

Project Name:

Macquarie Point Multipurpose Stadium Landscape & Visual Impact Assessment

Address:

Mac Point Precinct

For:

**Macquarie Point Development Corporation
(MPDC)**

Date:

25 June 2025

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This Report may only be used and relied on for this Submission “Macquarie Point Multi-Purpose Stadium” or as otherwise set out in this report.		Authored by Christopher Goss B.Env.Des, B.Arch ARBV, VPELA FELLOW Director	
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**ASSESSMENT AGAINST THE GUIDELINES RESPONSE: MACQUARIE POINT MULTIPURPOSE STADIUM
(Prepared for the Tasmanian Planning Commission, 2024)**

This Landscape and Visual Impact Assessment provides the assessment response for the Macquarie Point Multipurpose Stadium project of State significance, prepared in accordance with the Guidelines issued by the Tasmanian Planning Commission (16 February 2024).

**Prepared by the Tasmanian Planning Commission for the Macquarie Point Multipurpose Stadium
project of State significance (16 February 2024)**

This Landscape and Visual Impact Assessment (LVIA) was specifically prepared in direct response to, and in full consideration of, the Guidelines issued by the Tasmanian Planning Commission on 16 February 2024, forming a core component of the integrated assessment for this Project of State Significance.

The LVIA critically assessed the project's consistency with and contribution to the urban renewal objectives for the Macquarie Point site, as articulated in the Mac Point Precinct Plan. The assessment determined that the proposed stadium is highly consistent with and strongly supports these objectives. It was found to significantly contribute to the site's transformation from a former industrial zone into a vibrant, publicly accessible urban precinct. The design, including its extensive public realm and pedestrian linkages, demonstrates clear alignment with the plan's vision for enhanced public access, economic activity, and integration with the broader Sullivans Cove urban fabric without creating an unacceptable visual impact.

The LVIA process recognised that these guidelines serve as a comprehensive framework for assessment rather than rigid criteria. Each issue covered was given due consideration within the LVIA, with the weighting of specific visual and landscape matters determined by the extent and significance of the identified impacts and the sensitivity of the affected receptors, as professionally assessed.

The LVIA reports have comprehensively discussed, identified, and assessed the likely significance of and effects of change resulting from the stadium on the landscape as a public resource, and on people's views, enjoyment, and visual amenity.

- The landscape was assessed in its broadest sense, encompassing the full extent of land and water within the study area where a visual or landscape effect might occur. This included the Derwent Estuary, Sullivans Cove, surrounding urban areas (e.g., Battery Point, CBD), and distant elevated viewpoints (e.g., kunanyi/Mount Wellington, Eastern Shore). The definition of landscape included natural landforms, waterbodies and associated ecosystems, human settlement patterns, and the deeply ingrained associations people have with these places.
- The landscape assessment described the importance and values attached to elements of the landscape by people and communities. This incorporated an understanding of recognised scenic qualities, heritage values (both natural and cultural), recreational uses of public spaces, and the cultural significance of landmarks such as the Cenotaph. This qualitative input was gathered through a review of relevant planning documents, strategies, and publicly available information regarding community values.

The LVIA reports have assessed the effect the proposed project has on:

- **Landscape and Townscape Values:** The assessment confirmed the project's transformative effect on the landscape and townscape values and characteristics of the project site, converting a largely underutilised industrial zone into a vibrant public and entertainment precinct. Within the broader Sullivans Cove area, the stadium was assessed as introducing a prominent new landmark, carefully designed to integrate into the existing urban fabric while contributing a contemporary architectural statement.
- **Spatial and Physical Use and Enjoyment:** The LVIA evaluated the project's effects on spatial and physical use and enjoyment. The creation of new public open spaces, pedestrian connections, and active ground-level frontages was assessed as significantly enhancing public access to and enjoyment of the waterfront and the overall Macquarie Point precinct, linking seamlessly with existing public areas like Constitution Dock.
- **Specific Views & General Visual Amenity:** The reports comprehensively assessed specific views into and out of the site from a range of Key Observation Points (KOPs), covering close-range (pedestrian level), mid-range (urban fringes), and long-range (e.g., Mount Wellington, Tasman Bridge, Eastern Shore). The general visual amenity experienced by people in these areas and the likely significance of visual effects were determined by systematically combining the assessed Magnitude of Change with the Sensitivity of Receptors for each viewpoint.

In preparing the reports, specific consideration was given to the following:

- **Historic Character:** The historic character of the landscape was thoroughly examined to understand how the long sequence of events and actions (e.g., Aboriginal land use, colonial port development, industrialisation, rail infrastructure) are visible in today's landscape and the broad patterns and character this sequence reveals. The stadium's design was found to acknowledge this history through its integration with the waterfront's working character and the retention of certain historical alignments where appropriate.
- **Supplementing Assessment:** The assessment of historic and landscape character was supplemented with detailed information on:
 - The historic cultural heritage significance of registered and listed heritage places and precincts within Sullivans Cove, including key waterfront buildings and the original industrial context of the Macquarie Point site.
 - The cultural significance of known Aboriginal heritage has not been included within this assessment, as sensitive information is directed to be handled in accordance with advice obtained from Aboriginal Heritage Tasmania.
- **Spatial Characteristics:** The spatial characteristics of the broader area, including existing and desired movement patterns, public spaces, and key visual corridors, were comprehensively analysed.
- **Existing Urban Morphology:** The existing urban morphology of the broader area, including how previously adopted plans and strategies related to future urban form contribute to the landscape character, and the effect that out-of-scale buildings have on the historic and landscape character, was rigorously assessed. The stadium's massing and form were carefully considered to ensure a sympathetic scale within this context, with detailed articulation employed to break down perceived bulk.
- **Project Visibility/Affected People:** The area within which the proposed project is visible was meticulously mapped, and the number and range of people and groups (residents, visitors, commuters,

workers) who may experience views and viewpoints, and where they will be affected, were extensively identified and analysed through a comprehensive KOP selection process.

- **Overall Significance of Visual Effects:** The overall significance of visual effects was determined through a structured process combining the sensitivity of viewers (based on People's Principles and Situations), the values of different views (based on Place's Priorities and Settings), and the scale, degree of contrast, and magnitude of visual effects (assessing changes in form, line, colour, texture, scale, and spatial character, along with visual situations like distance, duration, and lighting).
- **People's Visual and Spatial Experience:** People's visual and spatial experience of the proposed project was assessed, incorporating:
 - **Sequential Visual Experience:** Where people experience the proposed project while moving in the broader area (e.g., driving across the Tasman Bridge, walking along the Sullivans Cove waterfront, approaching via Evans Street), the sequential visual experience was analysed and documented to understand the evolving visual impacts.
 - **Night Lighting Effects:** The reports assessed the effects of lighting for the proposed project at night, considering potential light spill, glare, visual amenity impacts on residential areas, and its contribution to the night-time urban form of Sullivans Cove.
- **Cenotaph Headland:** Specific consideration was given to the spatial and location characteristics of the Cenotaph headland within the surrounding townscape and landscape at local and subregional levels. The roles, values, and landscape significance of the Cenotaph headland were assessed with respect to views and vistas to and from the Cenotaph, critically informed by:
 - Discussions with identified users and managers of the Cenotaph.
 - Specific provisions outlined in Section 32.3 and Figure 32.2 of the Sullivans Cove Planning Scheme 1997.
 - Analysis from the Planning Scheme Amendments to Macquarie Point Site Development Plan Planning Report, AllUrban Planning, Dec 2018.
 - Guidance from the Macquarie Point Master Plan: Reset - urban design notes, Leigh Woolley, 2019.
 - The assessment concluded that the stadium's design carefully manages its relationship as a backdrop to the Cenotaph, respecting its solemnity and prominence.
- **Surrounding Landscapes:** The spatial and location characteristics of the surrounding landscapes (e.g., Domain, Battery Point, Mount Wellington, Eastern Shore), and their roles and values (e.g., recreational, residential, ecological, scenic), were thoroughly examined to understand the broader landscape context and potential interrelationships.

The LVIA reports have provided comprehensive illustrations and images, maps, and high-quality graphics that clearly show and describe:

- The landscape character of the area and the assessed significance of effects to landscape values.
- The historic character of the area and how layers of history are revealed through visual and spatial indicators, demonstrating the project's contextual awareness.
- The historic, existing, and planned urban morphology of the area, and how this character is represented in the landscape, providing a foundational understanding for the project's integration.
- The areas within which the proposed project may be viewed, delineating the visual catchment, and the range and number of people that may be affected across various receptor types.
- Key sequential and static viewpoints, supported by visualisation solutions, and the overall significance of visual effects from these locations.

- The methodology used for visualisations has been provided in the Visual Amenity Statement of Evidence and the research basis outlining the scientific rationale for this approach has been provided.
- The reports were comprehensively informed and guided by the processes and principles outlined in the Guidelines for Landscape and Visual Assessment, third edition, 2013, ensuring adherence to Australian and international best practice in LVIA and further synthesised with the BLM Methodology for an optimal LVIA Method.

The LVIA reports have provided a detailed description of the existing urban form of Sullivans Cove and have meticulously described and analysed:

- **Project Design Informed by Context:** How the built form, massing, bulk, scale, alignment, orientation, detailing, and landscaping of the proposed project is informed by the historic, existing spatial, and built form of Sullivans Cove. The design was found to exhibit a strong contextual response, with its articulated façade, material palette, and setbacks specifically chosen to relate to the waterfront's character and the scale of the surrounding urban fabric.
- **Impacts on Existing Form and Value:** The effect of any impacts from the proposed project on the existing spatial and built form and historic and cultural value of Sullivans Cove was thoroughly assessed. The assessment concluded that, through careful design, the project mitigates potential adverse impacts and, in several instances, enhances the existing spatial and built form by activating previously underutilised areas and improving public access.

The reports have described the following:

- **Planning History of Sullivans Cove:** The planning history of the spatial and built form of Sullivans Cove was detailed, and how the proposed project relates and responds to this historical evolution of planning controls and design aspirations was clearly articulated.
- **Macquarie Point Master Plans:** The history of master plans and site development plans for the Macquarie Point site, including the 'Reset' Master Plan, was outlined, demonstrating how the proposed project comprehensively relates and responds to these guiding strategic documents for the precinct's future development.

In preparing the reports, without limiting the scope, specific consideration was given to:

- **Pattern of Building Height, Bulk, Form:** The pattern of building height, bulk, and form across Sullivans Cove was rigorously analysed, and the stadium's integration within this existing and planned urban grain was evaluated.
- **Individual Prominence:** The degree to which the proposed stadium building is individually prominent by virtue of being significantly higher or having a larger apparent size in contrast to neighbouring buildings when viewed in street elevation was assessed. The design was found to manage this prominence through strategic setbacks, a modulated façade, and the use of materials that reduce perceived bulk.
- **Human Scale Environment:** The degree to which the proposed project contributes to a human-scale environment at ground level was assessed as significant, primarily through the provision of active frontages, publicly accessible spaces, and appropriately scaled landscaping elements.
- **Modulation, Articulation, Expression, Materials, Colours:** The degree to which the formal modulation, articulation, architectural expression, pattern of fenestration, design details, materials, and colours of the proposed project complement existing forms and reinforce spatial patterns of Sullivans Cove was thoroughly evaluated. The chosen material palette and façade treatment were specifically selected to resonate with the waterfront's character while introducing contemporary design.

- **Wall of the Cove/Cove Floor:** How the proposed project relates to and affects the expression of the wall of the Cove and the Cove floor was analysed in detail, particularly concerning its interface with the water's edge and the pedestrian experience along the waterfront.
- **Continuous Built Wall Edge (Evans Street):** The degree to which the proposed project contributes to a defined and activated built wall edge to Evans Street was assessed, with design details confirming a positive interface that enhances pedestrian amenity.
- **Active Street Frontages:** The reports detailed and assessed the degree to which the proposed project provides active street frontages, and their locations, confirming their strategic placement to enhance public interaction and vibrancy.
- **'Secondary Spaces':** The LVIA confirmed that various 'secondary spaces' are created on the project site, and their pedestrian usability and contribution to public benefit were positively evaluated, noting their role in extending the public realm.
- **All-Round Spatial/Visual Contribution:** The degree to which the proposed stadium building is designed to make an all-round spatial and visual contribution, including through active frontage and carefully considered views from all sides, was affirmed by the design's comprehensive approach.
- **Urban Details Integration:** The degree to which the design and placement of urban details such as steps, seats, planting, lights, and external treatments integrate with and reinforce the character and form of spaces and buildings was assessed, highlighting the project's attention to detail in public domain elements.

The reports were comprehensively informed by the Sullivans Cove Planning Review 1991 and the Sullivans Cove Planning Scheme 1997, ensuring the assessment aligns with historical planning intent.

Without limiting the content of the reports, the following information has been provided:

- **Existing Urban Form Plans:** Detailed plans were provided, illustrating the existing urban form qualities of Sullivans Cove, including building footprints and heights, primary and secondary spaces, and the expression of the wall of the Cove. These plans provided the essential baseline for the urban form analysis.
- **Visualisation with Maps and AlignView Photomontages:** Comprehensive visualisation solutions were provided, effectively showing the location, size, bulk, and design of the proposed project relative to the existing urban form, from a range of relevant and critical locations. These visualisations were integral to assessing and communicating the visual impacts.
- **Visualisation Methodology:** The methodology used for these visualisations was fully described within the reports. This methodology explains how the methodology goes above and beyond the outdated rational of the New Zealand Institute of Landscape Architects Best Practice Guide 10.2, Visual Simulations, 2010, ensuring that all visual representations are professionally developed, adopted, and provide accurate, high-quality depictions of the proposed project.

Key Findings for Macquarie Point Multipurpose Stadium

This LVIA provides a comprehensive quantitative and qualitative evaluation of the proposed Macquarie Point Multipurpose Stadium against key criteria of **Location, Siting, Design, and Mitigation**. The findings demonstrate that the project is well-supported visually and spatially, offering significant net benefits to Hobart's landscape and urban form.

Location

The chosen location at Macquarie Point aligns strongly with long-term strategic land-use planning for major public infrastructure and urban renewal in Hobart. As the "last major urban renewal opportunity within the Hobart CBD," the site's transformation into a vibrant mixed-use precinct, including a stadium, is explicitly permitted and advanced by the Tasmanian Government's Mac Point Precinct Plan.

While acknowledging the visual sensitivities due to proximity to Sullivans Cove heritage precinct and the Domain Cenotaph, the assessment found that the site's brownfield nature and adjacency to the vast River Derwent and majestic kunanyi/Mount Wellington offer unique opportunities for integration. Detailed analysis indicated that the stadium's integration with these natural backdrops is carefully managed, with its roofline and upper massing sitting beyond existing CBD structures, ensuring no overbearing visual impact from key elevated viewpoints, from the River Derwent, the Hobart Water Front (Sullivan Cove), The Domain and Cenotaph and, key scenic lookouts and surrounding Residential Areas in the broader visual catchment.

Siting

The precise siting of the stadium represents a careful balance to maximise public access and waterfront engagement while managing visual impacts on sensitive adjacent areas. Generous setbacks create an expanded public promenade, ensuring the building does not appear as an intimidating form at the water's edge. Towards the Evans/Hunter Street heritage precinct, lower levels are set back and articulated to ensure a gradual transition in scale, respecting the existing urban grain.

The stadium's specific placement south-east of the Cenotaph ensures it does not cast shadows over the memorial or impact sunrise or sunset views. A historical analysis demonstrated that the Cenotaph's visual context has continuously evolved (e.g., railway yards, Tasman Bridge), refuting claims of a static visual landscape. The stadium's siting is thus seen as a continuation of this dynamic urban evolution, transforming a derelict industrial site into a new civic amenity that re-enriches the Domain's evolving identity. The design also creates appropriate transitional zones through extensive public plazas and landscaped buffers, mediating the stadium's scale with its varied surroundings.

Design

The stadium's architectural design is a sophisticated response to Hobart's unique visual character, actively integrating it as a positive and enduring addition to the cityscape.

- **Scale:** The modulated and tapering "dome-like, torus" form effectively manages the stadium's large relative size. Its height tapers from a central peak (54m RL) to lower perimeter heights (25.5m RL) at street level, significantly reducing perceived bulk and achieving a comfortable human scale at pedestrian interfaces through articulated massing and layered facades.
- **Line:** The curvilinear forms of the roof and landscape elements subtly echo the natural contours of kunanyi/Mount Wellington and the River Derwent, harmonising with existing linear patterns. Articulated façades and a "woven-style façade" introduce rhythm and refined edge quality, avoiding monotonous walls.
- **Form/Shape:** The non-rectilinear "dome-like, torus" silhouette avoids a harsh, boxy appearance, allowing the stadium to sit gracefully within the landscape. Its deliberate porousness at key levels through glazing and a translucent ETFE roof reduces perceived bulk by allowing views through the building, enhancing integration.
- **Texture:** Material choices of "earthy browns, warm bronzes, charcoal, and natural concrete" harmonise with Hobart's heritage architecture and natural colours, providing a sense of rootedness. The "woven-style façade" creates a dynamic pattern that interacts with light and shadow, adding depth and complementing existing heritage textures.

- **Spatial Character:** The design prioritises a highly permeable ground plane with expansive public plazas, ensuring visual connections extend through the precinct. Strategic view framing from internal spaces creates new visual connections to kunanyi/Mount Wellington and the River Derwent, enriching the experiential quality for visitors. The design also aims to minimise occlusion of critical visual corridors.
- **Overall Cohesion:** The integrated design represents a contemporary landmark that coherently responds to Hobart's waterfront, transforming a long-standing visual void into a vibrant civic precinct. It is deemed to achieve a satisfactory visual impact from all Landscape Character Zones and operates well within the Visual Absorption Capacity of this dynamic urban environment.

Conclusion:

The LVIA demonstrates that the Macquarie Point Multipurpose Stadium project, through its considered location, precise siting, and sophisticated architectural and landscape design, effectively addresses visual and landscape sensitivities. It is presented as a positive and significant urban intervention that enhances the public realm, integrates with Hobart's unique character, and aligns with the city's strategic urban renewal aspirations.

1. INTRODUCTION

1.1 PRELIMINARY STATEMENT

Christopher Goss – Landscape and Visual Impact Assessment (LVIA)

1.1.1 Author

I, Christopher Goss, Director of Orbit Solutions Pty Ltd, am the author of this Expert Report that forms the Landscape and Visual Impact Assessment (LVIA).

1.1.2 Expertise

I am a Registered Architect with over twenty-five years of experience. During this time, I have developed expertise in Architectural Visualisation, Visual Amenity Evidence, and Landscape and Visual Amenity Assessments in Tasmania, Victoria, and New South Wales.

A more comprehensive Curriculum Vitae is appended to this report.

1.1.3 Engagement

I have been engaged to prepare this LVIA by Macquarie Point Development Corporation for submission to the Tasmanian Planning Commission.

1.1.4 Scope of Evidence

My evidence specifically addresses Landscape and Visual Impact Assessment & Visual Amenity Evidence.

1.1.5 Instructions re: Macquarie Point Multi-Purpose Stadium Project Of State Significance –Integrated Assessment Process Hearing

Initial correspondence 04 November 2024

Minter Ellison instructions on matter dated 04 November 2024

Minter Ellison instructions on matter dated 09 November 2024

Minter Ellison instructions on matter dated 11 March 2025

Minter Ellison instructions on matter dated 26 March 2025

Minter Ellison instructions on matter dated 11 June 2025

Minter Ellison instructions on matter dated 15 June 2025

Minter Ellison instructions on matter dated 17 June 2025

Minter Ellison instructions on matter dated 20 June 2025

1.1.6 Formal Inspections

First Site Inspection 11 November 2024

Second Site Inspection 12 November 2024

Third Site Inspection 14 April 2025

1.1.7 Field Work

- **Fieldwork has been done as a standard and essential part of this Landscape Character Assessment process because:**
 - It is a recognised best practice endorsed by guidelines such as GLVIA3 and applied widely by landscape architecture and environmental planning professionals in Australia and globally.
 - It provides the on-the-ground evidence necessary to confirm, correct, and enrich the desk-based analysis, ensuring the resulting characterisation is accurate and comprehensive.

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- It allows for the experiential and perceptual dimensions of landscape character to be understood, which cannot be fully captured by remote data alone.
- It is crucial for developing a defensible and credible assessment of landscape character, forming the foundational baseline for any subsequent assessment of visual impact and guiding future planning decisions.
- In essence, fieldwork transforms a theoretical understanding of a landscape into a practical, observed reality, which is fundamental to a rigorous and useful Landscape Character Assessment.
- **Field Works including:**
 - Visiting the study area defined by the Visual Catchment determined through the mapping of the Zone of Theoretical View.
 - Investigating the general vicinity of each of the Viewpoints (as nominated within this report) to gain an appreciation of the specific landscape characteristics and scenic qualities, as well as observing the types of people and potential activities that were facilitated in these locations. Based on these criteria I made an informed decision on the camera position that would be most appropriate as a representative view of the proposal from each position.
 - An inspection of the site and adjacent areas to gain an understanding of how the proposal would sit within the immediate built form context.
 - An inspection of the landscape and vegetation around the proposed facility.

1.1.8 Informal Visits

- Beyond the formal inspections it is of note that I have a deep familiarity with this location as I was born and raised in Hobart. My early schooling was on the eastern shore in the City of Clarence and High School on the western shore in the City of Glenorchy with Senior School attended in the City of Hobart.
- Whilst I undertook tertiary study (UTAS School of Architecture) in the North of Tasmania and have, since, primarily lived and worked out of the State for most of my career, I have maintained personal and professional connections so regularly visit Hobart and am familiar with the history and present of this place and people.
- I continue to undertake professional commissions in Tasmania principally in my capacity as an Expert Witness for Visual Amenity Matters as well as authoring reports relating to Landscape and Visual Impact Analysis.

1.1.9 Review Materials

- A full list of reviewed documents is included within the report.

1.1.10 LVIA Methodology

- My adopted methodology is outlined and detailed at the commencement of the report. This LVIA methodology is a synthesis of internationally and nationally recognized best practice approaches. It has

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been developed by the author over time through its application on a range of project typologies and contexts.

- This LVIA has been tailored for this project to deliver an assessment based on empirical evidence derived from different ways of knowing and relating to information, including objective, intersubjective, and subjective observations. Information is collected from a review of the relevant planning scheme purpose, objectives, and decision guidelines, and the observed and collated values and attributes that relate to the people and place in which the project is proposed.

1.1.11 Matters in Other Experts Evidence

- In matters related to Town Planning, I defer to the opinions of Mr Neil Shephard.
- In matters related to Heritage Advice, I defer to the opinions of Mr Jim Gard'ner.

1.1.12 Code of Conduct

- I have read the Tasmanian Planning Commission Guidelines for Macquarie Point Multipurpose Stadium Project of State Significance prepared by prepared by the Tasmanian Planning Commission for the Macquarie Point Multipurpose Stadium project of State significance (dated 16 February 2024) and have given it due consideration to the '(3.0) Guidelines and reports'.

1.1.13 The Application

- The application seeks approval for the Macquarie Point Multipurpose Stadium.

1.1.14 Initial Information

- Other employees of Orbit Solutions Pty Ltd who assisted in the preparation of the Visual Amenity Evidence and Landscape and Visual Impact Assessment:
 - A. Bueno (MArch Prof) - 3D Visualisation & GIS
 - D. Fardon (BApp Sci Photography) - 3D Visualisation & GIS
 - K. Wang (BArchDes, MAVis) - 3D Visualisation
- Contractors:
 - D. Rosendale (Professional Photographer)
 - E. Fellows (Licensed Land Surveyor)

1. INTRODUCTION

1.2 ABOUT THIS LVIA REPORT

1.2.1 Landscape and Visual Impact Assessment (LVIA)

- This report is a Landscape and Visual Impact Assessment (LVIA) undertaken from first principles to assess the proposed Macquarie Point Stadium created independently from previous reports.
- The preparation of AlignView Photomontage Evidence has been undertaken utilising current best practice. A complete methodology statement is appended to this report.

1.2.2 Methodology and Assessment Framework

- **This Landscape and Visual Impact Assessment (LVIA):**

- Employs an empirical evidence-based approach, prioritising information gathered through direct sensory observation and the systematic documentation of landscape patterns and visual behaviours that influence landscape and scenic values.
- **To ensure robust and objective assessment, the methodology incorporates:**
 - Synthesised LVIA/VIA Methodologies of relevant methodologies provided in the United Kingdom and the United States of America as well as Australian State Authorities and Institutions have been synthesised in the development and implementation of this LVIA. Broader research and review of Landscape and Visual Impact Assessment methodologies and case studies utilised in other countries has also informed the broader resolution of the objective framework that has been developed to this point and utilised herein.
 - Objective professional judgement is rendered based on objective research outcomes derived from this and previous LVIA projects.
 - Policy review of relevant planning policies provide the foundational framework against which the proposed development is assessed.
 - Reliance on established research at time studies from recognised research programs may be integrated to inform the aggregation of subjective values from broader public responses, typically obtained through community surveys. This allows for a more representative understanding of public perception.

1.2.3 Objective:

The primary objective of this LVIA is to conduct a merits-based evaluation of the proposal, determining its compliance with applicable regulations and standards.

1.2.4 Experience:

- This LVIA draws upon my experience in Practice and Research and Development by Orbit Solutions in Architecture and providing Expertise in Visual Amenity Evidence.
- The authoring of this report is founded upon the processes and learnings from matters delivered in Tasmania, Victoria and New South Wales and projects and research in other States, Territories and Countries.

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1.3 LIMITATIONS

1.3.1 Purpose:

- This report has been prepared for use by the client who has commissioned the works in accordance with the project brief only, and has been based in part on information obtained from the client and other parties.

The advice herein relates only to this project and all results, conclusions and recommendations made should be reviewed by a competent person with experience in environmental investigations, before being used for any other purpose.

1.3.2 Disclaimer:

- Unless expressly set out in this report, Orbit Solutions Pty Ltd has not verified that the client's information is accurate, exhaustive or current and the validity and accuracy of any aspect of the report including, or based upon, any part of the client's information is contingent upon the accuracy, exhaustiveness and currency of the client's information. Orbit Solutions Pty Ltd accepts no liability for use or interpretation by any person or body other than the client who commissioned the works.
- This report should not be reproduced without prior approval by the client, or amended in any way without prior approval by Orbit Solutions Pty Ltd, and should not be relied upon by other parties, who should make their own enquiries.
- Certain aspects of the model aim to quantify variables that are subjective in nature. The modelling aims to derive from data and observations that are professionally reviewed to inform the expressed opinions.
- Maps are generated from Geographic Information System (GIS) databases. While every reasonable effort is made to ensure the accuracy and completeness of the data, Orbit Solutions Pty Ltd makes no warranties, expressed or implied, concerning the accuracy, completeness, or suitability of its data, and it should not be construed or used as a legal description

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1.4 PROCESS

1.4.1 REVIEW

- **Goal:**
 - Reviews the project, policy, place and people related to the proposal to outline the visual character and physical extent of the proposal.
- **Method:**
 - Review of relevant documents and background material informing the provisions that are made relevant by the application. These are considered when choosing potential viewpoint sites for the fieldwork phase.

