quality public transport to this place is really going to be critical for us to be treated seriously. We have to connect it into broader public transport networks". Northshore, as a critical city destination will need to be serviced by a network of turn-up-and-go services linking it to the suburbs and to the CBD and inner city. "We will need to think outside the square to maximise Northshore's accessibility to all of Brisbane. Ideally Northshore should be an important stop on a loop that takes in or connects the whole of greater Brisbane."

Dr Michael Kane, Director Innovation at EDQ, is responsible for finding ways to ensure Northshore's ambitions and potential fit into and are supported by Brisbane overall. This is a broad undertaking, involving a domino effect, where each piece of the Northshore puzzle must come together cohesively to enhance or enable the other.

For instance, he says, "We need good quality transport solutions to deliver density, in terms of residents living in the area, but we also need it for our visitor economy and for tourism."

EDQ is working with Department of Transport and Main Roads on a range of innovative transport strategies.



02



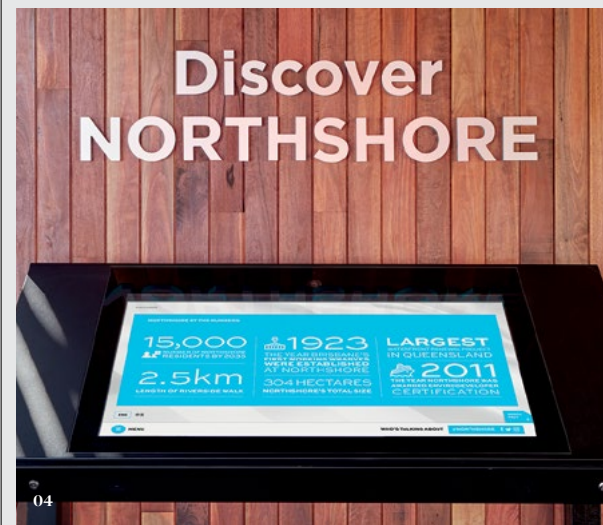
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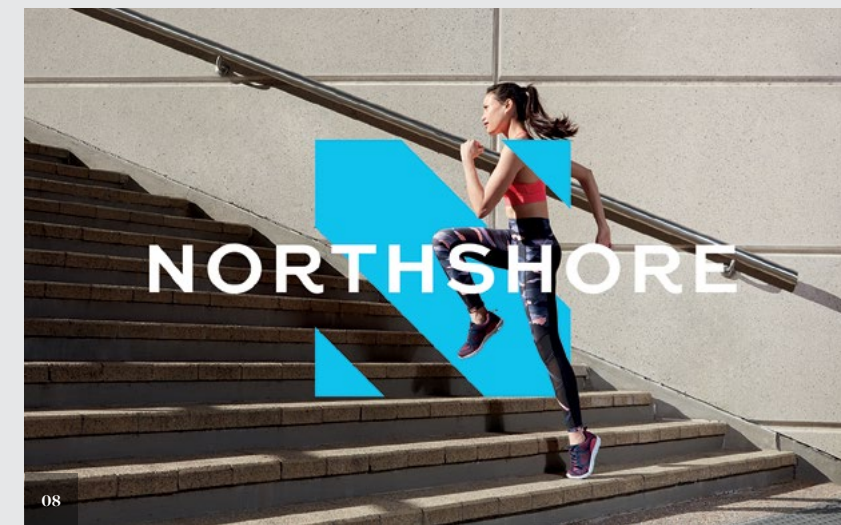
07



04



05



08

01 PAGE 269
WELCOME TO NORTHSHORE. HUB OF CREATIVITY AND TECHNOLOGY, DINING AND SHOPPING, TOURISM AND COMMUNITY.

02 HOYNE POSITIONED NORTHSHORE AS 'INSPIRING NEW ADVENTURES IN LIFE AND BUSINESS'.

03 THE INFORMATION CENTRE, THE NORTHSHORE PAVILION BY ARCHITECT ANNA O'GORMAN, GRABBED THE 2018 QUEENSLAND ARCHITECTURE AWARD FOR SMALL PROJECTS.

04 THE INFORMATION CENTRE BRINGS TO LIFE THE NEW AND DIFFERENT EXPERIENCES COMING TO NORTHSHORE, FROM ARTS, CULTURE, FOOD AND DINING, TO GREAT AMENITY AND SAFE FAMILY-FRIENDLY ENVIRONMENTS.

05 PRINCIPALLY A PLACE FOR EDQ TO SHARE UPCOMING PLANS WITH THE PUBLIC, THE INFORMATION CENTRE DOUBLES AS AN EVENT SPACE FOR THE LOCAL COMMUNITY.