1.4.2 LANDSCAPE CHARACTER ASSESSMENT

- **Goal:**
 - Systematically identifies, categorises, and describe the distinct qualities of the landscape at various scales.
 - This foundational classification then serves as the essential baseline for assessing Scenic and Visual Landscape Values and determining the Visual Absorption Capacity (VAC) for proposed developments within the study area.
- **Method:**
 - Establishing these landscape classifications involves a rigorous, multi-stage process.
 - Define Study Area & Initial Scoping, Desk-Based Review & Initial Delineation, Field Reconnaissance, Refinement & Characterisation, Quality Control.

1.4.3 ESTABLISHMENT: UNDERSTANDING VISUAL SENSITIVITY

- **Goal:**
 - Establishes the Visual sensitivity of the proposed site considering both Place's Sensitivity and People's Sensitivity.
- **Method:**
 - Assesses Visual Sensitivity by determining Visual Sensitivity Scores based on four values and attributes of People's Principles, People's Situations, Place's Priorities, Place's Settings. Within each attribute, seven qualities are rated, and the highest-rated quality determines the score for its respective value and attributes.

1.4.4 ANALYSIS: DETERMINING MAGNITUDE OF CHANGE

- **Goal:**
 - Determines the Magnitude Of Change for both the proposed built form and also proposed built form with vegetation of the project.

1. INTRODUCTION

- **Method:**

- This is achieved by analysing the Visual Impact of the project including from Key Observation Points. The Degree of Contrast is a comparison between the existing conditions and the proposed conditions. These conditions are categorised through a standardised list of Visual Character Units and analysed with the Critical Visual Influences. Additionally, the Visual Situations considers Distance, Visual Extent, Slope, Influence of Adjacent Scenery, Frequency, Duration, and Lighting conditions.

1.4.5 EVALUATION: COMPATIBILITY AND LIFECYCLE IMPACTS

- **Goal:**

- Synthesises results for each KOP.

- **Method:**

- The Visual Absorption Class has a stated objective and corresponding Visual Absorption Capacity that establishes the acceptable Magnitude of Change. The Magnitude of Change is compared against the Visual Absorption Capacity. The proposed changes can only be deemed as acceptable when the Magnitude Of Change does not exceed the Visual Absorption Capacity.

ASSESSMENT: COMPARING AGAINST POLICIES

- **Goal:**

- Draw the analysis back to the terms of reference.

- **Method:**

- Relate the LVIA findings to specific policies to demonstrate compliance or identify areas requiring adjustments.

2. REVIEW

2.1 REVIEW PROCESS

2.1.1 Introduction to the Review Section: Methodology for Contextual Analysis

- This Review section establishes the foundational context for a comprehensive impact assessment by systematically examining the existing conditions and sensitivities of the project area.
- It is structured to provide a methodical understanding across key domains, focusing on *how* each aspect of the baseline environment is understood.
- Each methodological approach outlined below is crucial for a robust and critical assessment of potential impacts.

2.1.2 REVIEW PROCESS: Defining the Study Area and Initial Scoping

- The assessment commences by methodically defining the geographical extent of the study area.
- This initial spatial delimitation is followed by a preliminary desktop analysis. This involves a systematic review of readily available secondary data, including topographical maps, aerial imagery, geological surveys, and existing planning and environmental documents.
- The methodological goal of this phase is to gain an initial, broad-brush understanding of the landscape characteristics and baseline conditions, providing the essential geographical and preliminary contextual framework upon which all subsequent, more detailed analyses are built.
- This ensures the assessment is appropriately scoped and grounded in existing information.

2.1.3 PROJECT: Methodologies for Understanding the Proposal's Specifics

- A precise understanding of the proposed project is paramount for accurate impact assessment.
- The Geography methodology involves mapping and situating the proposed development within its broader regional and local context, identifying its relationship to surrounding geographical features and administrative boundaries. This spatial contextualisation provides the macro-level understanding.
- The Study Area is then methodologically refined through the definition of specific zones (e.g., concentric buffer zones, zones of theoretical visibility) radiating from the project site.
- The generation of a Zone of Theoretical Visibility (ZTV), for instance, employs digital terrain modelling to delineate areas from which the project may be potentially visible, serving as a critical preliminary step for visual assessment.
- Finally, the Project Inventory methodology involves a comprehensive compilation of the project's physical components, including infrastructure, access points, functional areas, and detailed design specifications.
- This systematic cataloguing of the proposal's attributes ensures that all physical elements, which will directly influence the magnitude of potential changes, are clearly documented and understood.

2. REVIEW

2.1.4 POLICY: Methodologies for Navigating the Regulatory Landscape

- Understanding the regulatory framework is a critical methodological step for any impact assessment.
- The Relevant Policy methodology involves identifying and reviewing pertinent planning documents, guidelines, and statutory schemes that govern development within the study area. This process ensures the assessment operates within the correct legal and strategic parameters.
- The Planning Scheme Overlay methodology entails mapping and analysing specific overlays applicable to the site and its surrounds, focusing on their implications for the assessment's particular focus (e.g., visual impact). This allows for the identification of areas with specific protection or management objectives.
- Lastly, the Planning Scheme Zones methodology involves delineating and interpreting the various land use zones that apply to the proposed site and adjacent areas.
- Collectively, these policy-focused methodologies define the existing planning constraints, strategic objectives, and designated values, informing how the project's characteristics must align with or respond to established regulatory frameworks.

2.1.5 PLACE: Methodologies for Characterising the Existing Landscape

- This section outlines methodologies for defining the intrinsic characteristics and sensitivities of the landscape.
- Place's Priorities and Settings are evaluated through a methodology that assesses both subjective 'Visual Landscape Values' (e.g., environmental, aesthetic, naturalness) and objective attributes (e.g., landform, vegetation, waterbodies, colouration, scarcity, cultural modifications). This involves field observations, photographic documentation, and expert judgement to understand what contributes to the landscape's character and sensitivity.
- Methodologies for assessing Elevation and Slope involve the use of Digital Elevation Models (DEMs) and topographic mapping to analyse terrain variations, which are fundamental in predicting visibility and visual prominence.
- Waterform Features are identified and characterised through hydrological mapping and site observation, acknowledging their contribution to visual quality.
- Vegetation Features are described by utilising existing vegetation mapping datasets and ground-truthing to understand plant patterns and their visual role.
- Landform Features are analysed using advanced topographic indices (e.g., Topographic Position Index) applied to high-resolution DEMs to classify underlying geomorphological structures.
- Finally, a Footprint Comparison within the Broader Landscape employs spatial analysis of existing structures to contextualise the proposed development's scale relative to the built environment.

2. REVIEW

- These combined methodological approaches provide a comprehensive baseline characterisation of the "Place," forming the basis for understanding how the proposed development will interact with and potentially alter the existing visual environment.

2.1.6 PEOPLE: Methodologies for Assessing Human Perception and Experience

- The "People" section outlines methodologies for evaluating how various individuals and groups may be visually impacted by the proposal.
- People's Principles and Situation employs a methodology that assesses 'Scenic Values' (e.g., aesthetic, economic, heritage, social) held by various receptor groups and their 'Situations' (e.g., types and amount of users, travel routes, observation points). This involves considering qualitative data and receptor profiles to understand diverse perspectives.
- This understanding then feeds into determining Visual Sensitivity, a methodology that synthesises scenic and visual landscape values to identify which landscape elements are most highly valued and thus most susceptible to negative visual impact or potential enhancement.
- Subsequently, the Visual Absorption Capacity (VAC) is established through a qualitative assessment, providing a methodological threshold for the degree of change a landscape can reasonably accommodate.
- Census Data is incorporated by retrieving and analysing demographic statistics from official sources to quantify the resident population and other relevant demographic characteristics of the study area.
- Finally, Affected Receptors are methodologically categorised (e.g., long-term, regularly, short-term, intermittent users) based on their interaction patterns with the landscape.
- This multi-layered approach ensures that the assessment systematically considers the diverse human experiences and sensitivities within the project's visual catchment.

2.1.7 LAND USE: Methodologies for Understanding the Functional Landscape

- Land use methodologies are employed to understand how different activities shape the landscape character and influence project integration.
- The Land Use Classification methodology involves utilising authoritative datasets (e.g., national or state land use mapping programs) to provide an indicative classification of land uses within the study area. This systematic categorisation (e.g., public services, commercial, residential, industrial, transport, recreation, protected areas) allows for a functional understanding of the landscape.
- The goal is to establish the existing distribution of human activities and their spatial patterns, which is essential for assessing visual compatibility and potential land-use interactions within the impact assessment.

2.1.8 CULTURAL HERITAGE FEATURE: Methodologies for Recognising Historical Significance

- The methodology for addressing Cultural and Heritage features involves systematically identifying and documenting these elements, recognising their contribution to landscape character and as potential focal points.

2. REVIEW

- The Listed Features and World Heritage Site methodology entails consulting official heritage registers (e.g., state heritage registers, World Heritage lists) to identify formally listed sites within the study area. This process ensures that significant historical and cultural elements are acknowledged. The goal is to integrate these features into the assessment, understanding their inherent value and sensitivity, and ensuring that any potential visual changes respect their integrity and setting.

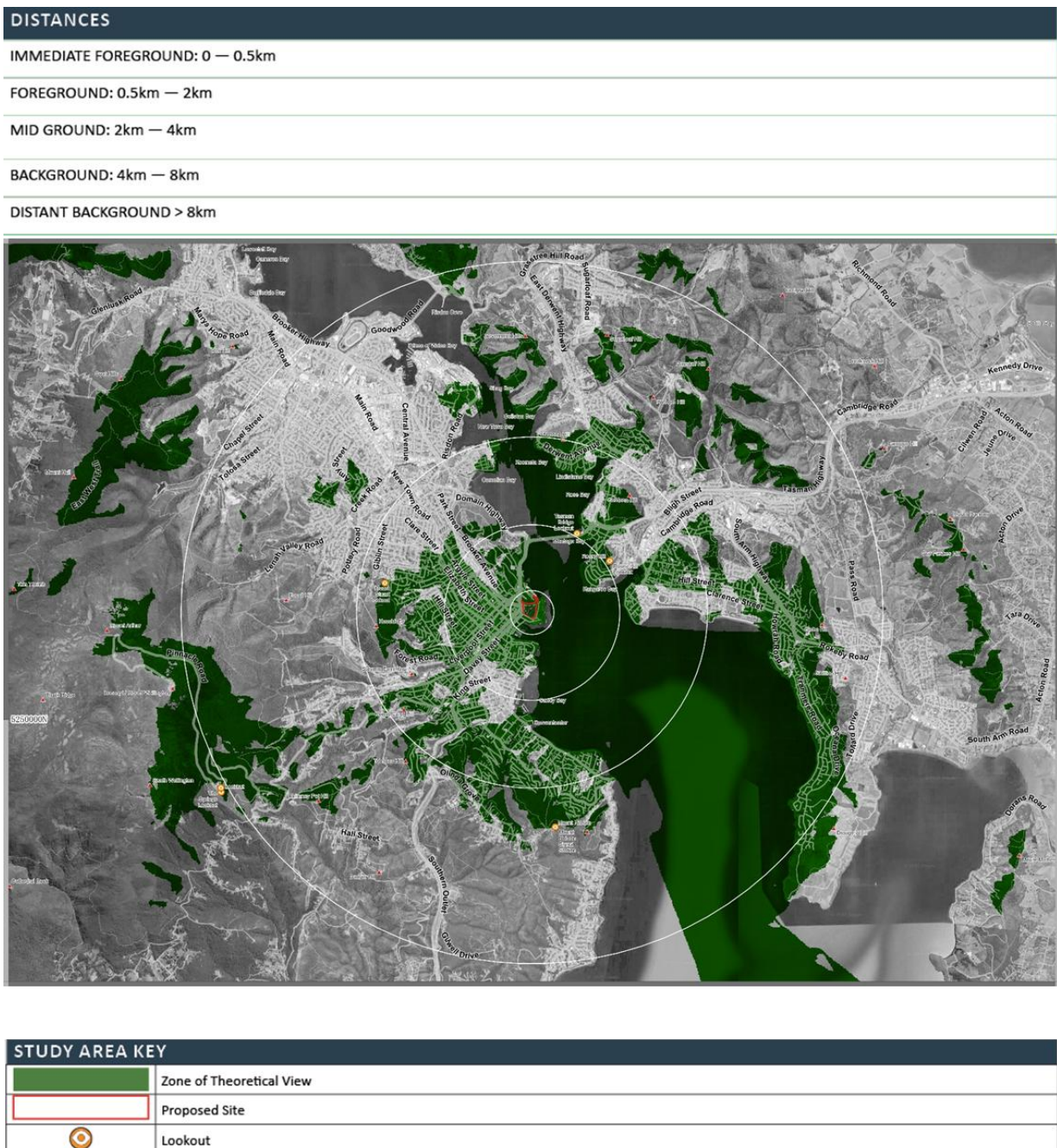
2.1.9 PAST AND PRESENT: Methodologies for Historical Contextualisation

- This section outlines the methodologies for establishing a crucial foundational historical narrative.
- The Site Context and History: The Foundation of Project, Policy, Place, and People methodology involves constructing a chronological or thematic account of the site's evolution. This approach explains how historical development has shaped current constraints, opportunities, and the very impetus for the proposed project, providing critical context. It also reveals how past events and societal values have influenced current Policy frameworks and heritage designations.
- For Place, the methodology focuses on detailing how historical processes (e.g., reclamation, industrialisation) have physically altered landform, vegetation, and waterforms, directly explaining the current landscape character and its inherent sensitivities.
- For People, this methodology involves exploring how the site's past has influenced community identity, historical associations, and current values.
- The Methodology for "Past: Site Context and History" specifically details the systematic process of Desk-Based Research and Data Collection (e.g., archival review of historical maps, aerial photography, port records, literature, and historical imagery; where applicable, consultation with historical societies). Information is then structured through Chronological or Thematic Organisation to highlight key changes over time relevant to the assessment. A key methodological step is to Focus on Visual and Landscape-Shaping Impacts, explicitly linking historical events to their tangible visual consequences. This historical analysis is then integrated and cross-referenced with classifications made in other sections (e.g., explaining reduced 'Naturalness' due to historical modification).
- The Outputs of This Section include a concise narrative supported by historical evidence. Subsequent historical periods are each analysed through the same methodological lens, detailing Significant Events and their resulting Visual Character Modification in terms of their impacts on Policy, Place, and People.
- This robust historical methodology ensures a nuanced understanding of the existing environment, enabling a more accurate assessment of how the proposed changes fit within the long-term trajectory of the landscape.

2. REVIEW

2.2 DEFINING THE STUDY AREA AND INITIAL SCOPING

- The assessment begins by clearly defining the geographical extent of the study area.
- Initial desktop analysis (e.g., reviewing topographical maps, aerial imagery, geological surveys, existing planning documents) is conducted to gain a preliminary understanding of the landscape.
- The 'Study Area' is defined by concentric zones radiating from the site boundary, which is used to contextualize the project and assess proximity to surrounding features and receptors. Additionally, a Zone of Theoretical Visibility (ZTV) was generated at the centre point of the stadium's apex. This ZTV delineates areas from which the project is potentially visible, highlighting the influence of terrain.

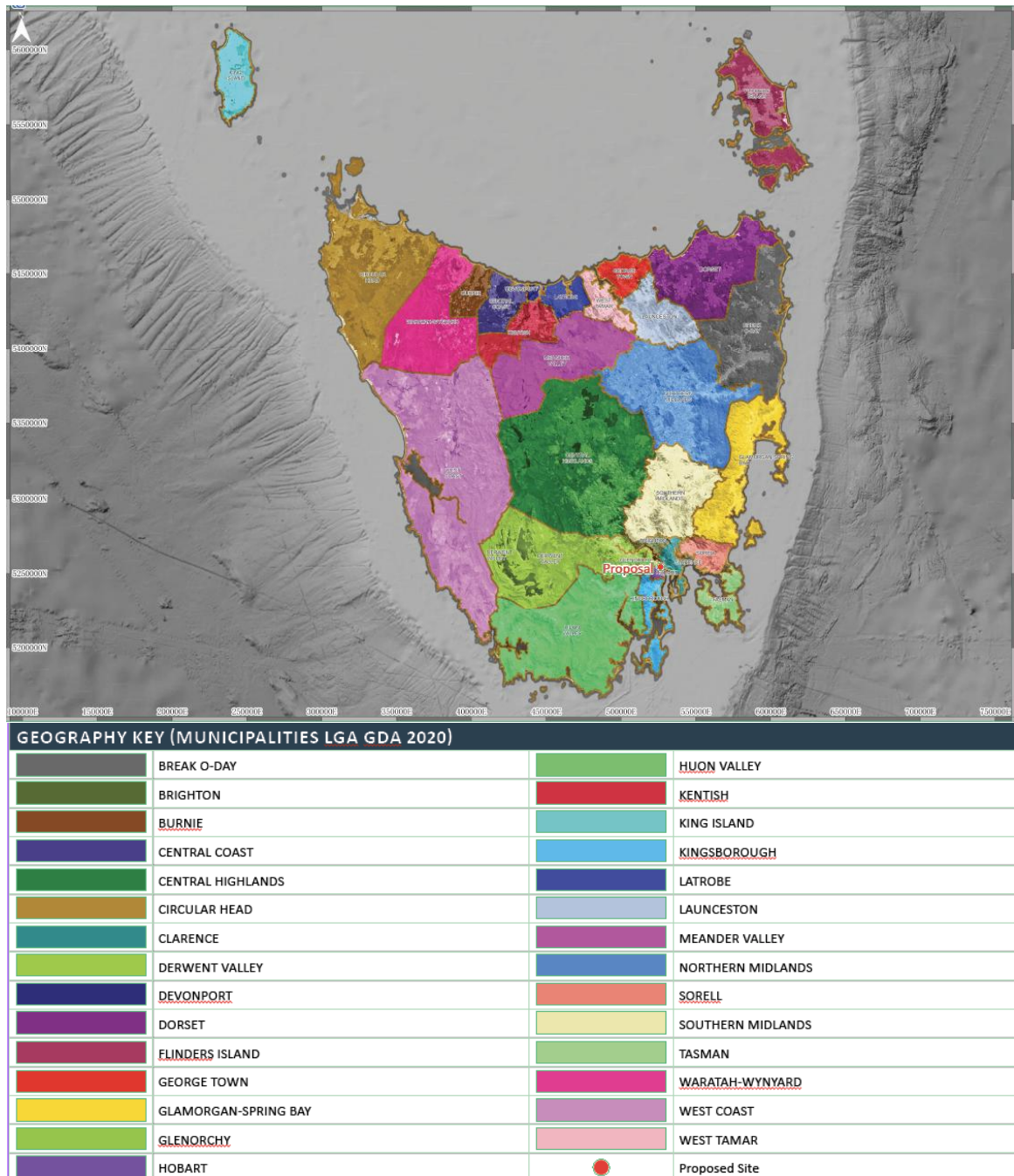


2. REVIEW

2.3 PROJECT

2.3.1 GEOGRAPHY

- The map offers a broad overview of the proposed site's location within Tasmania, highlighting its relationship with surrounding Local Government Areas (LGAs) and major water bodies. The location of the proposed Macquarie Point Stadium is approximately 103km southeast from the geographical centre of Tasmania, in the populated urban area of the State Capital City, Hobart. The proposed development located at the site of Macquarie Point is adjacent to the River Derwent, the Domain including the Cenotaph and Regatta Grounds, and the Hobart Waterfront.

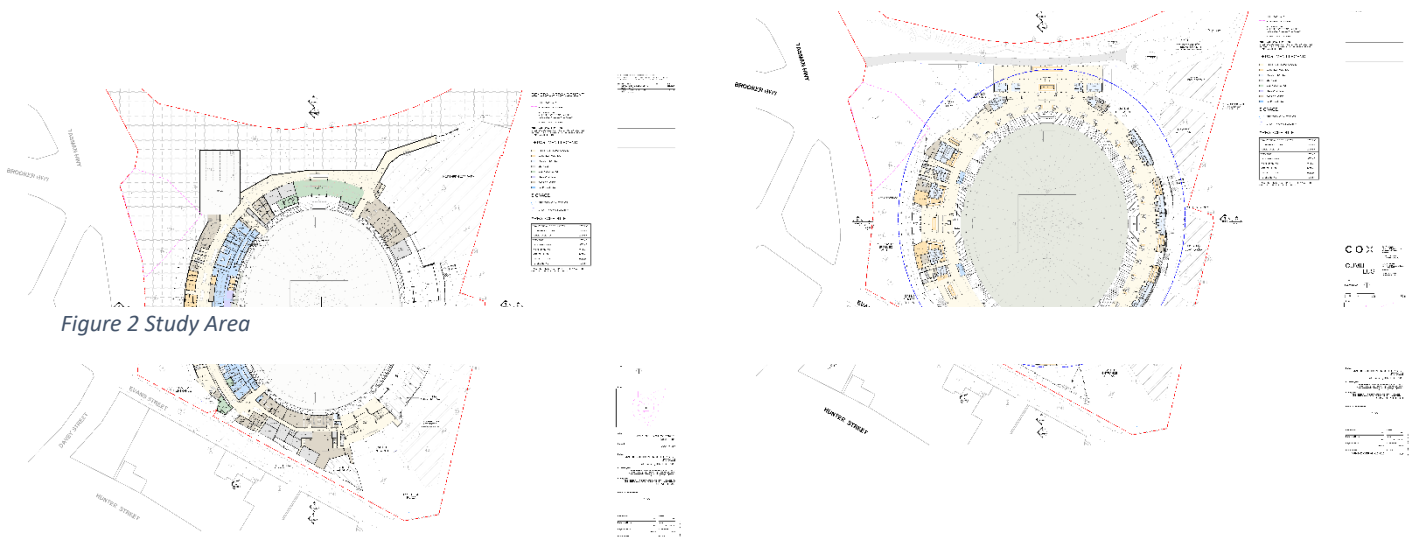


2. REVIEW

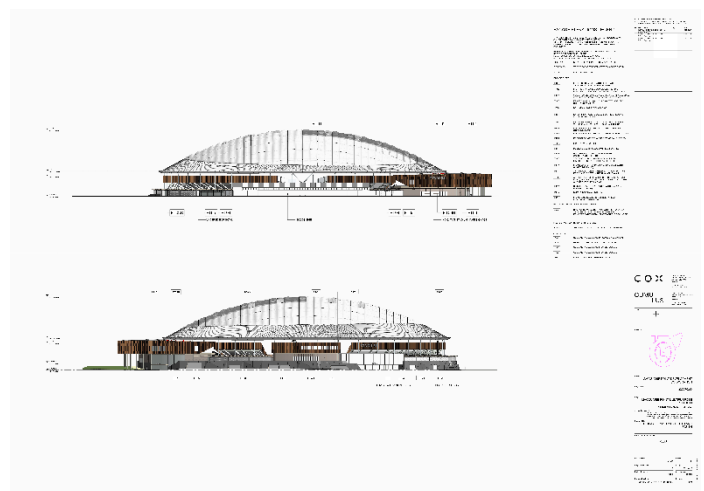
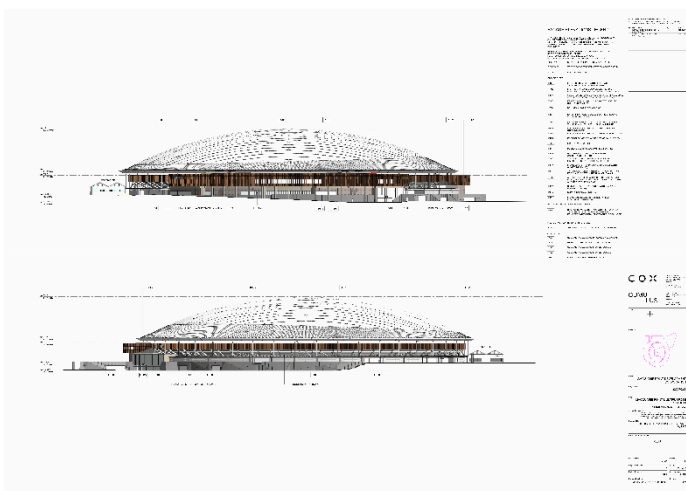
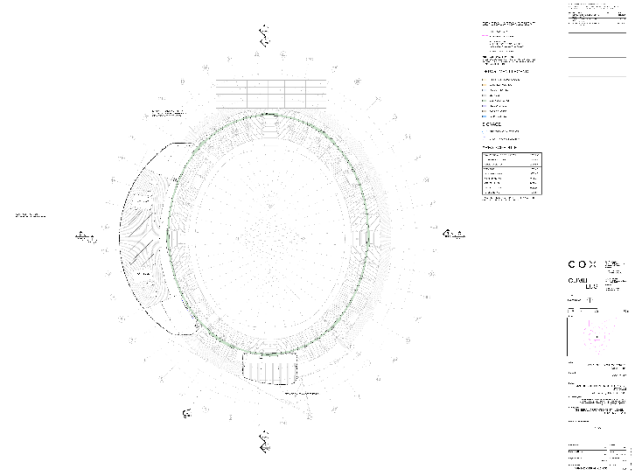
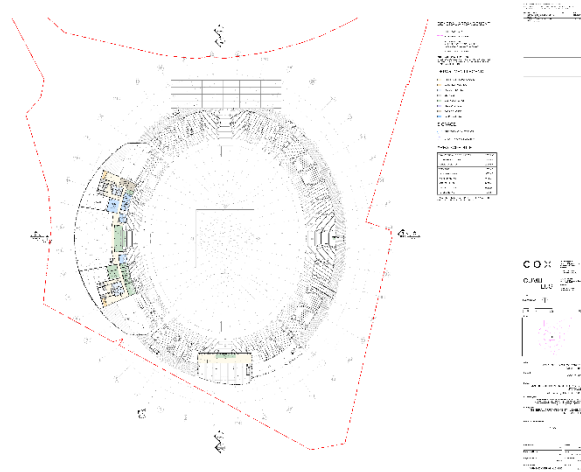
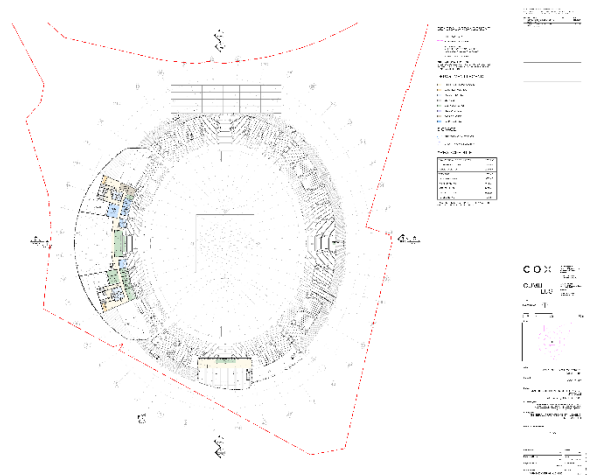
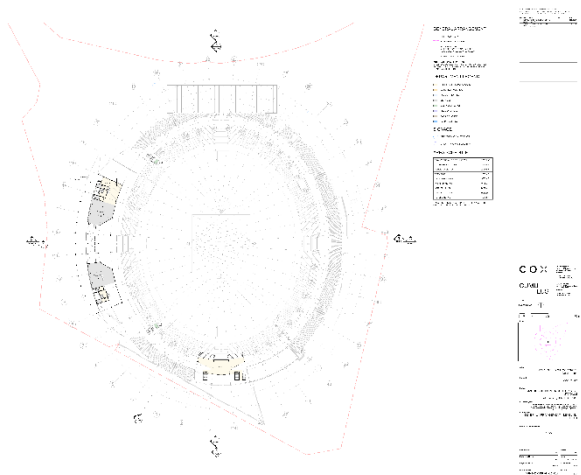
2.3.2 PROJECT INVENTORY

- Vehicular connections for the proposed development are concentrated on the north-eastern side, featuring dedicated event bus stops and carparking. Additionally, emergency vehicle access points will be located around the stadium's perimeter. Pedestrian access is provided through gate entrances at each of the stadium's four corners. The north-eastern area is designated for 'Antarctic Facilities Zones,' and the south-eastern area will house 'Complimentary Integrated Mixed Use Zones.' An 'Outdoor Practice Wickets' area is planned for the north-western section. Finally, a 'Culturally Informed Zone' will run along the western edge of the stadium, adjacent to Tasman Highway.
- The multipurpose stadium includes:
 - Hybrid timber and steel roof: fixed dome-shaped roof that provides full oval coverage. Translucent ETFE pillows over a hybrid frame of steel and locally grown and sourced timber. at the centre of the dome, maximum roof height externally at AHD 54.0 equivalent to 51 metres over the playing field.
 - Capacity: 23, 000 seats plus stadium room for 1,500 patrons at major sports events. 31,500 patron capacity for major concert events.
 - 360 Degree Internal Concourse: Elevated internal concourse with views over the field and service zones beneath.
 - Multi-sports field: 159.128.5m field boundary for AFL.
 - Hospitality: 1500 person function room with views toward Kunanyi and the wellington range. a serviced grandstand with four levels of public hospitality media and back-of-house space.

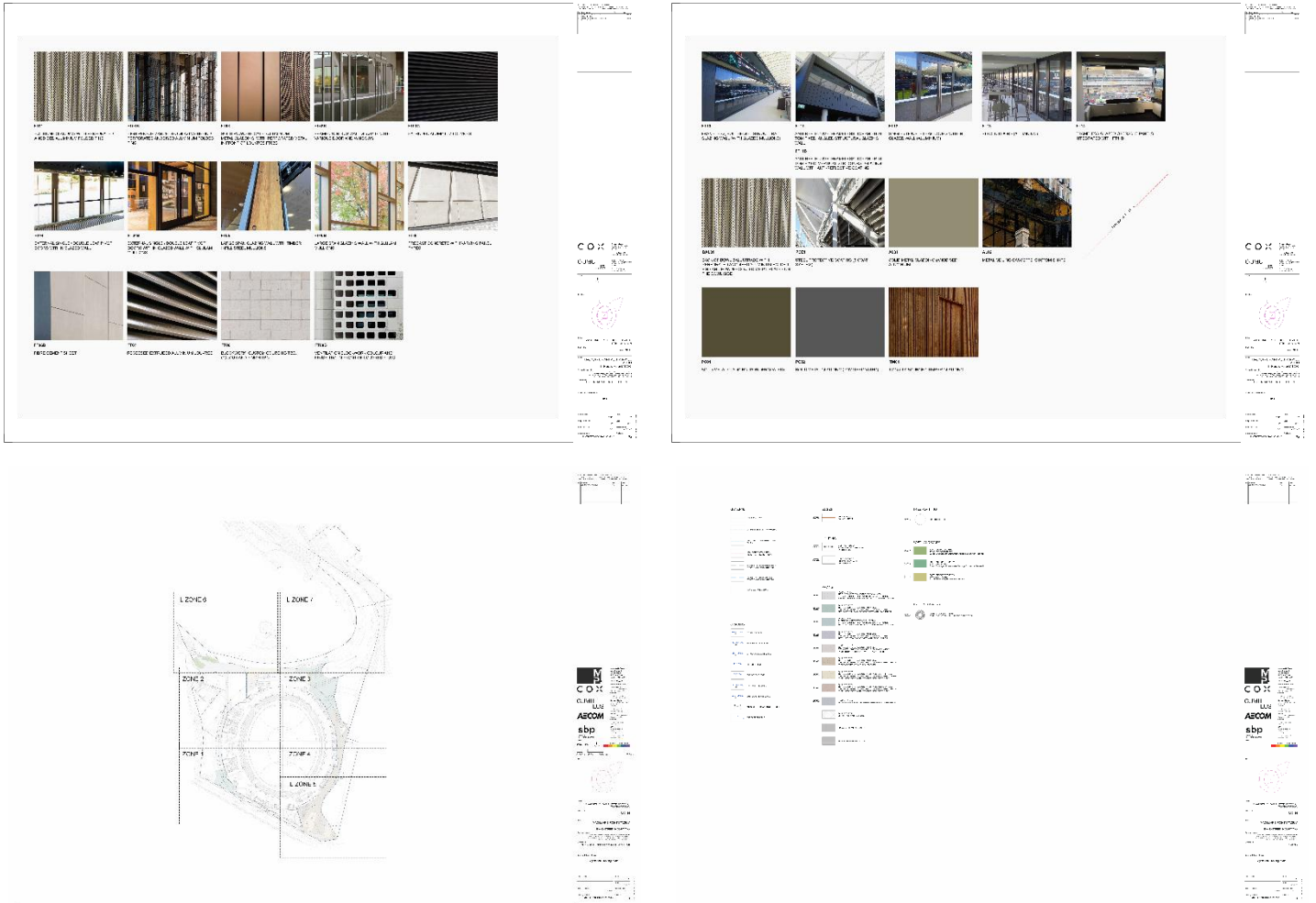
Figure 1 Geography Map



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PORPOSE BUILT FORM				
Dwg No.	Rev	Drawing Title	Type	Date
MPMS-CXC-DR-01-A11-0200	P2	PROPOSED CONTEXT PLAN	PDF	2025-01-31
MPMS-CXC-DR-01-A11-1000	P2	SITE PLAN EXISTING CONDITIONS	PDF	2025-01-31
MPMS-CXC-DR-01-A11-2000	P2	SITE PLAN PROPOSED	PDF	2025-01-31
MPMS-CXC-DR-01-A11-3000	P2	GROUND PLANE - EXTERNAL CONCOURSE PLAN	PDF	2025-01-31
MPMS-CXC-DR-01-A12-0000	P2	NORTHERN CAR PARK	PDF	2025-01-31
MPMS-CXC-DR-01-A15-1000	P2	EXISTING CONDITIONS AND DEMOLITION PLAN - LEVEL GROUND	PDF	2025-01-31
MPMS-CXC-DR-01-A20-0010	P2	GENERAL ARRANGEMENT - LEVEL 0 FIELD LEVEL PLAN	PDF	2025-01-31

2. REVIEW

MPMS-CXC-DR-01-A20-0020	P3	GENERAL ARRANGEMENT - LEVEL 1 CONCOURSE PLAN	PDF	2025-02-14
MPMS-CXC-DR-01-A20-0021	P2	GENERAL ARRANGEMENT - LEVEL 1M PLAN	PDF	2025-01-31
MPMS-CXC-DR-01-A20-0030	P2	GENERAL ARRANGEMENT - LEVEL 2 STADIUM CLUB PLAN	PDF	2025-01-31
MPMS-CXC-DR-01-A20-0040	P2	GENERAL ARRANGEMENT - LEVEL 3 MEDIA PLAN	PDF	2025-01-31
MPMS-CXC-DR-01-A20-0050	P3	GENERAL ARRANGEMENT - LEVEL 4 GANTRY LEVEL	PDF	2025-02-14
MPMS-CXC-DR-01-A20-0060	P3	GENERAL ARRANGEMENT - ROOF PLAN	PDF	2025-02-14
MPMS-CXC-DR-01-A30-2000-1	P2	BUILDING ELEVATIONS - EAST AND WEST	PDF	2025-01-31
MPMS-CXC-DR-01-A30-2000-2	P3	BUILDING ELEVATIONS - NORTH AND SOUTH	PDF	2025-02-14
MPMS-CXC-DR-01-A30-2000-3	P3	FAÇADE PART ELEVATION	PDF	2025-02-14
MPMS-CXC-DR-01-A30-2000-4	P2	FAÇADE PART ELEVATION	PDF	2025-01-31
MPMS-CXC-DR-01-A30-2000-5	P2	FAÇADE PART ELEVATION	PDF	2025-01-31
MPMS-CXC-DR-01-A30-2000-6	P2	FAÇADE PART ELEVATION	PDF	2025-01-31
MPMS-CXC-DR-01-A30-2000-7	P2	EXTERNAL MATERIALS SCHEDULE	PDF	2025-01-31
MPMS-CXC-DR-01-A30-2000-8	P2	EXTERNAL MATERIALS SCHEDULE	PDF	2025-01-31

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MPMS-CXC-DR-01-A40-0000-0	P2	SITE SECTIONS	PDF	2025-01-31
MPMS-CXC-DR-01-A40-0010-0	P2	BUILDING SECTIONS - EAST	PDF	2025-01-31
MPMS-CXC-DR-01-A40-0011-0	P2	BUILDING SECTIONS - NORTH	PDF	2025-01-31
MPMS-CXC-DR-01-A40-0012-0	P2	BUILDING SECTIONS - SOUTH	PDF	2025-01-31
MPMS-CXC-DR-01-A40-0013-0	P2	BUILDING SECTIONS - WEST	PDF	2025-01-31
MPMS-CXC-DR-01-A80-0000	P2	SOLAR STUDIES	PDF	2025-01-31

LANDSCAPE PLANS				
Dwg No.	Rev	Drawing Title	Type	Date
MPMS-OCR-DR-LA-00-0002	L1	LEGEND	PDF	2025-05-08
MPMS-OCR-DR-LA-00-0013	L1	PRECINCT SHEET LAYOUT PLAN 1-200	PDF	2025-05-08
MPMS-OCR-DR-LA-10-0001-1	L1	GENERAL ARRANGEMENT PLAN - ZONE 1	PDF	2025-05-08
MPMS-OCR-DR-LA-10-0002-2	L1	GENERAL ARRANGEMENT PLAN - ZONE 2	PDF	2025-05-08
MPMS-OCR-DR-LA-10-0003-3	L1	GENERAL ARRANGEMENT PLAN - ZONE 3	PDF	2025-05-08
MPMS-OCR-DR-LA-10-0004-4	L1	GENERAL ARRANGEMENT PLAN - ZONE 4	PDF	2025-05-08
MPMS-OCR-DR-LA-10-0005-5	L1	GENERAL ARRANGEMENT PLAN - ZONE 5	PDF	2025-05-08
MPMS-OCR-DR-LA-10-0006-6	L1	GENERAL ARRANGEMENT PLAN - ZONE 6	PDF	2025-05-08
MPMS-OCR-DR-LA-10-0007-7	L1	GENERAL ARRANGEMENT PLAN - ZONE 7	PDF	2025-05-08
		Plant Species page 39, 41,43	PDF	2025-06-17

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2.4 PROJECT OF STATE SIGNIFICANCE

2.4.1 CONSIDERATION

- Macquarie Point Multipurpose Stadium Project of State Significance, Guidelines (2024, Tasmanian Planning Commission)
- Sullivans Cove Planning Scheme (1997)

2.4.2 PLANNING SCHEME OVERLAY

- The Planning Scheme Overlays applicable to the proposed site are identified on the map. Although the Sullivans Cove Special Areas includes a Wapping Local Area Plan to the west, it does not directly affect the site. For completeness, all overlays are shown, but the Assessment section will focus specifically on those relevant to visual impact.
- **The surrounding areas of the site are subject to the following overlays:**
 - The Queens Domain is covered by:
 - 116.SAP.3 - Royal Hobart Hospital Helipad Airspace Specific Area Plan;
 - 116.QCL - Queens Domain Cultural Landscape
 - 116.BPA - Biodiversity Protection Area
 - 116.FRE - Bushfire Prone Areas
- **The area of buildings to the west of the site generally along Davey Street, Collins Street, Liverpool Street, Bathurst Street, and Melville Street is covered by:**
 - 116.CBC - Central Business Core Area
 - 116.HER - Heritage Precinct (Heritage number: H1)
 - 116.AFT - Active Frontage
- **The following maps are generated from the sources listed below:**

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Figure 3 Planning Scheme Overlay Map

PLANNING SCHEME OVERLAY KEY	
	Wrapping Local Area Plan
	Active Frontage
	Biodiversity Protection Area
	Bushfire Prone Areas
	Central Business Fringe Area
	Coastal Erosion Hazard Areas
	Coastal Erosion Inundation Hazard Areas
	Cultural Landscape Areas
	Electricity Transmission Infrastructure Protection
	Heritage Area / Precinct
	Landslide Hazard Area
	Potential Acide Sulfate Soils
	Specific Area Plan
	University of Tasmania
	Proposed Site

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2.4.3 PLANNING SCHEME ZONES

- The map following identifies all Planning Scheme Zones applicable to the proposed site. While the map shows all zones for completeness, the specific zone relevant to visual impact will be analysed in detail within the Assessment section.

The proposed site is covered by:

- The majority of the site is covered by the zone '3.0 Sullivans Cove Gateway & Trans.'
- A portion of the northern end of the site is covered by '4.2 Regatta Point.'
- A portion of the western part of the site is covered by '2.0 Sullivans Cove Mixed Use' and extends along Macquarie Street and Davey Street.
- The Cove to the south is covered by '4.3 Sullivans Cove Working Port.'
- The Queens Domain is covered by '2.1 Domain Open Space'
- To the west of the site within the Immediate Foreground (0-0.5km) is a combination mainly of 22.0 Central Business, 23.0 Commercial, and 11.0 Inner Residential
- Beyond this, in the Foreground (0.5km — 2km) is mainly 10.0 General Residential, 11.0 Inner Residential, and 29.0 Environmental Management.

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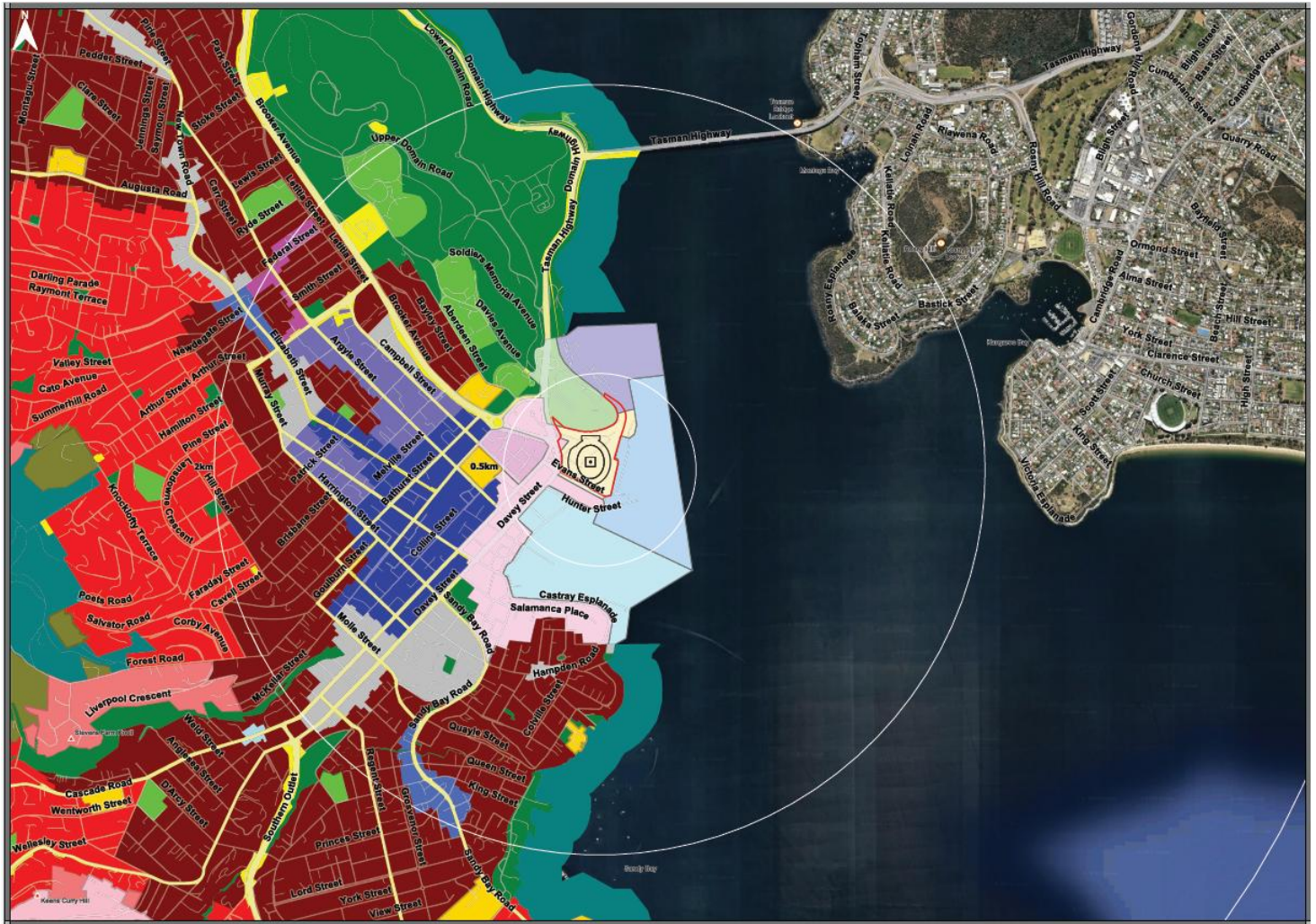


Figure 4 Planning Scheme Zones Map

PLANNING SCHEME ZONES KEY			
	General Residential		Particular Purpose
	Inner Residential		Inner City Residential (Wrapping)
	Low Density Residential		Sullivan Cove Mixed Use
	Rural Living		Domain Open Space
	Environmental Living		Sullivan Cove Gateway & Trans.
	Urban Mixed Use		Macquarie Point Wharf
	Recreation		Regatta Point
	Open Space		Sullivans Cove Working Port
	Local Business		Proposed Site
	General Business		
	Central Business		
	Commercial		
	Light Industrial		
	Utilities		
	Environmental Management		

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2.5 PLACE

2.5.1 PLACE'S PRIORITIES AND SETTINGS

- Place's Sensitivity plays an important role in establishing Visual Sensitivity, particularly for developments that may impact the character and values of a given location.
- "Place," in this context, encompasses both the broader regional location and the immediate surroundings of the proposed development site.
- Viewpoints identified in the visual catchment across the various Landscape Character Zones(LCZ) are visited so photographs can be taken to capture the observations. Each LCZ that is potentially affected by the site is investigated. Ultimately the primarily effected LCZ will be analysed from Key Observation Points (KOPs). These are identified for more detailed analysis, these are selected for being representative of the most prioritised scenic and visual landscape values.
- In the review section, the landscape features have been identified, they are subsequently evaluated based on various factors that are categorised in order from 'Very High' priority to 'Very Low' priority, this includes:

2.5.2 Place's Priorities:

- **These reflect the subjective 'Visual Landscape Values' associated with the place such as:**
 - **Environmental:** This place is valued because it helps produce, preserve, and renew air, soil and water or it contributes to healthy habitats for plants and animals
 - **Intrinsic:** This place is valued as it is essential or inherent and not merely apparent, referring to substance as distinguished from attributes; originating, or due to causes or factors within a body; and being good in itself or desired for its own sake without regard to anything else.
 - **Subsistence:** This place is valued because it provides food and other products to sustain people and fauna.
 - **Naturalness:** This place is valued because its unmodified condition.
 - **Economic:** This place is valued because it provides resources for industries such as forest products, mining, tourism, agriculture, shellfish, or other commercial activities.
 - **Conservation:** This place is to be conserved not only for its intrinsic environmental and Place's Priorities but also as a recreational resource.
 - **Physiological:** This place is valued for its varied topographical forms and features.

2.5.3 Place's Settings:

- **These refer to the objective attributes of the place, including its such as:**
 - **Landform:** A Landform is a natural feature on the Earth's surface that shapes the terrain. These diverse elements make up the landscapes we see around us. Landforms are either major or minor attributes or features that make up the Earth's surface. Consideration of the interest and importance is essential for

2. REVIEW

managing natural resources, mitigating environmental hazards, and planning for sustainable development such as a plain, mountain, or valley, as defined by its particular combination of bedrock and soils, erosion processes, and climatic influences.

- **Vegetation:** Vegetation encompasses trees, shrubs, grasses, and other plants in a specific area. The patterns, forms, and textures of plant life should be considered; whether short lived displays are recurring; and also if smaller features like gnarled or wind-beaten trees add interesting details to the landscape.
- **Waterbodies:** Waterbodies are natural or artificial bodies of water, such as oceans, lakes, rivers, streams, ponds, and wetlands that impact the visual quality of a scene by adding movement, serenity, or reflective qualities. They can also be a vital resource for human activities and the ecosystem. The size, shape, depth, flow, and quality of waterbodies can vary.
- **Colouration:** Colouration in the landscape refers to the overall phenomena related to the perception of colour, hue and tonality of the natural elements present, such as soil, rock, vegetation, and other features. Variety, contrast, and harmony are key factors in evaluating the quality of colouration in a landscape, and it can vary depending on the season or period of high use.
- **Adjacent Scenery:** Adjacent scenery includes the surrounding landscape visible from the area being rated which affects the overall visual impression. It may consist of natural or man-made elements such as hills, mountains, or bodies of water.
- **Scarcity:** Scarcity refers to the rarity or uniqueness of a specific scenic feature or combination of features within a region, which can add importance to its rating. In some cases, the combination of several less striking features can produce a more pleasing overall effect than a single spectacular element.
- **Cultural Modifications:** Cultural modification refers to changes made to the landscape or waterbodies by human activities. When rating the area, it should be considered whether these changes enhance or detract from the natural scenery of an area.

2. REVIEW

2.5.4 ELEVATION

- The following elevation map highlights variations in terrain across the site and its surroundings.
- The proposed site is relatively consistent in elevation. to the west in the Distant Background (> 8km) the terrain gradually rises toward a collection of peaks such as Mount Arthor, kunanyi / Mount Wellington, South Wellington, Thark Ridge, and Tom Thumb.
- In contrast, the midground (2-4km) and background (4-8km) feature several lower and less prominent hills, such as Knocklofty, Steven Farm Knoll, Keens Curry Hill, Fossill Hill, Tollmans Hill, Mount Nelson, Chimney Pot Hill, and Badger Hill.