06 ARCHITECTURE THAT'S INTERESTING AND VERSATILE IN TERMS OF USE LOOKS SET TO BE A HALLMARK OF NORTHSHORE.

07 NORTHSHORE HAS TWO CITYCAT FERRY TERMINALS ON-SITE AND HIGH-FREQUENCY BUS LINKS SKIRT THE PRECINCT.

08 NORTHSHORE'S PLACE BRAND BY HOYNE GIVES FUTURE RESIDENTS A SENSE OF BELONGING AND PURPOSE, SOMETHING THE COMMUNITY CAN RALLY AROUND.

In many ways Northshore could be a demonstration site catalysing change to public transport more broadly in Queensland.

Northshore has the benefit of offering numerous access points, an attribute Michael believes could be its greatest strength. "By providing multiple means of getting to Northshore we can actually recreate a port city," he says. He has a fascinating perspective on the heritage of port cities, which has nothing to do with maritime-influenced architecture and the like and everything to do with the very modern concept of a knowledge precinct, another role (and place brand) Northshore is determined to nail.

"Historically, ports were always the most interesting places economically but also the places where new knowledge arrived; the most liberal and open places in most countries," he explains, citing diverse examples from Amsterdam's religious freedoms to London's music scene and New York's media culture. "Think about it. In somewhere like New York, the port was the place where the newspapers arrived, bringing ideas from Europe. The telegraph landed there. Ideas travelled back and forth."

Michael says ports "moved ideas and people" but in the second half of the 20th century the container industry took over and "ports stopped being about people". "At Northshore we're trying to recreate a people's port," he says, "with the smaller cruise shops coming in and visitors arriving from the airport. We could even have people using Northshore to get out to the bay. The potential here is that Brisbane starts to develop a river economy unlike anything else on offer in Australia."

The upshot of all this has direct implications for Northshore's appeal as a tech and innovation centre. "We end up being an attractor for economic activity," Michael says.. "If we concentrate on becoming culturally diverse, with all the visitors coming and going but also with spaces for artists and so forth, we become an interesting spot for tech companies to base their operations.

"People think about Silicon Valley 20 years ago and how that was the interesting place for start-ups. Now, however, it's been corporatised ➤

and rents are prohibitive to new companies. Where is the next real opportunity for innovators? We know that national IT and tech firms are looking for larger floor plans these days and the CBDs are running out of space. The suburbs could cope but they don't offer the retail and entertainment diversity these companies look for. At Northshore we're trying to create a city environment with the capacity for large campus floor plates, which also offers entertainment and other diverse cultural activities that the tech industries prefer."

All these ambitions, all this planning and working, overlaps. A precinct that attracts employers also attracts residents. A precinct that's exciting culturally, with great food and beverage options, interesting retail and beautiful public realm attracts residents, locals and out-of-state and international visitors. Northshore, more than anything, may be the ultimate feather in Brisbane's new world city cap while being an asset for the local population.

As Michael explains, "Everyone talks about a city's stickiness. We need a whole lot of attractors and activities, for people of all ages, to achieve this. Eat Street is the beginning but ultimately, we're looking at Northshore being 'on' seven days a week, with transport operating 18 hours a day over the seven days. Currently recreational access along Brisbane's river is somewhat constrained. Contemporary design focuses on pushing buildings back and creating recreational opportunities along the water and that's what we want at Northshore. I mean look at South Bank, that's what I call a parade location. People have been parading along watersides for thousands of years; this is key for Northshore too. If we can layer that kind of activity up and down the river, on top of a series of economic and cultural activities, I think we are going to deliver something amazing for Brisbane." — ●



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09 - 15
EAT STREET,
STRIKING FOR
ITS INCREDIBLE
LIGHTING DESIGN BY
HEATH WILLIAMSON
AT FIREFLY LIGHTING,
ATTRACTS AROUND
ONE MILLION
VISITORS OF ALL AGES
A YEAR. ITS SUCCESS
MATTERS WHEN IT
COMES TO SHAPING
THE PERCEPTIONS
AND PLACE BRAND
OF NORTHSHORE.
FOR PEOPLE
FROM AUSTRALIA
AND OVERSEAS
TO INVEST, LIVE,
BUILD, ESTABLISH
BUSINESSES AND
PATRONISE THOSE
BUSINESSES HERE,
NORTHSHORE MUST
BE WELL-KNOWN,
WELL-LOVED AND
WELL-RESPECTED.
FOR EQ, EAT
STREET'S SUCCESS
HELPS PAVE THE WAY.

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