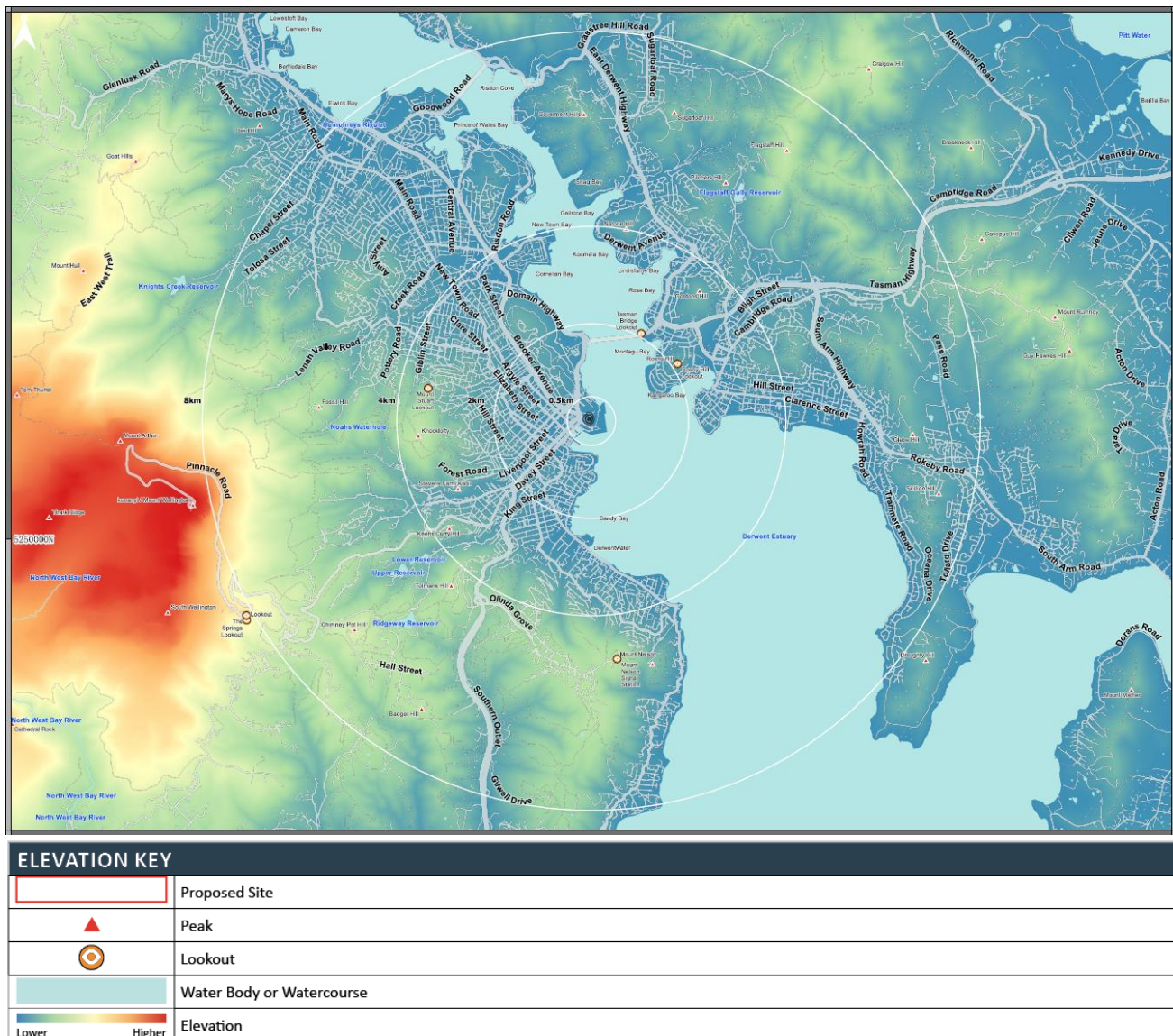


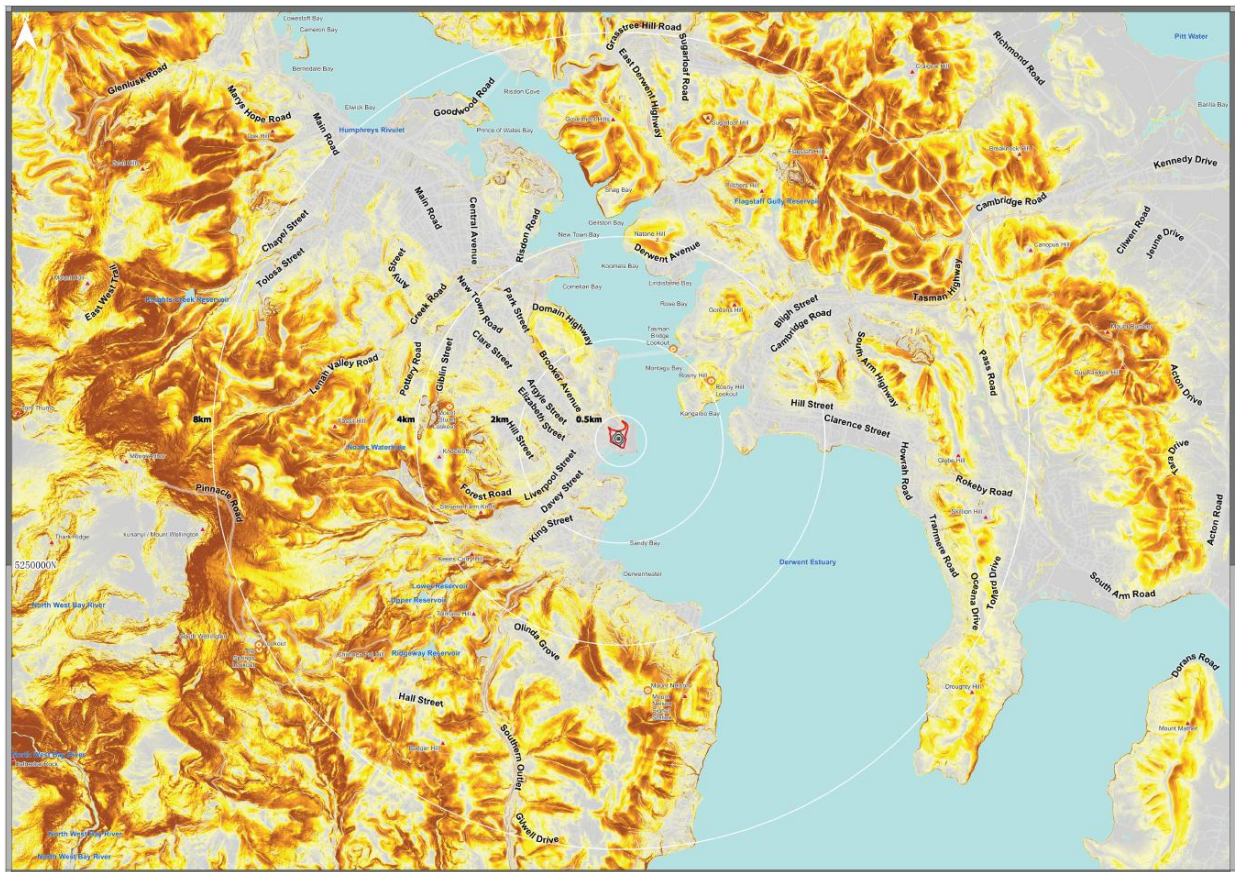
Figure 5 Elevation Map

2. REVIEW

2.5.5 SLOPE

- The slope map illustrates terrain steepness which is categorized into nine distinct levels ranging from flat (0 degrees) to steep (31-90 degrees). While this map offers a foundational understanding of slope, it is crucial to recognize that it does not represent the visual impact of vegetation or built structures which will be addressed in the photomontage analysis.

This pattern of slope which has flat land that gradual ascents to greater sloping mountain ranges are consistent along the land bordering the Derwent River. To the west, the Wellington Range is located in the background (4-8km) and distant background (>8km), featuring peaks such as Kunanyi / Mount Wellington, Mount Arthur, Thark Ridge, and Fossil Hill. Similarly, the Meehan Range rises to the east of



SLOPE KEY

	Flat (0 Degrees)		Proposed Site
	Nearly Level (1 Degrees)	▲	Peak
	Gently Level (2 Degrees)	⊙	Lookout
	Gently Sloping (3-5 Degrees)		Water Body or Watercourse
	Strongly Sloping 6-10 Degrees)		
	Gently Steep (11-15 Degrees)		
	Moderately Steep (16-20 Degrees)		
	Steep (21-30 Degrees)		
	Steep (31-90 Degrees)		

Figure 6 Slope Map

2. REVIEW

the Derwent, including Plitchers Hill, Sugarloaf Hill, Flagstaff Hill, Craigow Hill, Grasstree Hill, Breakneck Hill, Canopus Hill, Mount Romney, and Guy Fawkes Hill.

2.5.6 WATERFORM FEATURE

- Water form features are one of the attributes contributing to the Landscape Character Type, identified in 'Guidelines for Scenic Values Assessment Methodology and Local Provisions Schedules for The Scenic Protection Code'.¹
- The Derwent River is the primary waterbody defining the site and its surroundings. Situated at Macquarie Point, the site directly adjoins the river. The Derwent, originating in the Central Highlands at Lake St Clair over 200 kilometers (120 mi) away, flows through Hobart and expands into a large estuary, forming the Port of Hobart—the deepest sheltered harbor in the Southern Hemisphere.
- Several bays and coves connect to the Derwent River within the surrounding context: Montagu Bay, Sandy Bay, and Kangaroo Bay (Foreground: 0.5km – 2km); Cornelian Bay, Rose Bay, Lindisfarne Bay, and Beauty Bay (Midground: 2km – 4km); and New Town Bay, Prince of Wales Bay, and Elwick Bay (Background: 4km – 8km).²

¹ Guidelines for Scenic Values Assessment Methodology and Local Provisions Schedules to Assist Southern Tasmania Councils With The Scenic Protection Code. Accessed May 8, 2024. <https://tasman.tas.gov.au/wp-content/uploads/2021/01/Supporting-Report-Attachment-5-Scenic-Assessment-Methodology.pdf>.

² <https://tasmania.com/points-of-interest/river-derwent>

2. REVIEW



WATERFORM FEATURE KEY

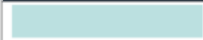
	Water Body or Watercourse
	Proposed Site
	Peak
	Lookout

Figure 7 Waterform Feature Map

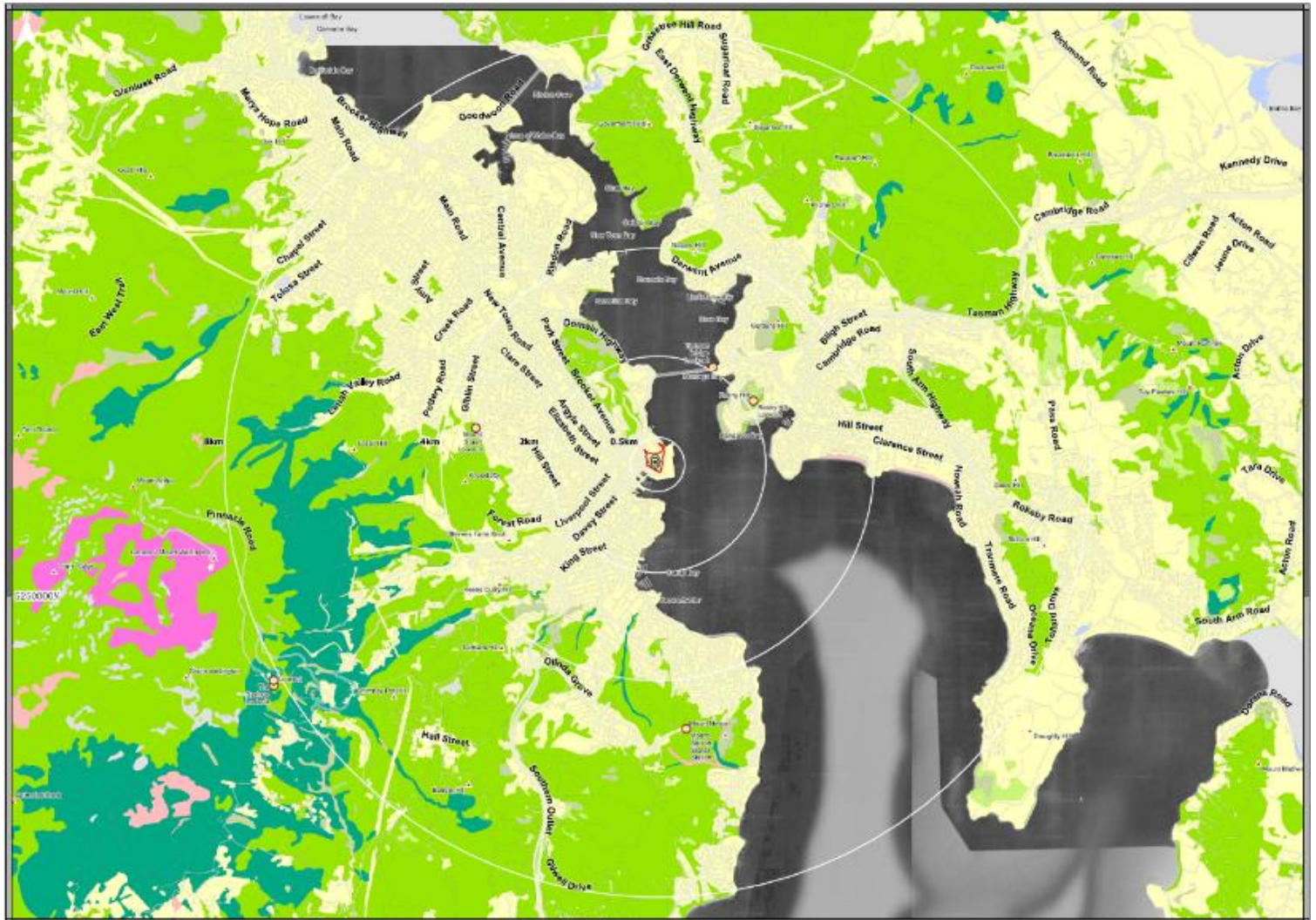
2. REVIEW

2.5.7 VEGETATION FEATURE

- Vegetation features are one of the attributes contributing to Landscape Character Type, identified in 'Guidelines For Scenic Values Assessment Methodology And Local Provisions Schedules For The Scenic Protection Code'.³
- The following map has been generated from the TASVEG 4.0 dataset, classifying areas using the 'VEG GROUP' attribute.
- As is typical of urban environments, the vegetation to the west of the Derwent River in Hobart consists mainly of street trees and interspersed parks such as Franklin Square, St David's Park, Parliament House Gardens, Princes Park, and the University Rose Garden being classified as 'Modified Land.'
- The densest vegetation on this side of the river is concentrated within the Queens Domain, particularly the extensive tree cover at its northern end surrounding the Domain Joggers Loop.
- To the east of the Domain, several parks provide further green space, including the Japanese Garden, the Royal Tasmanian Botanical Gardens, and the Subantarctic Plant House. Across the Derwent River to the east, significant green spaces include Kangaroo Park, Rosny Hill, and the Gordons Hill Nature Recreation Area.
- The more extensive and denser vegetation, classified as a mixture of 'Dry Eucalypt Forest and Woodland' interspersed with 'Wet eucalypt forest and woodland', associated with the Meehan Range to the east and the Wellington Range to the west, is located in the Background (4km – 8km) and Distant Background (> 8km).
- The proposed site itself has limited vegetation, primarily consisting of a tree row along its western boundary with Davey Street and another along its northern edge bordering the Queens Domain.

³ Guidelines for Scenic Values Assessment Methodology and Local Provisions Schedules to Assist Southern Tasmania Councils With The Scenic Protection Code. Accessed May 8, 2024. <https://tasman.tas.gov.au/wp-content/uploads/2021/01/Supporting-Report-Attachment-5-Scenic-Assessment-Methodology.pdf>.

2. REVIEW



VEGETATION FEATURE KEY

	Dry eucalypt forest and woodland		Proposed Site
	Highland and treeless vegetation		Peak
	Modified land		Lookout
	Moorland, sedgeland and rushland		Water Body or Watercourse
	Native grassland		
	Non eucalypt forest and woodland		
	Other natural environments		
	Rainforest and related scrub		
	Scrub, heathland and coastal complexes		
	Wet eucalypt forest and woodland		

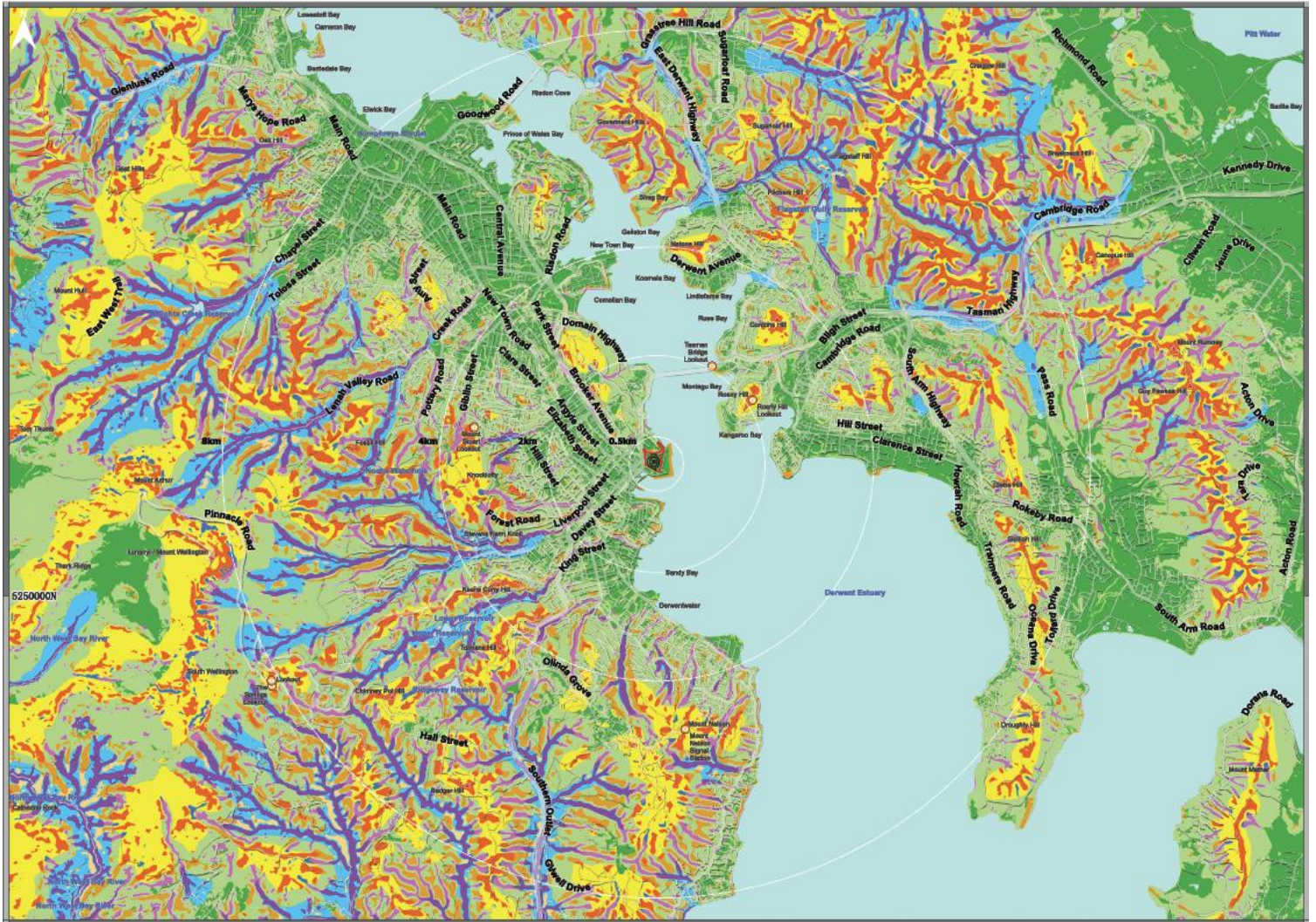
Figure 8 Vegetation Feature Map

2. REVIEW

2.5.8 LANDFORM FEATURE

- Landforms influence visual character by providing the underlying landscape structure and is a key feature identified in 'Guidelines For Scenic Values Assessment Methodology And Local Provisions Schedules For The Scenic Protection Code'.
- To achieve finer detail than the 'Landform Classification' layer in the LIST database, the study area's landforms were classified using the Topographic Position Index (TPI) applied to a 2m Digital Elevation Model (DEM).
- This analysis classifies the majority of the proposed site and adjacent areas along the Derwent River as Plains or open slopes, generally flat terrains lacking significant landform features.
- Besides the proposed site at Macquarie Point, several points extend along the Derwent River: Self Point, Dowsing Point, Wilkinson's Point, Battery Point, and Wrest Point on the western side; and Rosny Point, Beltana Point, and Howrah Point on the eastern side.
- The most prominent landform features are situated within the Background (4km – 8km) and Distant Background (> 8km). To the west, the Wellington Range features prominent peaks such as Kunanyi / Mount Wellington, Mount Arthur, Thark Ridge, and Fossil Hill. Similarly, the Meehan Range rises to the east of the Derwent, encompassing Plitchers Hill, Sugarloaf Hill, Flagstaff Hill, Craigow Hill, Grasstree Hill, Breakneck Hill, Canopus Hill, Mount Romney, and Guy Fawkes Hill.
- Both the Wellington and Meehan Ranges exhibit a diverse range of landform types, including Upper Slopes, Mesas, Mount Tops, High Ridges, Midslope Ridges, and Small Hills in Plains. These ranges are also characterized by a complex network of Canyons, deeply incised streams, Midslope drainages, shallow valleys, and U-shaped valleys.

2. REVIEW



LANDFORM FEATURE KEY

	Canyons, deeply incised streams		Proposed Site
	Midslope drainages, shallow valleys		Peak
	Upland drainages, headwaters		Lookout
	U-shaped valleys		Water Body or Watercourse
	Plains		
	Open slopes		
	Upper slopes, mesas		
	Local ridges/ hills in valleys		
	Midslope ridges, small hills in plains		
	Mt tops, high ridges		

Figure 9 Landform Feature Map

2. REVIEW

2.5.9 Footprint Comparison within the Broader Derwent River Landscape

- The proposed stadium footprint is approximately 240m in diameter.
- The site is 400m (east-west) by 540m site which includes event transport (bus/parking), emergency access, pedestrian access, and zones for Antarctic Facilities, Mixed Use, Practice Wickets, and cultural activities.



Figure 10 Location of Building Footprints for comparison

2. REVIEW

2.5.10 For comparison:

- key dimensions of building footprints along the Derwent River are measured below:

DESCRIPTION	DISTANCE	APPROX. WIDTH	APPROX. LENGTH
Wrest Point Hobart Convention & Entertainment Centre	2.3km north of the proposed site	155m	254m
Eastland Shopping Centre	2.8km east of the proposed site	130m	284m
Ninja Stadium	2.8km east of the proposed site	233m	242m
Mystate bank area	7.5km north of the proposed site	124m	125m
Risdon Wharf	7.5km north of the proposed site	134m	392m
Cadbury Factory	10.9km north of the proposed site	196m	397m



Cadbury Factory



Eastlands Shopping Centre



Wrest Point Hobart Convention & Entertainment Centre



MyState Bank Arena



Ninja Stadium



Risdon Wharf

Figure 11 Google Earth Aerial View

2. REVIEW



Wrest Point Hobart Convention & Entertainment Centre



Cadbury Factory



Eastlands Shopping Centre



MyState Bank Arena



Ninja Stadium



Risdon Wharf

Figure 12 Footprint Comparison

2. REVIEW

- **BUILDING FOOTPRINT COMPARISON CONCLUSION:**

- It's important to note that we measured these building footprints using Open Source Maps building footprint layers, which means the dimensions provided are indicative. However, when we overlay these footprints onto Google Earth aerial imagery, any differences in overall dimensions are negligible at this scale, providing a sufficiently accurate basis for comparison with the proposed stadium. As building footprints naturally vary in shape due to their intended function and the constraints of their sites to compare footprints with varying orientations, clustering, and irregular forms, we measured the key dimensions of each structure using the length and width of its minimum bounding box. The close proximity of these particular buildings to the Derwent River makes their key dimensions especially relevant for understanding how the proposed stadium's scale integrates with the current built environment.
- The proposed stadium's length and width, when framed by its minimum bounding box, align within the typical range of existing footprints along the Derwent River. While it might be longer or wider than certain buildings along a specific axis—particularly those with elongated designs like the Cadbury factory—its overall dimensions are quite similar to these established built forms.
- The proposed Macquarie Point Stadium, with an approximate length of 240 metres, is comparable in overall size to the “Ninja stadium,” which measures around 233 metres in length, sharing a similar shape. However, when we compare the stadium's circular footprint to the minimum bounding box dimensions of other significant structures, it's notably shorter than the approximate lengths of the Risdon Wharf (392m) and the Cadbury Factory (397m).

2.6 PEOPLE

2.6.1 PEOPLE'S PRINCIPLES AND SITUATION

People's Sensitivity plays an important role in assessing Visual Sensitivity, particularly for individuals or groups of receptors that have potential to be visually impacted by the proposal.

"People," in this context refers to a diverse range of receptors that are potentially affected by the proposal. In the review section, the affected receptors have been identified, and, in this section, they are subsequently evaluated based on 'Scenic Values' and 'Visual Landscape Values' that are organised from 'Very High' priority to 'Very Low' priority, these include:

- **People's Principles:**

- The attitude toward how a proposal is viewed is shaped by 'Scenic Values' which are a collection of ideas or beliefs held by those who would be impacted by the proposal. These include:
 - Aesthetic: This place is valued for the scenery, sights, smells or sounds.
 - Economic: This place is valued because it provides income and employment opportunities through industries such as forest products, mining, tourism, agriculture, shellfish, or other commercial activities.
 - Education: This place is valued because it allows future generations to know and experience what it is now and/ or provides a place to learn, teach, or explore the natural environment.
 - Heritage: This place is valued because it has a natural and human history that matters to people and it allows them to pass down the wisdom, knowledge, traditions, or way of life of their ancestors.
 - Home: This place is valued because it is where people live.
 - Health & Recreation: This place is valued for its provision of outdoor recreation opportunities, serving as a hub for individuals' preferred leisure activities and/or as a space where people can experience physical and/or mental rejuvenation.
 - Social: This place is valued due to its significance as a site for traditional activities and its sacred, religious, or spiritual importance to people who are connected to it.

- **People's Situations:**

- A set of circumstances and conditions of various receptor groups. These include:
 - Types of Users: Types of Users is a classification system used to group individuals based on their needs, characteristics, behaviours, or other relevant factors related to their use of a particular place.
 - Amount of Users: refers to the demand and/or frequency at which individuals use or visit a particular environment.
 - Public Interest: refers to the concerns of the general public, community, or society as a whole, rather than the interests of a specific individual or group. This can encompass concerns at the local, state, or national level.
 - Adjacent Land Uses: consider the interrelation and the degree to which various activities or developments that are in close proximity to a particular site affect or influence each other.
 - Special Areas: are geographic locations designated for specific management objectives, which may include the protection of natural resources, preservation of naturalness, or conservation of critical environmental concerns.
 - Travel Routes: are paths taken by individuals to move between locations, which may include various

2. REVIEW

forms of transportation infrastructure such as roads, highways, railways, airways, and waterways. These routes can impact the mobility, accessibility, and overall user experience of travel.

- **Observation Points:** are locations where an observer can view and assess the surrounding landscape, including natural vantage points, elevated platforms, or designated viewing areas.
- o For each Landscape Character, the values worth preserving or enhancing are informed by a combination of factors previously reviewed, including:
 - **Policy:** regulatory framework.
 - **Place:** valued visual landscapes.
 - **People:** valued scenic landscapes.
- o The decision to preserve or enhance hinges on the degree to which a proposed development alters the LCZ and the preferred visual outcome. The interplay between the potential for the Magnitude of Change that will be analysed further on in this report, the sensitivity of the landscape and its viewers and the chosen strategy of preservation or enhancement that have been established, ultimately determines the overall reasonableness of the visual impact for the LCZ.

2.6.2 3.1.6. VISUAL SENSITIVITY

- o The scenic and visual landscape values considered for preservation and enhancement, determine the overall Visual Sensitivity of each potentially affected LCZ by providing a basis for understanding which elements of the landscape are most valued and therefore most susceptible to negative visual impact. Alternatively, which areas are most valued and therefore can be improved to emphasise its importance and/or could be improved by introducing elements which support what is already on site.
- o Areas with highly valued and sensitive landscapes will be considered to have higher visual sensitivity.

2.6.3 3.1.7. VISUAL ABSORPTION CAPACITY

- o The Visual Absorption Capacity (VAC) considers the visual sensitivity which was derived by the 'Scenic Values' and 'Visual Landscape Values' to establish a threshold for the magnitude of change (MOC) that can be reasonably accepted within each LCA. The VAC is described qualitatively as 'Very High' to 'Very Low'. For example, a VAC of 'Very High' means the proposed LCA can absorb a very high MOC.

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2.6.4 CENSUS DATA

- The '2021 Census all persons QuickStats' provided by the Australian Bureau of Statistics estimates a resident population for Hobart as being 247, 086. This is population includes 66,185 families and a total number of private dwellings of 106,298.

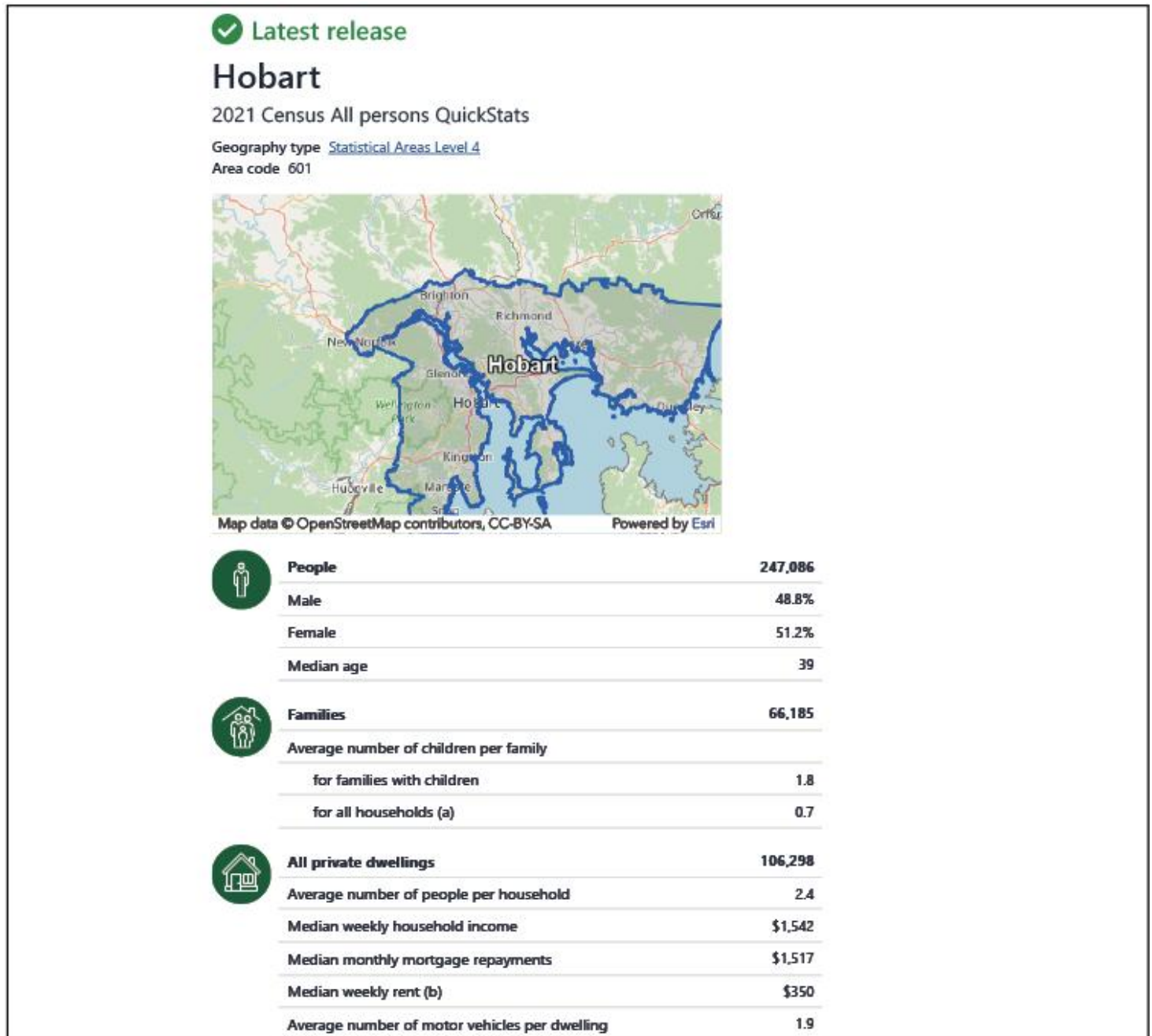


Figure 13 2021 Census All persons Quickstats

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2.6.5 AFFECTED RECEPTORS

- **Long-term affected users:**

- Residents of Inner Residential and General Residential Zones: This includes people living in West Hobart, South Hobart, Sandy Bay, New Town, Bellerive, and Howrah. Any significant changes to infrastructure, amenities, or environmental factors (e.g., noise, views) would have a long-term impact on their daily lives and property values.
- University Staff and Faculty (School of Creative Arts): These individuals have ongoing employment at the university, making them long-term stakeholders in any changes affecting their workplace.
- TasWater Treatment Plant Workers: Similar to university staff, these individuals have long-term employment at the plant.
- Hotel Guests (potentially long-term for some visitors): While most hotel stays are short-term, some guests might be in Hobart for extended periods (e.g., business trips, extended holidays), making them long-term affected by any disruptions to their accommodation or surrounding area.

- **Regularly affected users:**

- Commuters (Macquarie Point Carpark): These individuals regularly use the carpark for their daily commute to work.
- Recreational Visitors (Red Square, Goods Shed, Central Hobart, Sullivans Cove, surrounding mountain ranges and scenic lookouts): People who regularly visit these areas for leisure, dining, or tourism would be regularly affected. This includes those enjoying restaurants, the Federation Concert Hall, the harbour, and the various lookouts.
- Boat Users (Sullivans Cove Harbour): Individuals who regularly use the harbour for recreational boating or commercial activities would be consistently affected.
- Transport Infrastructure Users (Tasman Highway, Evans Street, Davey Street, Hunter Street, Interstate Cycle): These individuals regularly use these roads and cycle paths for daily travel.

- **Short-term affected users:**

Hotel Guests (MACq 01 Hotel, Sullivans Cove Apartments, Zero Davey Boutique Apartments, The Henry Jones Art Hotel, Hotel Grand Chancellor Hobart)

- **Intermittent users during specific hours of the day/week:**

- Commuters (Macquarie Point Carpark): While regular, their impact is typically during peak commuting hours on weekdays.
- Recreational Visitors: Usage patterns might be heavier on weekends or during specific times of the day (e.g., evenings for restaurants, daytime for sightseeing).

2. REVIEW

- Transport Infrastructure Users: Traffic patterns vary throughout the day, with peak times typically being morning and afternoon commutes.
- **Intermittently affected users:**
 - Visitors to Hobart Cenotaph, Anzac Parade, Bridge of Remembrance (Queens Domain): These areas are likely visited intermittently, for specific events, remembrance days, or casual strolls.
 - Recreational visitors to surrounding mountain ranges and scenic lookouts: While some might be regular, many would be intermittent visitors, depending on their interest and available time.
- **Users affected during specific hours of the day:**
 - Commuters: Primarily affected during morning and evening peak hours.
 - Central Hobart recreational building users (e.g., restaurants, Federation Concert Hall): More likely to be affected during evenings or specific event times.
 - Transport infrastructure users: Experience higher impact during peak traffic hours.

2. REVIEW

2.6.6 LAND USE

- Land use significantly shapes landscape character by determining the pattern of activities and influencing project integration with its surroundings. This map provides indicative land use generated from the dataset 'Catchment Scale Land Use of Australia – Update December 2023' which are compiled by the Australian Bureau of Agricultural and Resource Economics and Sciences (ABARES) from vector land use datasets collected as part of state and territory mapping programs and other authoritative sources through the Australian Collaborative Land Use and Management Program (ACLUMP).
- Within the study area, Central Hobart exhibits a mix of land uses, including 5.5.2 Public services, 5.5.1 Commercial services, 5.4.1 Urban residential, and 5.3.0 Manufacturing and industrial. The proposed site itself is primarily classified as 5.7.0 Transport and communication, while the adjacent Queens Domain to the north is designated as 5.5.3 Recreation and culture. Further to the west, Wellington Park is classified as a 1.1.3 National park, with areas of 1.3.3 Residual native cover along its boundaries.

East of the Derwent River, several areas are designated for conservation. Rosny Point and Rosny Hill Nature Recreation Area are both classified as 1.1.7 Other conserved area. Gordons Hill Nature Recreation Area, Kangaroo Bluff Reserve, and Meehan Range Nature Recreation Area are all classified as 1.1.6 Protected landscape. Residential areas in the vicinity include 5.4.1 Urban residential along Derwent Avenue and 5.4.3 Rural residential without agriculture throughout Geilston Bay.

2. REVIEW

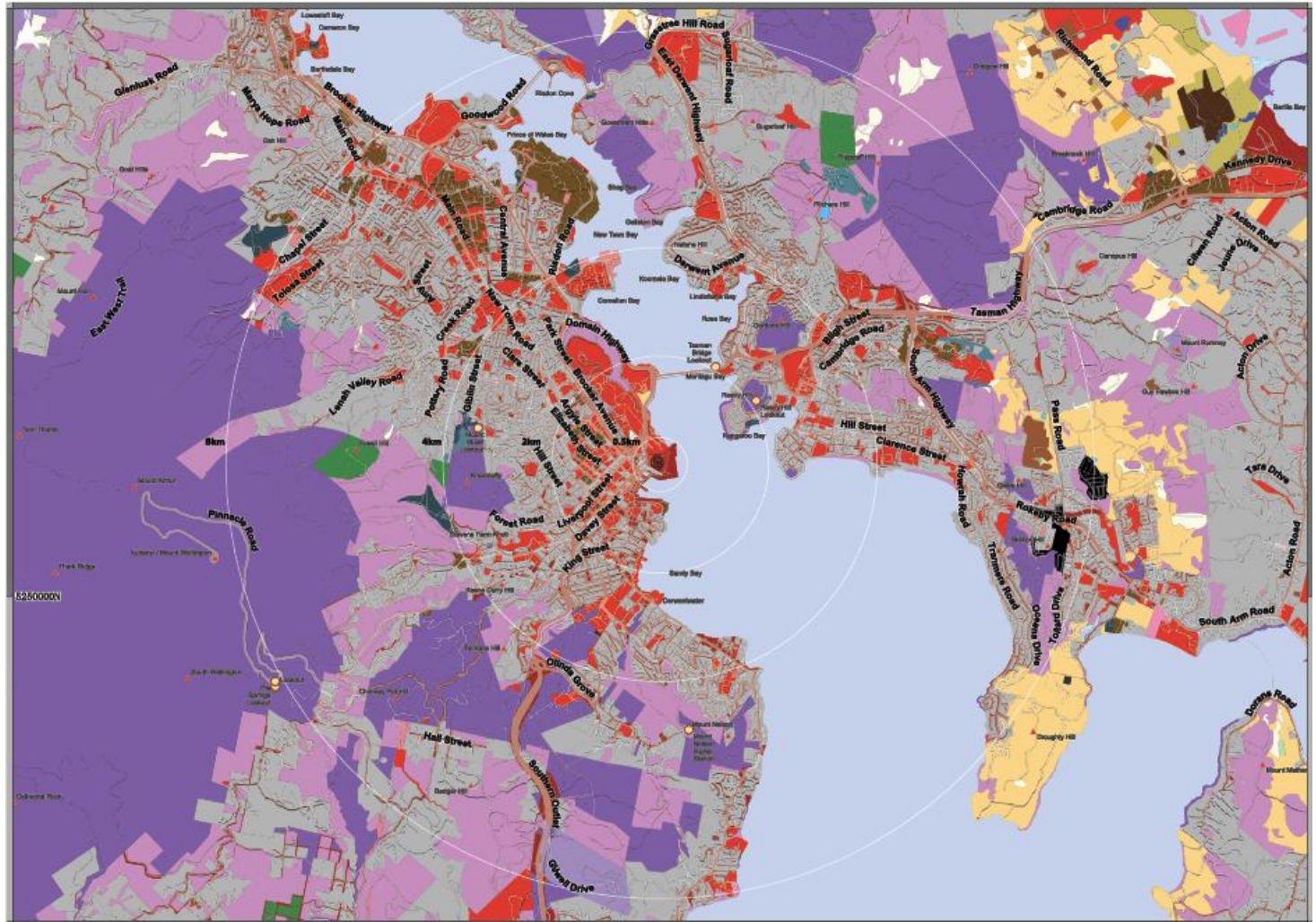


Figure 14 Land Use Map

LAND USE KEY			
	1.1.0 Nature conservation		15.2.0 Intensive Animal Production
	1.2.0 Managed Resource protection		5.3.0 Manufacturing and Industrial
	1.3.0 Other Minimal Use		5.4.0 Residential and farm infrastructure
	2.1.0 Grazing native vegetation		5.5.0 Services
	2.2.0 Production Native Forests		5.6.0 Utilities
	3.1.0 Plantation Forests		5.7.0 Transport and communication
	3.2.0 Grazing Modified Pastures		5.8.0 Mining
	3.4.0 Perennial Horticulture		5.9.0 Waste Treatment and Disposal
	3.6.0 Land In Transition		Proposed Site
	4.2.0 Grazing Irrigated Modified Pastures		Lookout
	4.3.0 Irrigated Cropping		
	4.4.0 Irrigated Perennial Horticulture		
	4.5.0 Irrigated Seasonal Horticulture		
	4.6.0 Irrigated Land In Transition		
	5.1.0 Intensive Horticulture		

2. REVIEW

2.6.7 CULTURAL HERITAGE FEATURE

- Cultural / Heritage features are one of the attributes contributing to Landscape Character Type, identified in 'Guidelines For Scenic Values Assessment Methodology And Local Provisions Schedules For The Scenic Protection Code'. These features form potential focal points in the landscape and are formally listed in the Tasmanian Heritage Register.

- **Near the north-western corner is THR 2280:**
 - Royal Engineers Building and Stone Post.

- **Near the south-western corner:**
 - THR 2397: 41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)
 - THR 11961: Henry Jones & Co. IXL Jam Factory
 - THR 5887: Zero Davey Archaeological Site
 - THR 10350: Hunter, Evans, Davey Street - Subsurface remains including Hunter Island, Causeway, Old Wharf Probation Station & Reclaimed Land
 - THR 10995: Hobart Railway Goods Shed

- **Several heritage features are listed within the Queens Domain, most notably:**
 - THR 7137: Cenotaph, Anzac Parade and Queen's Battery
 - THR 11987: Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument
 - THR 2926: Government House Estate
 - THR 11999: Royal Tasmanian Botanical Gardens
 - THR 2931: Coastal Wireless Station

The Australian Convict Sites (Cascades Female Factory Buffer Zone) is the only World Heritage site within the Study area which is located approximately 3.3km south-west of the site.

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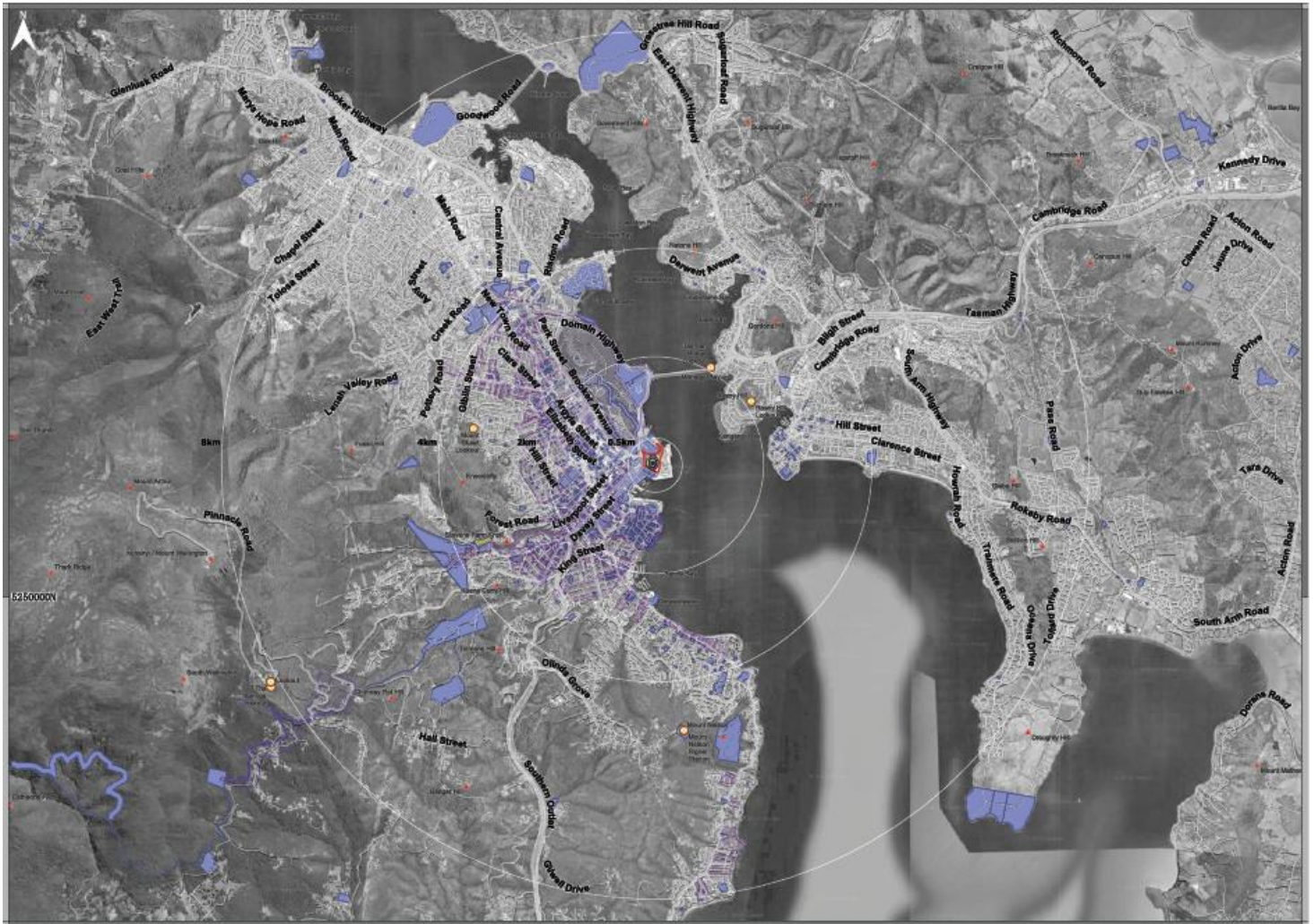


Figure 15 Cultural Heritage Feature Map

CULTURAL HERITAGE FEATURE KEY

	Water Body or Watercourse		
	Cultural Landscape Area		
	Heritage Area / Precinct		
	Confirmed Boundary		
	Unconfirmed Boundary		
	Australian World Heritage Area MGA2020		
	Proposed Site		
	Peak		
	Lookout		

2.7 PAST AND PRESENT

2.7.1 Site Context and History: The Foundation of Project, Policy, Place, and People

- This "Past and Present: Site Context and History" section provides a critical foundational narrative, illuminating the evolution of the site from its origins to its current state. Understanding the historical context is paramount for a robust Landscape and Visual Impact Assessment (LVIA) as it directly informs every subsequent analytical layer of the report.
- **Relevance to PROJECT:**
 - A deep comprehension of the site's historical development and past uses explains the existing constraints, opportunities, and the very impetus for the proposed project.
 - It contextualises why the project is located here and the historical trajectory it is building upon or deviating from.
- **Relevance to POLICY:**
 - Historical events, land uses, and societal values have profoundly shaped current planning legislation, heritage listings, and strategic land-use policies.
 - This section underpins the rationale for many of the policy frameworks reviewed in the LVIA, demonstrating the legacy of past decisions.
- **Relevance to PLACE:**
 - Most crucially, the history of the site directly explains the formation and characteristics of its current landscape character.
 - It reveals *how* the landform was modified (e.g., reclamation), *why* specific vegetation patterns exist, *how* waterforms have been altered (e.g., wharf construction), and *what* makes up the tangible and intangible cultural heritage of the area.
 - It provides the essential background for understanding the present-day attributes and their inherent sensitivities, particularly in terms of 'Naturalness' and 'Cultural Modification'.
- **Relevance to PEOPLE:**
 - People's perceptions, values, and emotional connections to a place are often deeply rooted in its history. This section provides insights into how the site's past has shaped community identity, historical associations, and current aesthetic or conservation priorities amongst the public.
 - By establishing this historical baseline, the LVIA gains a richer, more nuanced understanding of the existing environment, enabling a more accurate and defensible assessment of future visual impacts.

2.7.2 Methodology for "Past: Site Context and History"

- The methodology for compiling and presenting the site's history involves a systematic process of research, analysis, and synthesis, with a deliberate focus on its visual and landscape-shaping implications.

2. REVIEW

- **Goal:**

- To provide a comprehensive and accurate chronological or thematic account of the site's physical, cultural, and land-use evolution.
- To establish a clear understanding of the historical processes that have shaped the site's current landscape character and visual attributes.
- To lay the groundwork for assessing the site's existing 'Naturalness', 'Cultural Modification', and the origins of its visual significance.

- **Scope:**

- The historical narrative will focus on the post-European settlement, at which time the significant urbanisation has occurred, through to the present day.
- Key focus areas will include:
 - Natural landscape evolution (e.g., original coastline, topography).
 - Indigenous occupation and landscape interaction is acknowledged however is under the remit of other experts to whom I defer in this matter.
 - Early European settlement and colonial development.
 - Major land-use changes (e.g., agricultural, industrial, port operations, urbanisation).
 - Significant infrastructure development (e.g., roads, wharves, buildings, utilities).
 - Specific events or periods that dramatically altered the site's physical or visual character (e.g., land reclamation projects, major construction phases).
 - Evolution of public access and interaction with the site.

2.7.3 Process/Steps:

- **Desk-Based Research and Data Collection:**

- Archival Review: Sourcing and reviewing historical maps (e.g., cadastral, topographical, urban plans), aerial photography (historical and contemporary), port records, planning documents, government reports, and heritage registers.
- Literature Review: Consulting published local histories, academic studies, heritage assessments, and previous environmental or planning reports pertaining to the site and its immediate surrounds.
- Historical Imagery: Gathering historical photographs, artworks, and drawings that visually depict the site's evolution over time.
- Consultation (where applicable): Engaging with local historical societies, community groups, or individuals with long-standing knowledge of the site.

- **Chronological or Thematic Organisation:**

- Information is structured chronologically to best highlights the key changes over time relevant to this LVIA.
- Key milestones and periods of significant change have been identified and clearly articulated.

2. REVIEW

- **Focus on Visual and Landscape-Shaping Impacts:**

- The narrative explicitly connects historical events and developments to their tangible visual consequences.

- **Integration and Cross-Referencing:**

- The historical narrative will implicitly or explicitly link to the classifications and assessments undertaken in the "PLACE" section (e.g., explaining why a specific area is classified as 'Very Low' in 'Naturalness' due to extensive historical modification).
- It will provide context for the policies and people's values discussed in this section.

2.7.4 Outputs of This Section:

- A concise, well-researched narrative outlining the site's historical evolution.
- Inclusion of key historical maps, plans, and photographic evidence to visually illustrate significant changes over time.
- Identification of critical historical influences that continue to shape the site's current landscape character, visual amenity, and cultural heritage.

2.7.5 Past: Site Context and History (1804-2025)

- This "Past: Site Context and History" section provides a critical foundational narrative, illuminating the evolution of the site from its origins to its current state. Understanding the historical context is paramount for a robust Landscape and Visual Impact Assessment (LVIA) as it directly informs every subsequent analytical layer of the report.
- **Relevance to PROJECT:**
 - A deep comprehension of the site's historical development and past uses explains the existing constraints, opportunities, and the very impetus for the proposed project.
 - It contextualises why the project is located here and the historical trajectory it is building upon or deviating from.
- **Relevance to POLICY:**
 - Historical events, land uses, and societal values have profoundly shaped current planning legislation, heritage listings, and strategic land-use policies.
 - This section underpins the rationale for many of the policy frameworks reviewed in the LVIA, demonstrating the legacy of past decisions.
- **Relevance to PLACE:**
 - Most crucially, the history of the site directly explains the formation and characteristics of its current landscape character.

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- It reveals how the landform was modified (e.g., reclamation), why specific vegetation patterns exist, how waterforms have been altered (e.g., wharf construction), and what makes up the tangible and intangible cultural heritage of the area.
- It provides the essential background for understanding the present-day attributes and their inherent sensitivities, particularly in terms of 'Naturalness' and 'Cultural Modification'.

- **Relevance to PEOPLE:**

- People's perceptions, values, and emotional connections to a place are often deeply rooted in its history.
- This section provides insights into how the site's past has shaped community identity, historical associations, and current aesthetic or conservation priorities amongst the public.

- **Review of the Past**

- By establishing this historical baseline, the LVIA gains a richer, more nuanced understanding of the existing environment, enabling a more accurate and robust assessment of current and future visual impacts.

2.7.6 Early Settlement & Colonial Port Expansion (1800s - 1860s)

- **Significant Events:**

- **1804:** British settlement established at Risdon Cove, then relocated to Sullivans Cove by Lt. John Bowen, establishing Hobart Town. Initial tent and timber hut settlement around what became Hunter Street and the rivulet.
- **Hunter Island Causeway (1820) and Early Buildings:** Historically, Sullivans Cove possessed a more irregular, natural shoreline, characteristic of an estuarine environment. Hunter Island, while small, was strategically located at the mouth of the Hobart Rivulet, a primary source of fresh water and a natural landing point. A stone causeway was constructed in 1820 to connect Hunter Island to the mainland shore, facilitating early port operations. Following the causeway's construction, warehouses and commercial buildings were progressively built on Hunter Island (and increasingly on reclaimed land around it) from the early 1820s (e.g., William Bunster's warehouse by 1821, and what is now the Drunken Admiral building by 1825-26).
- **Formation of Sullivans Cove's Northern Edge:** The subsequent erection of multi-storey warehouses and commercial premises on this newly accessible and expanded land created a rectilinear, architecturally defined boundary to the cove. This physical demarcation provided a stark visual contrast to the previously soft, vegetated shoreline, establishing a formal, hard-edged working waterfront that symbolised the growing commercial ambition and permanence of the colonial settlement. It visually marked the shift from a tentative anchorage to a functional, bustling port. For the 'People' inhabiting and utilising the nascent port, particularly those within the waters of Sullivans Cove or on its southern and western shores, these Hunter Street buildings rapidly became the perceptual constant of the cove's northern edge. This enduring visual perception was not merely a result of their physical presence but also stemmed from the clear Policy decisions to formalise the port's operations, requiring robust, permanent structures at its most active frontage. As a key component of the evolving 'Place' - defining its working character, scale, and visual enclosure – this architectural edge became a fixed point of

2. REVIEW

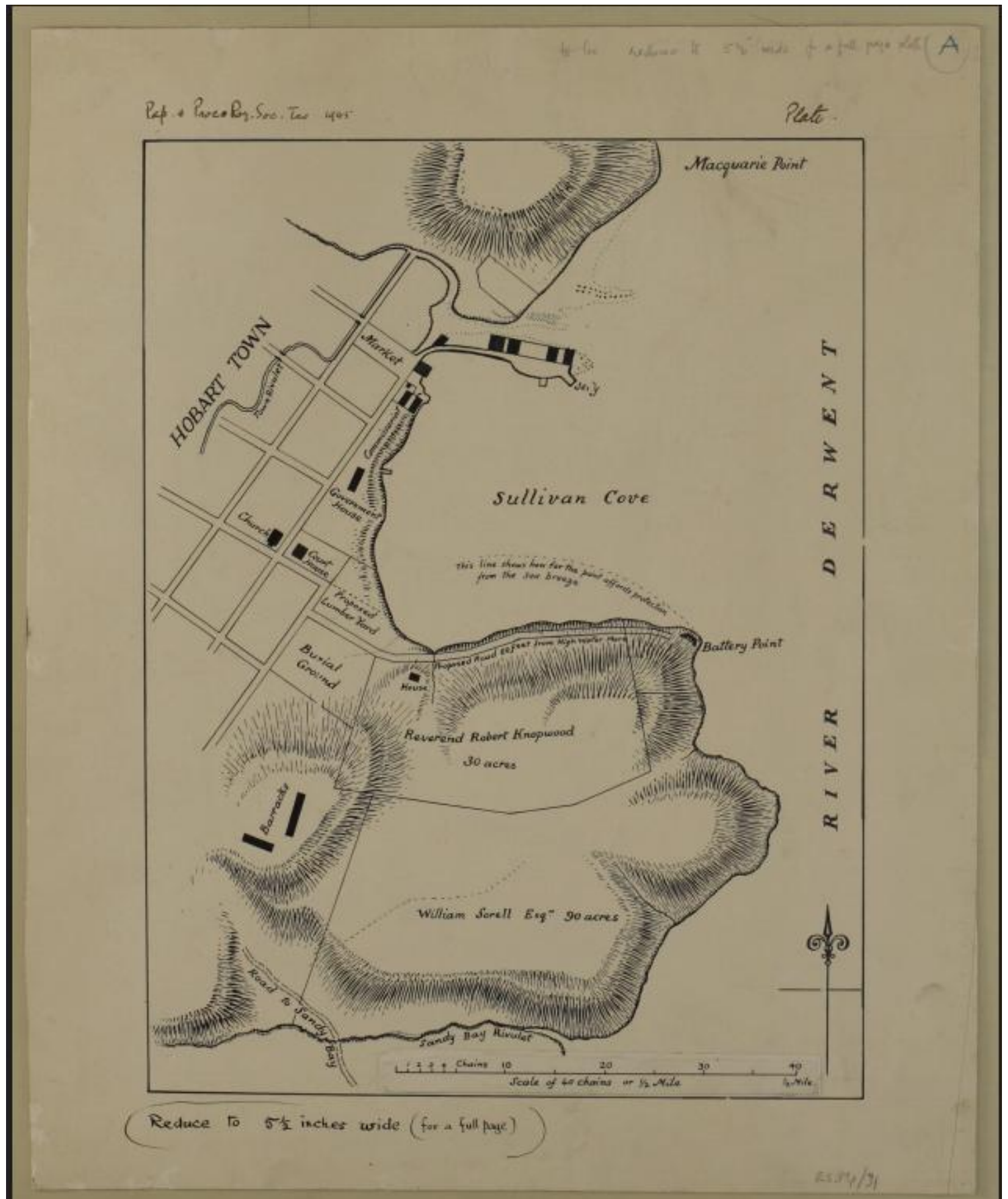
reference. It shaped how individuals spatially understood and visually navigated Sullivans Cove for over a century, providing an unchanging backdrop to maritime activity and urban life, until more recent transformations began to subtly challenge this long-held visual boundary.

- **Early Convict Labour:** Used for basic infrastructure like wharves (e.g., Old Wharf, later Elizabeth Street Pier) and rudimentary track formation.
- **Land Grants:** Early land allocations around the cove and up the slopes of kunanyi/Mount Wellington.
- **The Domain:** Initially reserved as "Government Domain" or "Government Farm" for Crown land and future public use.
- **Growth of Sullivans Cove:** Expansion of permanent wharves, warehouses, and commercial buildings along the waterfront, driven by the whaling and wool trades.
- **Street Grid Formalisation:** Development of a more defined street grid in the CBD.
- **Early Reclamation:** Minor, piecemeal infilling along parts of the Sullivans Cove shoreline to extend wharf space. A causeway was constructed Hunter Island
- **Bridgewater Bridge (Original):** An early causeway with a movable section constructed across the Derwent at Bridgewater in the 1830s-1840s, significantly altering the river crossing point.
- **Macquarie Point:** Remained largely natural shoreline to the east of Sullivans Cove, with minimal direct development, though early port activity would have brought ships close.

2. REVIEW



2. REVIEW



2. REVIEW



Figure 17 Hobart Town Map (circa 1838) Hobart Town Map (1838?)

source:https://commons.wikimedia.org/wiki/File:Hobart_Town_Map_%281838%3F%29_%2815205244415%29.jpg

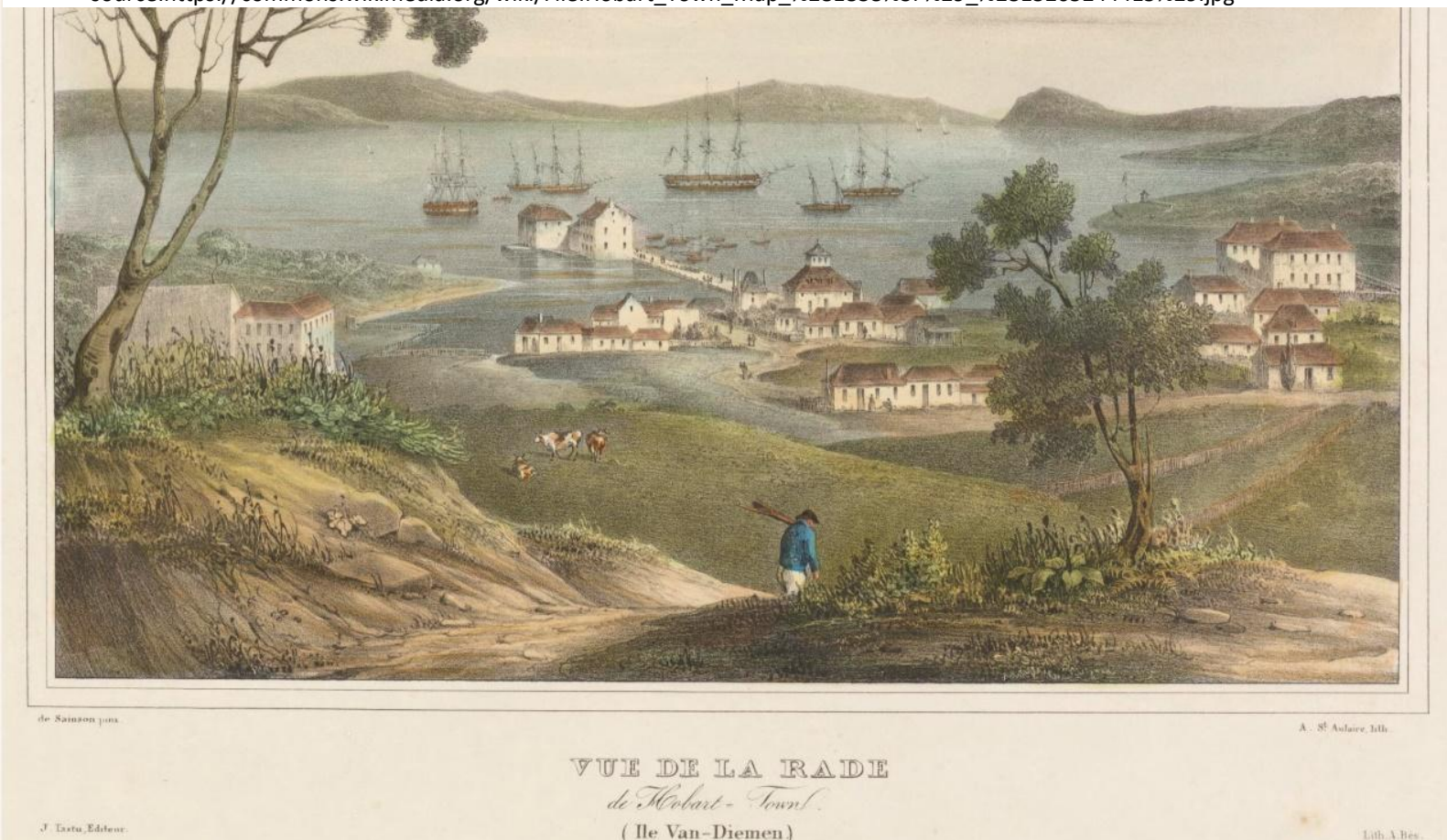


Figure 16 Vue de la rade de Hobart-Town, Ile Van-Diemen [picture] / de Sainson pinx.; A. St. Aulaire lith Created 1833

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Figure 1 Year:1840 This plan is potentially a reasonably accurate depiction of what was known as the 'Port of Hobart Town'. The plan depicts the 'filling in of the new wharf', Merchant stores (numbered 1) and Crown interests at the time. The plan also clarifies the original position of the Commisariat Stores and Commisariat Office in and around the Dunne Street site of the Tasmanian Museum and Art Gallery.

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2.7.7 Visual Character Modification:

- **Policy:**

- Early, informal land allocation gave way to ad-hoc port development, primarily for military and supply.
- Emerging policies for public reserves (The Domain) and rudimentary transport links (Bridgewater) began to shape the broader urban form.
- Crucially, the policy-driven integration of Hunter Island via the causeway and subsequent structured development directly led to the formalisation of a key part of the shoreline.

- **Place:**

- Rapid transition occurred from a natural, heavily vegetated estuary to a rudimentary, then expanding, colonial outpost. Forest clearing for timber and agriculture began.
- The causeway and early buildings on Hunter Island were among the first significant man-made structures to define the northern edge of Sullivans Cove, effectively formalising a section of the natural shoreline into a hard-edged working port.
- Basic timber jetties and then more substantial wharves further altered the natural shoreline of Sullivans Cove, introducing man-made linear elements. The natural curve of the rivulet was quickly impacted. The Bridgewater crossing introduced a significant artificial structure across the river.

- **People:**

- Perceived as a frontier settlement, then a growing colonial port.
- Visuals were of raw, functional structures amongst a dominant natural landscape, gradually becoming a bustling harbour town.
- Hunter Island and its burgeoning structures became the early commercial heart, a visible hub of activity, symbolising the colony's growing economic ambition and shaping the daily experience of the port's users.

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2.7.8 Industrialisation & Expanding Networks (1870s - 1920s)

- **Significant Events:**

- **Railway Development:** Construction of railways connecting Hobart to inland areas, with the main lines extending to the waterfront for goods transfer. The Hobart Railway Station and associated railyards were established and expanded near the present-day Macquarie Point area from the 1870s. This was on land previously utilised as the 'Lower Cricket Ground (Field)'. This included extensive tracks, sidings, goods sheds, and workshops, creating a vast area of hardstand and industrial infrastructure by the waterfront.
 - **Salamanca Place Warehouses and Silos (1830s onwards, Industrial Adaptation):** While the Georgian sandstone warehouses along Salamanca Place were primarily built in the 1830s onwards to support the burgeoning whaling industry at the "New Wharf" (south of Hunter Street), they initially served for general storage of goods like whale oil, wool, and grain. As Hobart transitioned to the "Apple Isle" in the late 19th and early 20th centuries, many of these warehouses were adapted for fruit processing and jam production, including the establishment of associated silos at the southern "silos end" of Salamanca Place. These silos, constructed during this period of industrial adaptation, represented a shift towards bulk storage and processing of agricultural goods.
 - **Increased Reclamation at Sullivans Cove & Macquarie Point:** Significant land reclamation efforts accelerated to create larger, deeper berthing areas for steamships and industrial facilities. This included substantial infilling at what is now Macquarie Point, pushing the shoreline significantly outwards to accommodate the expanding railyards and port facilities and infrastructure.
 - **Industrial Presence:** Establishment of major industries like the H. Jones & Co. IXL Jam Factory (Hunter Street) and breweries along the waterfront, shaping the visual character of Hunter Street and parts of Macquarie Point.
 - **Marine Board Building (Circa 1886):** The original Marine Board Building, located at the intersection of Morrison Street and Davey Street, facing Franklin Square and overlooking the cove, was constructed circa 1886. This significant civic and administrative building solidified the formal, institutional presence at the heart of the waterfront.
 - **Electrona Zinc Works (Risdon Wharf) (1916):** Construction of a major industrial complex with its own wharf on the eastern shore at Risdon, marking a significant visual and industrial presence upriver from the city centre, prominently visible across the Derwent.
 - **Bellerive Oval (Early Development):** Established in the early 20th century as a sports ground on the eastern shore, beginning its visual presence as a community sporting hub.
 - **Regatta Point:** Became established as a key site for maritime events, with associated facilities.
- **Visual Character Modification:**
 - **Policy:** Policies shifted towards supporting industrial growth and efficient freight movement. Port authorities gained greater control over waterfront development, facilitating major reclamation projects for railway and port expansion. The adaptation of Salamanca warehouses and the construction of silos

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reflected policies supporting agricultural export and processing, reinforcing the waterfront's utilitarian role.

- **Place:** The waterfront became heavily industrialised. Large-scale land reclamation at Macquarie Point drastically altered the natural coastal edge, replacing it with straight, engineered wharf lines and the expansive visual clutter of railyards, sheds, and rail infrastructure. Railway lines also carved new lines through the urban landscape. Industrial buildings, large factories with tall chimneys (e.g., IXL, Electrona), and extensive cargo handling areas introduced a visually dominant, utilitarian, and gritty character. The Salamanca silos, as prominent vertical structures, contributed to this industrial aesthetic at the southern end of the cove, signifying the importance of agricultural commodities. The massive industrial complex at Risdon became a prominent visual feature upriver. The natural shoreline was substantially replaced by hardened, man-made edges. Bellerive Oval started to visually define a community sporting focus on the eastern shore.
- **People:** The waterfront was a primary workplace, characterised by industrial noise and activity. Public access became more restricted to specific areas, though the bustle of the port remained a fascination. The visible signs of industry, including the new industrial adaptations at Salamanca, defined Hobart's economic power and the lives of those involved in these trades.

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2.7.9 Mid-20th Century Consolidation & Early Modernisation (1920s - 1940s)

- **Significant Events:**
 - **Cadbury Factory (Claremont) (Opened 1921):** Construction and opening of a major food manufacturing plant further north along the Derwent River at Claremont, adding another substantial industrial landmark.
 - **Hobart Cenotaph (Dedicated 1927):** Construction of the war memorial on the Queen's Domain, overlooking the city and river, becoming a significant civic landmark.
 - **Railyards Continued Use:** The railyards at Macquarie Point remained a vital hub for freight and passenger transport, continuing to dominate that area of the waterfront.
 - **Bellerive Oval:** Continued to serve as a local sporting ground.
 - **Bridgewater Bridge (Opened 1946):** Replacement of the earlier structure with a new, larger combined road and rail bridge, a major engineering feat for its time, just after this period.
 - **Hobart Bridge (1943-1964):** The floating bridge was a two-lane, curved, floating concrete bridge that connected the eastern and western shores of Hobart from 1943 to 1964. It consisted of 24 reinforced concrete pontoons joined into two half arches, with a lift span near the western shore to allow ships to pass.



Figure 18 HOBART BRIDGE Source: <https://www.ourtasmania.com.au/tas-history-bridges.html> accessed June 2025

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- **Visual Character Modification:**

- **Policy:** Continued focus on industrial development (Cadbury, Zinc Works) and improving regional connectivity. Civic monument construction became a feature of public planning.
- **Place:** The northern riverfront gained a new prominent industrial landmark in the Cadbury factory, visible along the river. The Cenotaph introduced a solemn, formal, and highly visible civic monument on the Domain, fundamentally altering the visual approach to the city centre from the north, and establishing a key commemorative vista. The railyards continued to be a defining, utilitarian feature of Macquarie Point.
- **People:** The Cenotaph fostered a new sense of collective memory and civic identity. The industrial sites provided employment and a sense of progress, though often visually dominating their immediate surrounds.



Regatta Day 1929

Princes Park in the centre of the photo is vacant ground. The Marine Board signal mast is on the crest of the hill. The shoreline in the foreground has now been reclaimed. Huon Cry fruit processing factory can be seen on the foreshore at the bottom right. Close scrutiny of this image of the park shows the remains of the earlier batteries on the site.

SOURCE Colin Dennison Collection

Figure 19 Photo from 1929 Macquarie Point can be seen on the top right of the image.

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Shipping in the River Derwent, pictured in 1933. (Supplied)

Figure 20 Photo from 1933 Macquarie Point can be seen on the bottom of the image

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2.7.10 Post-War Infrastructure & Expansion (1950s - 1970s)

- **Significant Events:**
 - **Post-War Economic Expansion:** Driven by federal funding and a demand for improved transport infrastructure and suburban growth.
 - **Tasman Bridge Construction (1960-1964):** A colossal structure connecting the eastern and western shores of the Derwent River. Its collapse after being struck by the ill-fated SS *Lake Illawarra* in 1975 had profound, albeit temporary, impacts.



Figure 21 TASMAN BRIDGE Source: <https://www.ourtasmania.com.au/tas-history-bridges.html> accessed June 2025

- **Brooker Highway and Tasman Highway Development:** Major arterial roads constructed, often involving significant earthworks and land acquisition, transforming city approaches and facilitating suburban expansion, especially on the eastern shore.
- **Salamanca Silos (Built 1962):** The prominent silos at the southern end of Salamanca Place were constructed in 1962. They were initially used for storing grain for export, reflecting Tasmania's agricultural economy and its deep connection to the port.

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- **Eastlands Shopping Centre (Opened 1965):** Development of a large-scale retail centre at Rosny Park on the eastern shore, a significant shift in retail landscape.
- **Marine Board Building (Built 1970-1972):** The 11-story **Marine Board Building** was constructed between **1970 and 1972**. Situated prominently opposite Constitution Dock, this tall structure with its distinctive brown cladding became a dominant new landmark in the immediate Sullivans Cove area, clearly visible in photographs of the waterfront from the early 1970s.
- **The silos in Salamanca Place (built in 1962):** They were initially used for storing grain for export before being converted into luxury apartments in 2001.
- **Wrest Point Casino and Convention Centre (Opened 1973):** Construction of Tasmania's first legal casino, a distinctive high-rise tower at Sandy Bay, signalling a new direction for tourism.
- Macquarie Point: Remained a heavily engineered, functional zone dominated by port infrastructure and expansive hardstand areas, used for shipping and marshalling, including the presence of the TasWater Treatment Plant at its northern end. The railyards remained active.
- **Visual Character Modification:**
 - **Policy:** Major infrastructure projects driven by state and federal funding. Policies focused on modern transport efficiency, suburbanisation, and supporting large-scale commercial and tourism ventures. The construction of the Salamanca Silos reflected state policy for agricultural export, reinforcing the port's role in the primary industries. The development of the new, tall Marine Board Building indicated a shift in urban planning policy towards more vertical development and a desire for a modern, imposing administrative presence at the city's maritime heart.
 - **Place:** The construction of the Tasman Bridge introduced a massive, visually dominant landmark that dramatically altered the Hobart skyline and views across the Derwent. The highways carved new lines through the landscape, introducing vast expanses of asphalt and concrete. The Salamanca Silos, as a new, prominent vertical industrial structure in 1962, significantly contributed to the working character of the southern Sullivans Cove area, becoming a visible symbol of its export trade. The 11-story Marine Board Building drastically altered the immediate urban grain and skyline of Sullivans Cove. Its height and modern cladding created a stark contrast with the low-rise historic buildings surrounding Constitution Dock, asserting a contemporary, institutional presence that marked a departure from the earlier colonial architectural dominance. Wrest Point Casino's tower became another new, prominent high-rise element on the southern skyline, visible from many parts of the city. Eastlands signified the rise of large, externally focused commercial boxes impacting suburban visual character. Macquarie Point was solidified as a utilitarian, hard-edged peninsula with active railyards.
 - **People:** Perceived access and connectivity improved dramatically. The Bridge became an iconic symbol of modern Hobart. The new, taller structures like the Marine Board Building and Wrest Point visibly altered the city's scale, changing how People experienced and navigated the waterfront skyline. The Salamanca Silos reinforced the visual connection to Tasmania's agricultural output. The casino introduced a new form of entertainment and associated visual changes. Suburban life became more car-centric, visually impacting local streets and requiring large carparks for places like Eastlands.

2.7.11 Post-Industrial Transition & Major Public Venues (1980s - 2000s)

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- **Significant Events:**

- **Waterfront Cities Initiative & Wapping Redevelopment (Late 1980s - 2000s):** Commencing in the late 1980s and gathering momentum through the 1990s, the broader Waterfront Cities Initiative (and related strategic plans) marked a pivotal Policy shift away from purely industrial waterfronts towards mixed-use, public-oriented spaces. This initiative directly led to significant urban renewal projects, including the transformation of the historic Wapping area (encompassing Hunter Street and its immediate surrounds). This focused on adaptive reuse of former industrial and maritime buildings for new commercial, tourism, and hospitality functions.
- **Hotel Grand Chancellor (formerly Sheraton Hobart Hotel) (Opened 1987):** A significant modern high-rise hotel was constructed and opened in 1987 on the waterfront at 1 Davey Street, originally as the Sheraton Hobart Hotel. It was taken over by Grand Hotels International in 1993 and rebranded as Hotel Grand Chancellor. This marked a substantial investment in high-end tourism accommodation at the city's prime waterfront location.
- **Australian Antarctic Division (AAD) Relocation to Hobart (1981) and CSIRO Marine Laboratories (1984):** While the main AAD headquarters was established at Kingston (south of Hobart) in 1981, marking Hobart's solidification as an Antarctic gateway city, the CSIRO Marine Laboratories were opened on the Hobart waterfront at Castray Esplanade, Battery Point, in September 1984. This facility, which included a refurbishment of the 'big yellow shed' (originally a shed built in 1953, refurbished in 1984/85 for CSIRO), positioned significant scientific research infrastructure directly at the edge of Sullivans Cove.
- **Decline of Heavy Industries:** Many traditional port industries either closed or moved, leading to vacant or underutilised waterfront sites, including parts of the Macquarie Point railyards.
- **Tourism Focus:** Growing recognition of Hobart's heritage and natural beauty as tourism assets.
- **Sullivans Cove Revitalisation & Pier Conversions:** Concerted efforts to revitalise Sullivans Cove gathered pace, converting former industrial buildings into hotels, restaurants, and arts venues (e.g., Salamanca Place, Hunter Street adaptive re-use). This included significant conversion of existing pier structures. For example, the Elizabeth Street Pier (rebuilt 1931-1934) saw its former shed converted into serviced apartments and restaurants during this period (circa early 2000s, though planning for such adaptive reuse would have started earlier), maintaining the pier's form while introducing new uses and increasing public accessibility. The Salamanca Silos, built in 1962, were themselves a subject of this adaptive reuse, being converted into luxury apartments in 2001, significantly altering their function and contributing to the residential character of Salamanca Place.
- **Heritage Protection:** Increased emphasis on heritage listing and conservation policies for significant historic buildings and precincts (e.g., Battery Point, parts of the CBD). The Salamanca warehouses underwent significant restoration during this period.
- **Bowen Bridge (Opened 1984):** Construction of a second major road bridge across the Derwent, located north of the Tasman Bridge, further expanding cross-river transport capacity.

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- **Derwent Entertainment Centre (MyState Arena) (Opened 1989):** Development of a large indoor arena at Glenorchy, becoming a key venue for sports and concerts, contributing to the northern suburbs' profile.
- **Bellerive Oval (Blundstone Arena) Upgrades:** Continued upgrades to the eastern shore's major sporting stadium, increasing its capacity and visual prominence, particularly as a cricket and AFL venue.
- **Macquarie Point:** Remained largely industrial and underutilised, its railyards declining in activity, its future uncertain amidst growing calls for revitalisation.
- **Visual Character Modification:**
 - Policy:
 - The Waterfront Cities Initiative marked a significant policy shift towards a post-industrial, mixed-use waterfront, prioritising public access, heritage interpretation, and tourism over heavy industry. This framework underpinned numerous subsequent developments.
 - The establishment of prominent scientific institutions like CSIRO on the waterfront reflected a policy shift towards a knowledge-based economy and the recognition of Hobart's unique geographical position for marine and Antarctic research.
 - The construction of the Grand Chancellor Hotel underscored a policy push for high-value tourism development at the city's prime waterfront.
 - Policies promoting adaptive reuse of industrial structures, including the Salamanca Silos and pier sheds, allowed for their visual retention while dramatically altering their internal function and increasing public accessibility.
 - Place:
 - The Sullivans Cove area visually transformed, blending historic architecture with contemporary uses. The harsh industrial edges softened, and new public spaces emerged.
 - The revitalisation of the Wapping area, particularly Hunter Street, saw the preservation of historical building forms but with new, often vibrant, uses, creating a distinct cultural and hospitality precinct that extended the public reach of the waterfront.
 - The Hotel Grand Chancellor introduced a substantial, modern high-rise element directly into the historic cove frontage, significantly altering the immediate skyline and introducing a dominant, contemporary architectural form.
 - The CSIRO Marine Laboratories at the end of Battery Point introduced a new, distinct architectural presence to the southern vista of Sullivans Cove. While not as dominant as a high-rise tower, its modern, institutional form marked a significant departure from the historical warehouses and residential structures of Battery Point, signifying a new functional layer to the port's edge.
 - The adaptive reuse of pier sheds (e.g., Elizabeth Street Pier), while often retaining their external form, fundamentally changed their internal function from industrial storage to publicly accessible commercial and accommodation spaces, altering the immediate user experience of these structures.
 - The conversion of the Salamanca Silos to apartments marked a significant visual and functional shift from a working industrial landmark to residential use, further contributing to the gentrification and mixed-use character of the Salamanca precinct.
 - The adaptation and restoration of the Salamanca warehouses for commercial and artistic uses, visibly transformed this strip from a purely industrial zone to a vibrant cultural and retail precinct.

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- The Bowen Bridge added another major engineered structure to the northern river views.
- Large-scale public venues like the Derwent Entertainment Centre and upgraded Bellerive Oval introduced new, prominent architectural forms into their suburban landscapes.
- Macquarie Point largely retained its industrial, often dilapidated, character, with visible disused railyards, visually contrasting with the revitalised parts of the waterfront.
- People:
 - A shift in perception towards appreciating Hobart's heritage and cultural offerings. The waterfront became a place for leisure, dining, and cultural events. The new venues catered to broader recreational and entertainment needs, changing how people engaged with different parts of the city.
 - The visible presence of CSIRO at Battery Point also began to subtly shift the public perception of Hobart's waterfront, from purely industrial or recreational to a hub of scientific importance.
 - The Grand Chancellor Hotel became a visible symbol of Hobart's growing tourism aspirations, attracting new visitors and changing the social landscape of the waterfront.
 - The conversion of piers and the Salamanca Silos opened up new areas for public access and interaction, fostering a more leisure-oriented relationship with the waterfront and changing residential patterns.

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2.7.12 Contemporary Transformation & Future Vision (2000s - 2025)

- **Significant Events:**

- **The Tasman, a Luxury Collection Hotel (Parliament Square) (Completed Late 2021):** Located directly behind Parliament House within the Parliament Square precinct, this 152-room luxury hotel opened in late 2021. Its development involved integrating new construction with significant heritage buildings, marking a major urban renewal project adjacent to Sullivans Cove.
- **MONA (Museum of Old and New Art) (2011):** Located on the Glenorchy waterfront and connected by direct ferry from Sullivan Cove, its profound cultural impact significantly elevated Hobart's profile as a cultural destination, influencing waterfront development and the perception of cultural experiences.
- **Macquarie Point Development Initiatives (2010s onwards):** Intense focus on the future of Macquarie Point, with various master planning efforts and specific proposals (e.g., Antarctic gateway, Science Centre, various stadium proposals). This has involved ongoing site remediation, demolition of former railyard infrastructure, and incremental changes to its visual context as proposals emerge and evolve.
- **Conversion of Princess Wharf No. 2 Shed (IMAS Building) (Completed 2013):** The significant industrial shed on Macquarie Wharf No. 2 underwent a major conversion and redevelopment, completed in 2013, to house the University of Tasmania's Institute for Marine and Antarctic Studies (IMAS), Australia's Integrated Marine Observing System (IMOS), and the Antarctic Climate and Ecosystems Cooperative Research Centre (ACE CRC). This transformed a large industrial shed into a state-of-the-art research facility.
- **Macquarie Wharf No.2 Antarctic and Cruise Ship Terminal (Completed 2013):** Serves as Hobart's dedicated Antarctic and Cruise Ship Terminal. This active waterfront precinct facilitates international cruise ship visits and provides vital logistical support for Australia's Antarctic research endeavours. Its contemporary design and strategic location underscore Hobart's role as a prominent maritime gateway and a critical hub for polar exploration.
- **Other Recent Large Buildings Altering the Waterfront:** Other notable recent developments include the ongoing evolution of the UTAS City Campus further west (though less directly impacting the immediate cove views than those listed above), and various residential and commercial infill projects around the CBD edge. Proposed projects, such as the Macquarie Point Stadium, continue to be debated and would represent a monumental change if they proceed.
- **Waterfront Activation:** Continued efforts to enhance public access, pedestrian links, and recreational opportunities along the entire Derwent foreshore, including Regatta Point revitalisation.
- **Bellerive Oval (Ninja Stadium) Continued Upgrades:** Ongoing enhancements to maintain its status as a premier sporting venue.

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- **Visual Character Modification:**

- Policy:

- Strong policy drive towards integrated urban renewal, often balancing heritage with modern development. Specific master plans and development schemes for Macquarie Point become key policy instruments, guiding its transformation. Planning policies increasingly consider visual impact and public amenity for large-scale projects. The development of The Tasman hotel and the IMAS building reflects policies promoting high-value tourism, education, and research, further diversifying the economic and visual fabric of the city centre and its immediate surrounds.

- Place:

- The waterfront continues its dynamic evolution.
- The Tasman hotel, behind Parliament House, contributes a new, high-quality architectural statement to the city's civic heart, influencing views from parts of the cove, particularly from the east, and reinforcing a high-end tourism character.
- The conversion of the Macquarie Wharf No. 2 Shed into the IMAS building represents a substantial transformation of a large, utilitarian industrial structure into a contemporary, visually distinct research facility. While retaining the footprint of the original shed, its new façade and prominent institutional use significantly altered this key western edge of the cove.
- Macquarie Point is transitioning from a visually utilitarian, often derelict space with visible remnants of railyards, into a potential hub for public, cultural, and commercial activities. Its shoreline, while historically modified, is now subject to proposals for new public edges, landscaping, and significant architectural interventions.
- The overall urban profile is becoming more varied, with modern architecture integrating with the historic fabric, and new landmarks emerging or being proposed.
- Regatta Point is becoming increasingly integrated into the public waterfront precinct.

- People:

- Intense public interest and debate surrounding the future of key sites like Macquarie Point reflect a strong community connection and desire for integrated, high-quality urban spaces.
- People's experience of the waterfront is increasingly diverse, from appreciating heritage to engaging with new cultural venues and contemplating future development. T
- he presence of new institutions like IMAS reinforces a sense of scientific progress and Hobart's role on the global stage.
- The newer hotels, like The Tasman and MACq, signal Hobart's maturity as a sophisticated tourist destination.

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3. LANDSCAPE CHARACTER ASSESSMENT

3.1 ASSESSMENT OF SCENIC & VISUAL LANDSCAPE CHARACTER

3.1.1 Landscape Character Assessment

- The inclusion of Landscape Character Type (LCT), Landscape Character Area (LCA), and, in this case, also Landscape Character Zone (LCZ) follows a hierarchical and systematic process to categorise and describe the distinct qualities of a landscape. This approach allows for assessment at various scales, from broad regional patterns down to specific local details.
- The following section sets out the process for identifying and describing Landscape Character Types, Landscape Character Areas, and Landscape Character Zones.
- **Goal:**
 - The primary goal of this classification phase within the Landscape Character Assessment is to systematically identify, categorise, and describe the distinct qualities of the landscape at various scales. This is achieved by creating a clear, hierarchical framework of Landscape Character Types (LCTs), Landscape Character Areas (LCAs), and potentially Landscape Character Zones (LCZs).
 - Ultimately, this foundational classification serves as the essential baseline for subsequent, more detailed assessments of Scenic and Visual Landscape Values, enabling the determination of the Visual Absorption Capacity (VAC) of each specific zone within the visual catchment area of a proposed development.
- **Method:**
 - The method for establishing these landscape classifications follows a rigorous, multi-stage process combining desk-based analysis with ground-truthing:
 - **Defining the Study Area and Initial Scoping:** The process begins by clearly delineating the geographical extent of the assessment's focus. An initial desktop analysis is performed using topographical maps, aerial imagery, geological surveys, and existing planning documents to gain a preliminary understanding of the landscape.
 - **Desk-Based Review and Initial Delineation:** Extensive existing data (e.g., topographical, geological, land use maps, aerial and satellite imagery, previous regional studies) is gathered and reviewed to identify broad patterns of landform, vegetation, settlement, and land use across the entire study area. Based on this review, preliminary delineations of broad Landscape Character Types (e.g., Urban, Peri-Urban, Rural/Modified, Natural) are made on a map, typically following major geographical features or infrastructure lines.
 - **Field Reconnaissance / Ground-Truthing:** Site visits are conducted across the study area to verify the desk-based assumptions. This involves direct observation of the actual patterns and interactions of physical, biological, and cultural elements on the ground. Representative photographs are taken to document the observed character of each preliminary LCT.
 - **Refinement and Characterisation:** The boundaries of the LCTs are refined based on the field observations. A concise narrative description is then developed for each refined LCT, detailing its key characteristics and defining elements that justify its classification and overall sense of place. This stage also identifies any significant sub-types or transitional areas that may warrant further delineation as Landscape Character Areas (LCAs) or Landscape Character Zones (LCZs) in subsequent assessment

3. LANDSCAPE CHARACTER ASSESSMENT

stages.

- **Quality Control:** To ensure the robustness of the classifications, consistency in the application of definitions and delineation is verified across the entire study area. Peer review is also sought to confirm the reliability and accuracy of the established classifications.
- o The output of this methodical process is a spatially accurate Landscape Character Type Map, comprehensive written descriptive narratives for each identified LCT, and representative photography, all forming the critical baseline for evaluating visual impacts and determining Visual Absorption Capacity.

3.1.2 PROCESS FOR ESTABLISHING THESE CLASSIFICATIONS:

- **Desk-Based Review:**

- o Gather existing data including topographical maps, geological maps, land use zoning maps, aerial photography, satellite imagery, and any previous regional landscape studies.
- o Identify broad patterns of landform, vegetation, settlement, and land use across the entire study area.

- **Initial Delineation:**

- o Based on the desk review, make preliminary delineations of the broad LCTs (Urban, Peri-Urban, Rural/Modified, Natural) on a map. These boundaries will often follow major geographical features, infrastructure lines, or clear changes in land use intensity.

- **Field Reconnaissance / Ground-Truthing:**

- o Conduct site visits across the study area to verify the desk-based assumptions.
- o Observe the actual patterns and interactions of physical, biological, and cultural elements on the ground.
- o Take representative photographs to document the character of each preliminary LCT.

- **Refinement and Characterisation:**

- o Refine the boundaries of the LCTs based on field observations.
- o Develop a concise narrative description for each LCT, outlining its key characteristics that justify its classification (as per the definitions above).
- o Identify any significant sub-types or transitional areas that might warrant separate LCAs in the next stage of the assessment.

- **Quality Control:**

- o Ensure consistency in application of definitions and delineation across the study area.
- o Seek peer review to confirm the robustness of the classifications.

3. LANDSCAPE CHARACTER ASSESSMENT

3.1.3 OUTPUTS OF THIS CLASSIFICATION PHASE

- Landscape Character Type Map: A clear, spatially accurate map of the study area, delineating the boundaries of the 'Urban', 'Peri-Urban', 'Rural/Modified', and 'Natural' landscape character types.
- Descriptive Narratives: Comprehensive written descriptions for each identified LCT, detailing its key characteristics, defining elements, and overall sense of place, consistent with the provided definitions.
- Representative Photography: A selection of photographs for each LCT that visually illustrate its defining characteristics.
- Baseline for Further Assessment: This foundational classification then serves as the essential baseline upon which more detailed Scenic and Visual Landscape Values can be Established and thereby determine the Visual Absorption Capacity of each LCZ within the visual catchment area of the proposal.

3.1.4 LANDSCAPE CHARACTER AREA

- The LCT is further refined into Landscape Character Areas (LCA), taking a more fine-grained approach that examines the combination of natural and human influenced features distinguishing the scenic landscape and visual amenity of each subzone that are considered in the planning frameworks. This also responds to the objective of the TPC RFI that called for such a level of detail.

3.1.5 LANDSCAPE CHARACTER ZONE

- The LCA is further refined into Landscape Character Zones (LCZ), taking a multi-faceted approach that looks at the combination of natural and human influenced features distinguishing the scenic landscape and visual amenity of each zone from other surrounding areas.

3. LANDSCAPE CHARACTER ASSESSMENT

3.2 LANDSCAPE CHARACTER TYPE

3.2.1 CLASSIFICATION OF LANDSCAPE CHARACTER TYPES (LCT):

- **Purpose:**
 - To categorise broad areas of land that share a consistent and recognisable pattern, even if they are not geographically contiguous. LCTs represent the highest level of generalisation in the hierarchy.
- **Process:**
 - Based on the desktop analysis and initial broad-scale observations, the study area is divided into distinct LCTs.
 - These types are defined by a recurring combination of fundamental natural elements (e.g., dominant landform, hydrology, broad vegetation patterns) and overarching human influences (e.g., predominant land use, settlement patterns, general infrastructure).
 - Each LCT is given a concise descriptive name (e.g., 'Coastal Plains', 'Elevated Plains', 'Forested Uplands', 'Urban Parkland').
- **Output:**
 - A map illustrating the extent of each LCT across the broader study area, accompanied by a general narrative description for each type.

3.2.2 LANDSCAPE CHARACTER TYPE

- **The proposed site has a Landscape Character type (LCT) of 'Eastern Hills & Plains; and Coastline'.**
- 'The criteria for the Scenic Quality Class Frames of Reference are based on known scenic perception research findings by Williamson and Chalmers (1982), Kaplan and Kaplan (1989), Green (2000), Nassar (2001), Lothian and Bishop (2017) and others. These criteria have also been reviewed by TRG representatives. Additional perception research carried out for particular Council areas or selected study areas is also a possible future action that can be employed to further refine and justify the scenic quality assessment criteria used.'⁴
- The description for the Coastline Landscape Character Type is adapted from 'Guidelines For Scenic Values Assessment Methodology And Local Provisions Schedules For The Scenic Protection Code' by Inspiring Place Pty Ltd. While the original table presented three levels, this report has been expanded to five levels (Very Low, Low, Moderate, High, Very High) to better capture variation across the site.

⁴ 'Guidelines For Scenic Values Assessment Methodology And Local Provisions Schedules For The Scenic Protection Code' by Inspiring Place Pty Ltd.

3. LANDSCAPE CHARACTER ASSESSMENT

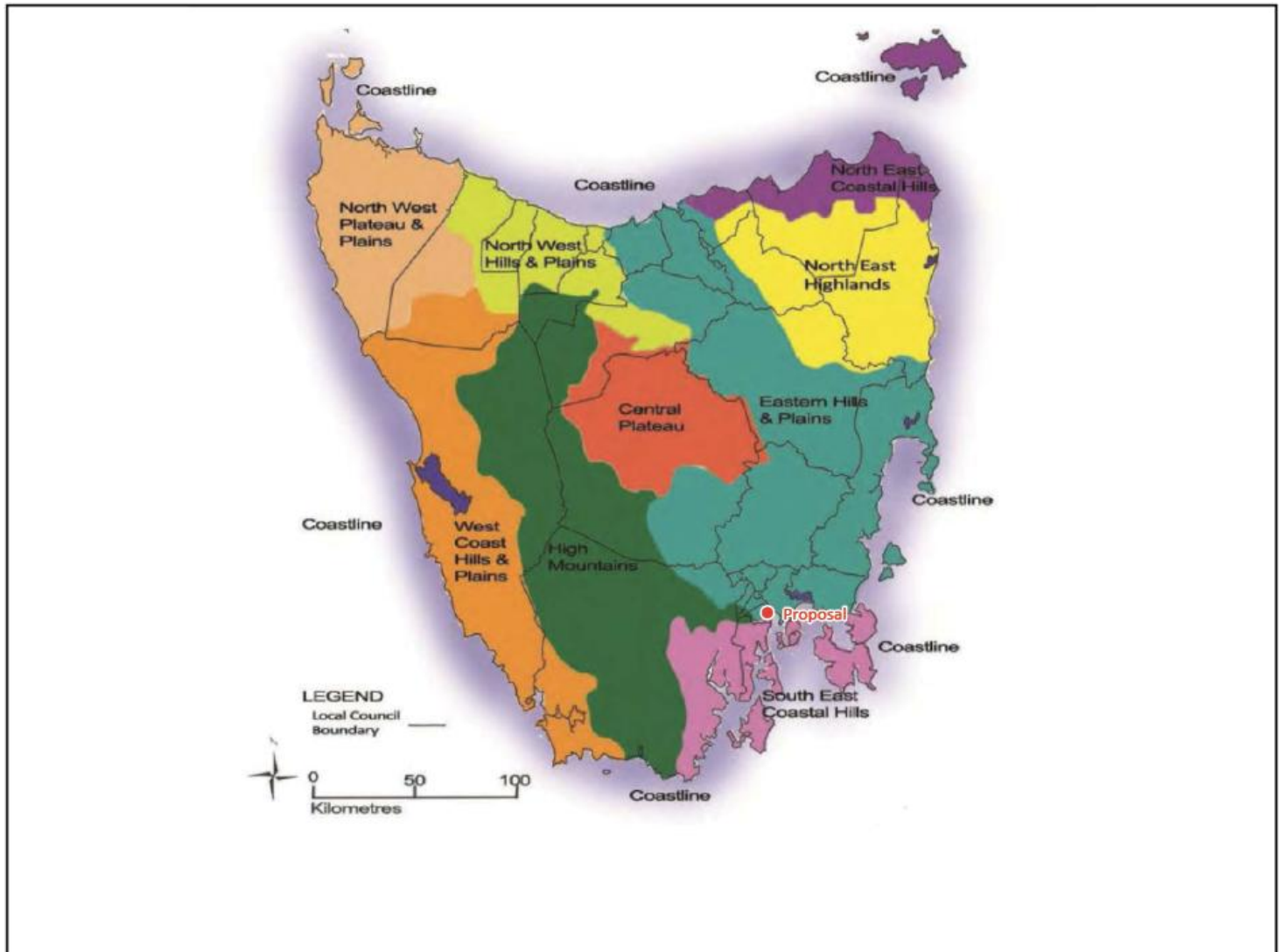


Figure 22 Tasmanian Landscape Character Types Superimposed on Local Government Council Boundaries. Sourced from *Guidelines for Scenic Values Assessment Methodology and Local Provisions Schedules* by Inspiring Place Pty Ltd

3. LANDSCAPE CHARACTER ASSESSMENT

3.2.3 COASTLINE LANDSCAPE CHARACTER TYPE:

- **The Coastline LCT varies in width and in range of landforms, vegetation and waterforms according to the physiography and hydrology of particular areas.**
 - Rocky headlands and capes, rock platforms and rock cliffs of varying geology and heights occur. Between the headlands are embayments and coves with sandy beaches and sand dunes.
 - The coastline also includes coastal lagoons and estuaries with sand and mud flats, saltmarsh and wetlands.
 - Islands, peninsulas, isthmuses, and sandy spits are also key features of this LCT Vegetation varies from low coastal wetland rushes, and heaths to ti-tree thickets and higher forms of paperbark and eucalypt woodlands and forests.
 - Agricultural paddocks and croplands often fringe the coastal zone and many coastal villages, small towns and some cities, such as Hobart have been established on the coastal interface.

3.2.4 SCENIC QUALITY CLASS: COASTLINE LANDSCAPE CHARACTER TYPE:

- **VERY HIGH:**
 - Prominent coastlines with intricate patterns of irregular edges, islands, tranquil embayments, and expansive estuaries, creating a dynamic interplay of land and water. Distinctive ridges and peaks that are focal points when viewed from the sea.
 - Unusual or striking formations such as caves, blow-holes, sea stacks, sand spits, peninsulas, isthmuses, dramatic cliffs, Canyons, deeply incised streams, mt tops, high ridges.
- **HIGH:**
 - Coastlines with combinations of irregular edges, islands, embayments, and estuaries, providing good visual interest. Unusual or distinctive formations Extensive to moderate scale sandy beaches. midslope drainages, shallow valley, midslope ridges, small hills in plains.

3. LANDSCAPE CHARACTER ASSESSMENT

3.2.5 SCENIC QUALITY CLASS: COASTLINE LANDSCAPE CHARACTER TYPE

COASTLINE LANDSCAPE CHARACTER TYPE	
LANDFORM FEATURES	
SCENIC QUALITY CLASS:	VERY HIGH Prominent coastlines with intricate patterns of irregular edges, islands, tranquil embayments, and expansive estuaries, creating a dynamic interplay of land and water. Distinctive ridges and peaks that are focal points when viewed from the sea. Unusual or striking formations such as caves, blow-holes, sea stacks, sand spits, peninsulas, isthmuses, dramatic cliffs, Canyons, deeply incised streams, mt tops, high ridges.
	HIGH Coastlines with combinations of irregular edges, islands, embayments, and estuaries, providing good visual interest. Unusual or distinctive formations Extensive to moderate scale sandy beaches. midslope drainages, shallow valleys, midslope ridges, small hills in plains.
	MODERATE Regular coast edges with little contrast in form and colour. Rounded hills, ridges, and peaks that aren't visually dominant and are surrounded by similar landforms. Broad coastal slopes, Smaller sandy or rocky beaches, upland drainages, headwaters, local ridges / hills in valleys
	LOW Expanses of indistinctly dissected landforms that are not dramatically defined by adjacent terrain may include U-shape valleys, upper slopes, mesas. Monotonous or unvaried landscapes lacking prominent features
	VERY LOW Vast, undifferentiated plains or plateaus with an extreme absence of topographic relief, geological diversity, or distinctive natural element, may include plains, open slopes. Featureless and monotonous landscapes offering no points of interest or visual stimulation

3. LANDSCAPE CHARACTER ASSESSMENT

COASTLINE LANDSCAPE CHARACTER TYPE	
VEGETATION FEATURES	
SCENIC QUALITY CLASS:	VERY HIGH Distinctive Australian natural features. It covers visually striking mangrove and coastal wetlands, intricate patterns formed by diverse vegetation, and captivating seasonal colour displays. Furthermore, it notes the remarkable wind-shaped and gnarled vegetation, unusual in their form and texture.
	HIGH Distinctive mangrove and coastal wetlands. Strongly defined vegetation patterns from eucalypt forest, dune vegetation, ti-tree scrub, and barren rock. Noticeable seasonal colour displays. Unusual wind-shaped, gnarled, or dwarfed vegetation.
	MODERATE Forest, woodland, or scrub cover with natural openings and streamside vegetation offering visual relief. Modest seasonal colour contrast. Homogeneous vegetation types with minor textural or form variations, but lacking strong distinctive features.
	LOW Monotonous expanses of similar vegetation (e.g., ti-tree, dune grasses) with minimal textural or colour variation. Limited to no seasonal colour change, leading to an uninspiring year-round appearance. Lack of unique vegetation forms, resulting in an unremarkable landscape.
	VERY LOW Vast, uniform vegetation with no variation in texture, colour, or form. Completely lacking seasonal interest or visual relief. Dominated by degraded or unhealthy vegetation, detracting from aesthetic quality.

3. LANDSCAPE CHARACTER ASSESSMENT

COASTLINE LANDSCAPE CHARACTER TYPE	
WATERFORM FEATURES	
SCENIC QUALITY CLASS:	VERY HIGH Exceptional wave characteristics from prominent blowholes, expansive sea caves, and intricate rock channels create a spectacular visual experience. Majestic 1st and 2nd Order streams, rivers, and estuaries boast consistently permanent and robust flow, showcasing significant natural power and beauty. Stunning freshwater features include cascading coastal waterfalls, pristine small coastal lagoons, and highly distinctive, naturally formed tidal entrances that are visually captivating. Rare and pristine underwater visibility in coastal areas reveals vibrant marine life and intricate seabed formations.
	HIGH Unusual wave characteristics from blowholes, sea caves, and rock channels. Large, permanently flowing 1st and 2nd Order streams, rivers, and estuaries. Freshwater features like coastal waterfalls, small lagoons, and distinctive tidal entrances.
	MODERATE Typical ocean shoreline and wave characteristics. Continuous flow freshwater streams, creating a consistent aquatic landscape. Broad, shallow coastal lagoons. Intermittent tidal flows in smaller estuaries, offering some visual change.
	LOW Streams with only intermittent flow, leading to a less reliable or visually consistent water presence. Small, indistinct coastal lagoons with limited visual interest or ecological features. Homogeneous and unremarkable shoreline features lacking any unique rock formations, wave characteristics, or other distinguishing elements. Stagnant or discoloured water bodies that detract from the overall aesthetic quality
	VERY LOW Intermittent streams, leading to inconsistent water presence. Small, indistinct coastal lagoons with limited visual or ecological interest. Homogeneous and unremarkable shoreline features, lacking unique formations or wave characteristics. Stagnant or discoloured water bodies, detracting from aesthetics.

3. LANDSCAPE CHARACTER ASSESSMENT

COASTLINE LANDSCAPE CHARACTER TYPE	
CULTURAL HERITAGE FEATURES (VISUAL ONLY)	
SCENIC QUALITY CLASS:	VERY HIGH Exceptional, well-preserved heritage structures or sites that are visually dominant and convey strong history or cultural significance. Iconic, widely recognised heritage features that serve as visual landmarks. Rare or unique examples of historical architecture or engineering in pristine visual condition, offering significant aesthetic appeal. Visually cohesive heritage precincts creating an immersive and captivating historical atmosphere.
	HIGH Prominent, well-preserved heritage structures or sites that are visually distinctive and contribute to an area's historical character. Significant, easily identifiable heritage features adding noticeable visual interest. Distinctive historical architecture or engineering examples in good visual condition that stand out.
	MODERATE Visible heritage structures or remnants that are moderately well-preserved and offer some visual indication of past human activity. Common or typical examples of historical features that blend into the landscape rather than dominating it, providing a subtle historical presence. Heritage features in fair visual condition, which may show some signs of age or minor disrepair but still convey their historical context.
	LOW Barely discernible or heavily modified heritage remnants offering little visual information. Heritage features in poor visual condition due to decay, damage, or alterations, detracting from appeal and integrity. Features obscured by vegetation or modern development, resulting in minimal visual contribution. Commonplace historical elements that lack unique visual character.
	VERY LOW Completely ruinous or highly fragmented heritage features that are unrecognisable and offer no positive visual element. Heritage sites severely altered or neglected, resulting in negligible or detrimental visual impact. Entirely hidden or buried features with no visible surface presence. Visually incongruous heritage elements that detract from the surrounding environment due to their condition or poor integration.

COASTLINE LANDSCAPE CHARACTER TYPE

3. LANDSCAPE CHARACTER ASSESSMENT

NATIVE WILDLIFE FEATURES (VISUAL ONLY)	
SCENIC QUALITY CLASS:	VERY HIGH Exceptional and consistent visual presence of diverse native fauna, including large kangaroo mobs, regular quoll sightings, soaring sea-eagles and other raptors, waterfowl, abundant reptiles, and amphibians. Regular and clear sightings of significant marine megafauna (whales, dolphins, seals, sea turtles, large sharks), creating memorable visual experiences. Areas renowned for spectacular wildlife aggregations or migrations offering a high probability of unique and visually impactful encounters.
	HIGH High and consistent visual presence of diverse native fauna, such as kangaroos, quolls, sea-eagles, various raptors and waterfowl, reptiles, amphibians, whales, dolphins, seals, sea turtles, or sharks. Regular opportunities for clear, close-up viewing of various native species in their natural habitat. Diverse species that contribute significantly to the landscape's visual interest.
	MODERATE Moderate or occasional visual presence of native fauna, including kangaroos, quolls, sea-eagles, hawks, other raptors, waterfowl, reptiles, amphibians, whales, dolphins, seals, sea turtles, or sharks. Infrequent but notable sightings of key native species, adding occasional visual interest. Limited diversity of easily observable native fauna, with most sightings being common or less visually striking species.
	LOW Low, infrequent, or irregular visual presence of native fauna, with rare and fleeting sightings. Predominantly common or less visually impactful native species observed, often from a distance. Difficulty observing native wildlife due to dense vegetation, shy animals, or lack of viewing opportunities.
	VERY LOW Virtually no visible native fauna, with sightings being extremely rare or non-existent. Significantly impacted areas leading to a noticeable absence of animals. Unsuitable habitat for diverse or visible native wildlife, resulting in a barren visual experience. Any visible wildlife is often introduced or feral species, detracting from the natural aesthetic.

3. LANDSCAPE CHARACTER ASSESSMENT

3.2.6 EASTERN HILLS & PLAINS LANDSCAPE CHARACTER TYPE:

- The Eastern Hills & Plains LCT is a low rainfall region with extensive low plains (with agricultural grazing paddocks) transitioning toward the northwest to woodlands and forests on mountain tiers and surgarloaves to the east and the south.
- In the southwest, the broad river drainages of the Derwent and Tamar Rivers feature wide estuaries flowing to the coastline.
- Small rural townships and villages occur frequently throughout the LCT.

3. LANDSCAPE CHARACTER ASSESSMENT

3.2.7 SCENIC QUALITY CLASS: COASTLINE LANDSCAPE CHARACTER TYPE

EASTERN HILLS & PLAINS LANDSCAPE CHARACTER TYPE	
LANDFORM FEATURES	
SCENIC QUALITY CLASS:	VERY HIGH This region is characterised by its dramatic geological features, which include jagged mountain ranges and deep, intricately carved gorges. Furthermore, it boasts vast, visually prominent cliffs and rock formations that serve as strong focal points. These formations are often distinguished by their unique configurations, striking colours, and significant elevation changes, making for a truly impressive landscape.
	HIGH This region is characterised by its striking topographical features, which include well-defined, visually distinctive mountain and hill ridges that are elevated above adjacent landforms. You'll also find isolated peaks or those with a distinctive form and colour contrast that become focal points. The landscape features steep, complex hill systems and well-defined V-shaped or highly incised valleys that often lead to deep gorges or display visually distinctive river terraces. Furthermore, large cliffs, rock faces, or rock outcrops are visually prominent and dominate the surrounding landscape.
	MODERATE This region presents a landscape of gentle topographical features, primarily characterised by undulating, rounded, and rolling hills that generally aren't visually distinctive within the surrounding environment. It also includes undulating plains and moderate to gently dissected V-shaped or U-shaped open valleys that lack prominent configuration, colour, or significant elevation changes. While rock outcrops and cliffs are visually present, they aren't particularly distinctive or dominant.
	LOW This region is characterised by its subtle topographical features, largely comprising significant expanses of rolling hills or flat plains that are indistinctly dissected by rivers and streams. The landscape is generally not dramatically defined by adjacent landforms, with slopes typically ranging from 0% to 10%.
	VERY LOW This region is characterised by minimal or disturbed topographical features, primarily consisting of extensive, flat, featureless plains with no discernible changes in elevation, colour, or texture. Additionally, the natural landforms are often heavily disturbed or obscured by extensive human modification, which removes their natural visual appeal.

3. LANDSCAPE CHARACTER ASSESSMENT

EASTERN HILLS & PLAINS LANDSCAPE CHARACTER TYPE	
VEGETATION FEATURES	
SCENIC QUALITY CLASS:	VERY HIGH This region boasts exceptional vegetation features, including diverse vegetation types that combine to display rich, complex patterns, vibrant colours, and varied textures. It is home to mature, undisturbed rainforests or old-growth wet sclerophyll forests, which evoke a profound sense of awe and natural grandeur. The landscape also features rare or unique plant communities that are both visually stunning and ecologically significant. Additionally, the area is renowned for its dramatic and consistent displays of seasonal colour, offering truly spectacular visual experiences their form and texture.
	HIGH This region features strong and distinctive vegetative patterns, including defined stands or combinations of eucalypt forest, naturally appearing open grasslands, and scattered exotic trees (both coniferous and deciduous) that create unique colours and textures across the landscape. The area also boasts dramatic displays of seasonal colour, alongside rainforest and vigorous stands of wet sclerophyll forest that introduce distinctive patterns and textures.
	MODERATE This region displays moderate vegetation diversity, featuring open and/or scattered eucalypt forest combined with natural openings and a mix of species. This creates visual diversity with irregular, natural-appearing, or blended edges. You'll also see visually evident vegetative patterns and patchwork effects of colour, texture, and form, often created by adjacent land uses common to the Land Classification Type (LCT). Additionally, expanses of roadside or riparian vegetation are present, similar in structure and colour to what's typically found within the LCT, though they are seldom distinctive.
	LOW Extensive areas of similar vegetation with infrequent patterns or forest openings. Large forest clearings with straight or unnatural appearing shapes and edges.
	VERY LOW This region is characterised by vast expanses of highly uniform, monotonous vegetation, displaying little to no variation in species, height, or density. It also includes areas dominated by severely degraded or heavily disturbed vegetation, showing significant signs of unnatural disturbance or a lack of vitality. Furthermore, the landscapes often have natural vegetation patterns almost entirely replaced by, or heavily intermixed with, highly artificial or visually unappealing plantings.

3. LANDSCAPE CHARACTER ASSESSMENT

EASTERN HILLS & PLAINS LANDSCAPE CHARACTER TYPE	
WATERFORM FEATURES	
SCENIC QUALITY CLASS:	VERY HIGH This region boasts exceptional water features, including large, pristine, and dynamic rivers or expansive estuaries with consistently strong, permanent flows. You'll also encounter majestic waterfalls of significant height and volume, creating dramatic visual and auditory experiences. Furthermore, the area features large, naturally occurring lakes with clear water, diverse aquatic vegetation, and visually striking shorelines, often integrated with distinctive surrounding landforms. Lastly, the coastal waters are remarkable for their vibrant coral reefs, crystal-clear visibility, and rich marine life visible from the surface.
	HIGH This region is characterised by its prominent water features, including large 1st and 2nd Order streams, rivers, and estuaries with permanent flow. You'll also find significant natural lakes or extensive wetlands that exhibit clear water, diverse edge vegetation, and contribute significantly to the landscape's visual interest. Additionally, there are prominent waterfalls or cascades that are visually appealing and serve as notable features within the landscape.
	MODERATE This region contains moderate water features, such as intermittent streams without year-round flow, and small natural lakes, ponds, waterfalls, and wetlands. Additionally, medium-sized reservoirs are present, which are well-integrated into the landscape and offer some visual interest, often with natural-looking edges.
	LOW This region exhibits limited water features, often with no natural waterforms present in the landscape. Instead, it typically contains small farm dams and reservoirs that are primarily functional and lack significant aesthetic qualities. Additionally, intermittent or ephemeral watercourses are common, which are often dry or show limited flow and are not visually prominent.
	VERY LOW Areas completely devoid of natural waterforms, and with no man-made water features of any visual significance. Water bodies that are severely degraded, polluted, or heavily impacted by human activity, resulting in poor visual quality (e.g., stagnant, murky water, refuse-strewn banks). Man-made water features (like some industrial ponds or highly engineered drainage channels) that are purely utilitarian and detract from, rather than enhance, the scenic landscape.

3. LANDSCAPE CHARACTER ASSESSMENT

EASTERN HILLS & PLAINS LANDSCAPE CHARACTER TYPE	
CULTURAL HERITAGE FEATURES (VISUAL ONLY)	
SCENIC QUALITY CLASS:	VERY HIGH This region is rich in exceptional cultural heritage features, including exquisite and iconic elements that demonstrate outstanding craftsmanship and historical significance, forming a dominant and celebrated part of the landscape. You'll find landscapes where traditional or historic architectural styles are not only preserved but are the defining visual characteristic, creating a profound sense of place and historical depth. The area also boasts cultural landscapes with a rare and captivating mosaic of land uses, showcasing exceptional visual diversity in vegetative patterns that are both aesthetically stunning and historically rich. Furthermore, contemporary cultural features and built forms of outstanding design and community value serve as celebrated visual landmarks.
	HIGH This region features a very prominent, unique, or extensive visual influence of cultural heritage features, which reflect local history through built forms and structures like farm buildings, kilns, stone walls, and fences, all with traditional or historic architectural styles that visually enhance the landscape. There's also a very prominent and extensive visual influence of contemporary cultural features and built forms that hold positive or high scenic value for the community. You'll observe visually distinctive variations in vegetative patterns created by contrasting land uses such as woodlands, tree rows, hedgerows, feature trees, paddocks, croplands, orchards, vineyards, and plantations, resulting in a visually prominent patchwork of colour, texture, and form across moderate to small areas of the landscape.
	MODERATE This region exhibits a moderate visual presence and influence of cultural heritage features, reflecting local history through built forms and structures like farm buildings; however, their architectural styles aren't particularly unique or notably positive within the surrounding landscape. There's also a moderate visual presence and influence of contemporary cultural features and built forms that hold high scenic value for the community. You'll observe visual evidence of diverse land uses, but the patterns or contrasts in colour, texture, and form are less striking or extensive than in higher categories.
	LOW This region exhibits little to no visual presence or influence of cultural heritage features reflecting local history, nor contemporary cultural features of high scenic value, as seen through built forms and structures. Instead, it often contains extensive high-density urban, industrial, mining, or utility land uses with visually dominant structures and a significant absence of native trees and other positive landscape features. Furthermore, the agricultural practices tend to be monotonous or uninspired, offering minimal visual diversity or aesthetic contribution.
	VERY LOW This region is characterised by landscapes overwhelmingly dominated by visually intrusive human-made structures, lacking any redeeming cultural or historical visual appeal. You'll find areas with severe visual blight, including extensive derelict structures, large-scale waste sites, or highly degraded urban and industrial zones. In these cultural landscapes, historical features have often been almost entirely removed or obscured, offering no visual connection to the past. Ultimately, the land uses actively detract from the natural scenic quality without offering any compensatory positive cultural visual features.

3. LANDSCAPE CHARACTER ASSESSMENT

EASTERN HILLS & PLAINS LANDSCAPE CHARACTER TYPE	
NATIVE WILDLIFE FEATURES (VISUAL ONLY)	
SCENIC QUALITY CLASS:	VERY HIGH This region boasts an exceptional and reliable visual presence of diverse native fauna. Iconic species such as kangaroos, quolls, wallabies, wombats, eagles, hawks, other raptors, a variety of reptiles and amphibians, and abundant waterfowl and native birds are frequently observed. These sightings are consistent throughout the year or during predictable seasons, offering an outstanding wildlife viewing experience.
	HIGH This region exhibits a high and consistent visual presence of native fauna, which can be year-round or seasonally dependent. You can frequently observe kangaroos, quolls, wallabies, wombats, eagles, hawks, other raptors, various reptiles and amphibians, waterfowl, and other native birds, making for rewarding sightings.
	MODERATE This region exhibits a moderate or occasional visual presence of native fauna. While you may encounter species like kangaroos, quolls, wallabies, wombats, eagles, hawks, other raptors, reptiles and amphibians, waterfowl, and native birds, their appearances are less consistent than in higher-rated areas.
	LOW This region exhibits a low, infrequent, and irregular visual presence of native fauna. Sightings of animals are rare and unpredictable, offering limited opportunities for wildlife observation.
	VERY LOW This region has a negligible or virtually absent visual presence of native fauna. It's extremely rare to spot any native wildlife, making these areas unsuitable for those seeking wildlife viewing experiences.

3. LANDSCAPE CHARACTER ASSESSMENT

3.3 LANDSCAPE CHARACTER AREAS

3.3.1 CLASSIFICATION OF LANDSCAPE CHARACTER AREAS (LCA):

- This classification system provides a mid-level framework for segmenting a study area based on the dominant influence of human activity and natural processes.
- **Classification Definitions (Consistent with GLVIA/BLM Principles)**
These definitions are based on the predominant patterns of natural and cultural elements, and the degree of human intervention:

3.3.2 PURPOSE OF THIS CLASSIFICATION IN LCA:

- Provides a Strategic Overview: Establishes the broad landscape context of the study area, allowing for an understanding of the overall regional setting.
- Hierarchical Framework: Forms the mid-tier of the landscape character hierarchy, providing a logical structure for subsequent, more detailed characterisation (after Landscape Character Type and before Landscape Character Zones).
- Initial Sensitivity Indication: Often correlates with general levels of landscape and visual sensitivity (e.g., natural landscapes are typically more sensitive to change than highly modified urban ones, though context is always key).
- Context for Assessment: Helps to set the scene for understanding the inherent characteristics and values before assessing the impacts of a specific proposal.
- Communication Tool: Streamlines complex landscape information for a broader audience and for strategic planning discussions.

3. LANDSCAPE CHARACTER ASSESSMENT

3.4 SCENIC AND VISUAL LANDSCAPE CHARACTER

3.4.1 FIELDWORK

- Among 21 viewpoint locations, 16 will be selected as Key Observation Points.
- This map was generated from the sources listed below:

VIEWPOINT	DESCRIPTION	LCA
VP01	Rosny Hill Lookout	Natural
VP02	Rosny Point at Coastal Reserve	Waterbodies
VP03	Queens Domain Tasman Bridge	Urban
VP04	Bridge of Remembrance Tasman Hwy	Urban
VP05	Hobart Cenotaph Queens Domain	Urban
VP06	Railway Roundabout Brooker Ave	Urban
VP07	Waterside Pavilion Constitution Dock	Urban
VP08	Macquarie St and Murray St	Urban
VP09	Parliament Gardens (Salamanca Area)	Urban
VP10	Battery Point Headland Runnymede at Lenna of Hobart	Urban
VP11	Mcgregor St & Runnymede St Intersection	Urban
VP12	Arthur Circus Park	Urban
VP13	Mount Nelson Signal Station Lookout	Natural
VP14	Mount Stuart Lookout	Natural
VP15	Elizabeth Street Pier	Urban
VP16	Pinnacle Observation	Natural
VP17	Collins Street and Brooker Ave	Urban
VP18	Tasman Hwy & Brooker Ave	Urban
VP19	Evans Street (Ixl James H. Jones & Co) U.D	Urban
VP20	Victoria Dock Bridge	Urban
VP21	Macquarie St & Evans St	Urban

3. LANDSCAPE CHARACTER ASSESSMENT



Figure 23 Fieldwork Map

LANDSCAPE CHARACTER AREA KEY			
	Proposed Site		
	LCA Natural		
	LCA Modified		
	LCA Urban		
	LCA Waterbodies		
	Viewpoint		

3. LANDSCAPE CHARACTER ASSESSMENT



Figure 24 LCA Map

LANDSCAPE CHARACTER AREA KEY			
	Proposed Site		
	LCA Natural		
	LCA Modified		
	LCA Urban		
	LCA Waterbodies		
	Viewpoint		

3. LANDSCAPE CHARACTER ASSESSMENT

3.4.2 URBAN Landscape Character:

- **Definition:**

- Landscapes primarily defined by high-density built development, intensive land uses (typically residential, commercial, industrial, and civic), and highly altered natural systems. Natural elements, if present, are often managed, formalised, or fragmented (e.g., parks, street trees, constructed waterways). Topography is frequently modified, and infrastructure is dense and complex. The overriding character is one shaped by human habitation and economic activity.

- **Key Characteristics:**

- High building density,
- concentrated population,
- extensive infrastructure (roads, port, utilities),
- limited natural vegetation (often formal or managed),
- altered landform,
- high levels of human activity, noise, and light.



Viewpoint 03 - Queens Domain Tasman Bridge



Viewpoint 07 - Waterside Pavilion Constitution Dock



Viewpoint 11 - McGregor St & Runnymede St Intersection



Viewpoint 18 - Tasman Hwy & Brooker Ave



Viewpoint 04 - Bridge of Remembrance Tasman Hwy



Viewpoint 08 - Macquarie St and Murray St



Viewpoint 12 - Arthur Circus Park



Viewpoint 19 - Evans Street (Isl James H. Jones & Co) U.D.



Viewpoint 05 - Hobart Cenotaph, Queens Domain



Viewpoint 09 - Parliament Gardens (Salamanca Area)



Viewpoint 13 - Elizabeth Street Pier



Viewpoint 20 - Victoria Dock Bridge



Viewpoint 06 - Railway Roundabout Brooker Ave



Viewpoint 10 - Battery Point Headland Runnymede at Lenna of Hobart



Viewpoint 17 - Collins Street and Brooker Ave



Viewpoint 21 - Macquarie St & Evans St

Figure 25 Urban LCA Fieldwork Photography

3. LANDSCAPE CHARACTER ASSESSMENT

3.4.3 NATURAL Landscape Character:

- **Definition:**

- Landscapes where natural processes and elements are the overwhelming dominant influence, and human intervention is minimal, subtle, or largely absent. These areas typically possess a high degree of wildness, remoteness, and ecological integrity. They are often subject to conservation designations due to their intrinsic value.

- **Key Characteristics:**

- Undulating or dramatic natural landforms,
- extensive indigenous vegetation (forests, bushland, deserts, wetlands),
- un-modified water systems,
- absence or very low density of built structures,
- minimal infrastructure,
- high levels of tranquillity, and a sense of remoteness or wilderness.



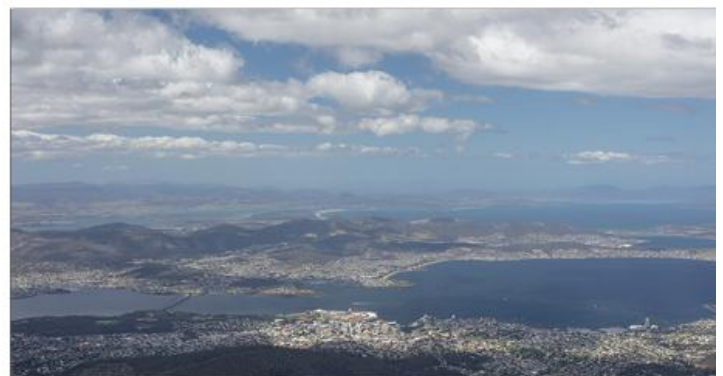
Viewpoint 01 - Rosny Hill Lookout



Viewpoint 14 - Mount Stuart Lookout



Viewpoint 13 - Mount Nelson Signal Station Lookout



Viewpoint 16 - kunanyi / Mount Wellington summit

Figure 26 Natural LCA Fieldwork Photography

3. LANDSCAPE CHARACTER ASSESSMENT

3.4.4 WATERBODIES LCA

- **Definition:**

- Landscapes where the dominant influence is the presence of significant water bodies, which largely dictate the landform, ecology, and human activities within the area. These can encompass natural systems such as oceans, bays, estuaries, large rivers, and lakes, as well as significantly modified or artificial water features like substantial constructed waterways, reservoirs, or extensive port areas. The character is fundamentally shaped by the dynamics, visual qualities, and hydrological processes of water interacting with adjacent land.

- **Key Characteristics:**

- Expansive or continuous water surfaces (ranging from tranquil to dynamic, tidal or flowing), diverse and often highly defined shorelines or banks (beaches, cliffs, jetties, wharves),
- presence of aquatic and riparian vegetation (mangroves, saltmarshes, reeds, riverside trees),
- water-dependent fauna (birdlife, marine life),
- and infrastructure directly related to water management or access (bridges, dams, locks, port facilities, marinas). Human settlement and activity are typically oriented towards or profoundly influenced by the water, ranging from isolated natural foreshores to densely developed urban waterfronts.
- Visual qualities include reflections, wide vistas, and a strong sense of openness or confinement depending on the surrounding topography.



Figure 27 Waterbodies LCA Fieldwork Photography

3. LANDSCAPE CHARACTER ASSESSMENT

3.5 LANDSCAPE CHARACTER ZONES

3.5.1 CLASSIFICATION OF LANDSCAPE CHARACTER ZONES (LCZ)

- **Purpose:**
 - LCZs represent the most granular level of landscape character identification, often used for highly localised or site-specific assessments.
 - They typically define very small, distinct areas within an LCA, often influenced by specific land uses, features, or highly localised conditions that significantly differentiate them from their immediate surroundings within the LCA.
- **Process:**
 - If required for very detailed assessment (e.g., for a specific development site or a highly complex urban area), LCAs may be further subdivided into LCZs.
 - This hierarchical approach ensures that the assessment captures both the broad patterns and the intricate details of a landscape's character, providing a robust framework for subsequent landscape and visual impact analysis.

3.5.2 Landscape Character Zone Mapping

- Building on the broader Landscape Character Zones (LCA), the Landscape Character Zones (LCZ) provide a more granular description of distinct areas related to the site.
- The Landscape Character Zone map integrates various existing documents to offer a more comprehensive understanding of the proposed site and its surroundings that are within the mapped Zone of Theoretical View. This collation of information provides a wider context extending up to the second distance band of 2 km (Foreground).

3.5.3 The 'Central Hobart Plan:

- A structure plan to guide the growth and change of our city centre' (2023) by the City of Hobart identifies several key precincts within central Hobart:
 - Central Precinct
 - Innovation Precinct
 - Central and Cultural Precinct
 - Trinity Hill Precinct
 - Rivulet Precinct

3.5.4 Civic and Cultural precinct

- It's important to note that the 'Civic and Cultural precinct (Beyond Plan Area)' in this plan does not fully encompass the Sullivans Cove and Macquarie Point area. Therefore, other documents have been used to more accurately define the LCZ for that specific region.
- The Central Hobart Plan's scope is limited by its boundary, defined by Burnett Street, Brooker Avenue, Davey Street, Molle Street, Melville Street, Harrington Street, and Murray Street. Additionally, the

3. LANDSCAPE CHARACTER ASSESSMENT

precinct shapes in the plan are simplified and irregularly cut across buildings and streets, which doesn't align with the existing street network.

3.5.5 Sullivans Cove Planning Scheme Mapping

- The Sullivans Cove Planning Scheme Zones are utilised to identify LCZ that fall outside the scope of the Central Hobart Plan, specifically focusing on the area in and around Sullivans Cove and Macquarie Point. This scheme identifies the following zones:
 - Inner City Residential
 - Sullivans Cove Mixed Use
 - Domain Open Space
 - Sullivans Cove Gateway & Transport
 - Macquarie Point Wharf
 - Regatta Point
 - Sullivans Cove Working Port

3.5.6 The Hobart Cenotaph Mapping

- The Hobart Cenotaph forms a LCZ separate from the broader Queens Domain LCZ, as it is specifically referenced for its 'Important Views and Sightlines' in the 1997 Sullivans Cove Planning Scheme, specifically derived from the Cenotaph, distinguishing it as a key visual feature.
- Adjacent to this, the southwestern Queens Domain streets (including Allambee Crescent, Brooker Street, Edward Street, Shoebridge Street, Lillie Street, Scott Street, Service Street, Short Street, Bayley Street, Davenport Street, Aberdeen Street, and Glebe Street) are designated Glebe Inner Residential LCS.
- Beyond this, other LCA encompassing residential areas in North Hobart, West Hobart, Battery Point, Sandy Bay, and Fern Tree. The Hobart Urban Mixed-Use area is delineated by Sandy Bay Road and Albuera Street, separating it from the Battery Point Residential and Sullivans Cove Mixed Use Zones.

3.5.7 The Designation of Landscape Character Zones

- LCZ 1: Scenic Lookout / distant residential
- LCZ 2: Waterbodies & Coastline
- LCZ 3: Queens Domain
- LCZ 4: Cenotaph
- LCZ 5: Hobart Civic and Cultural Precinct
- LCZ 6: Macquarie Point Wharf
- LCZ 7: Sullivan Cove Working Port
- LCZ 8: Sullivan Mixed Use

3. LANDSCAPE CHARACTER ASSESSMENT

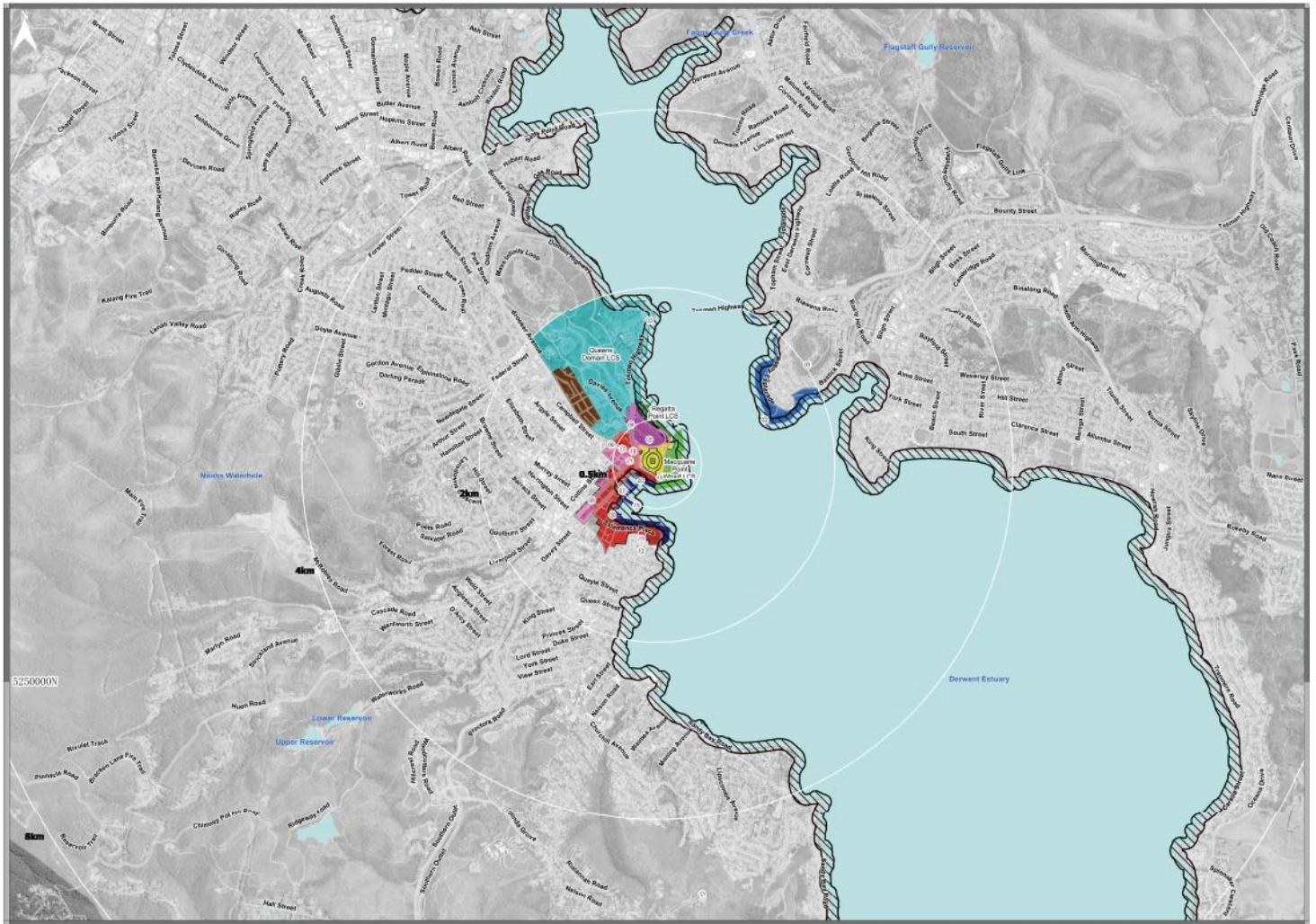


Figure 28 LCZ Map

LANDSCAPE CHARACTER ZONE KEY

	Proposed Site		Glebe Inner Residential LCZ
	Viewpoint		Regatta Point LCZ
	Waterbodies		
	Waterbodies & Coastline LCZ		
	Queens Domain LCZ		
	Cenotaph LCZ		
	Hobart Civic and Cultural Precinct LCZ		
	Macquarie Point Wharf LCZ		
	Sullivan Cove Working Port LCZ		
	Sullivan Cove Mixed Use LCZ		
	Sullivan Cove Gateway & Trans. LCZ		

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4.1 ESTABLISHMENT PROCESS

4.1.1 Methodology Utilised for the Establishment Section

- The Establishment Section of this LVIA systematically builds a comprehensive understanding of the existing landscape and visual environment. Its overarching goal is to identify, categorise, and describe the distinct qualities of the landscape at various scales, providing a robust, scientifically informed baseline.
- This foundation is crucial for objectively assessing scenic and visual landscape values and determining the Visual Absorption Capacity (VAC) of the landscape in relation to proposed developments.

4.1.2 Classification of Landscape Components

- This phase involves methodically classifying fundamental visual attributes of the landscape that contribute to its overall character and sensitivity.
- This approach ensures that the analysis is grounded in the basic "building blocks" of human visual experience.
- **Landform Classification:**
 - Process: Utilising a high-resolution 2-metre Digital Elevation Model (DEM), a "Topographic Position Index based Landform Classification" is generated. This process meticulously analyses terrain slope and context to identify and rate distinct landforms (e.g., 'Very High' for mountaintops, 'Low' for plains) based on their visual prominence.
 - Rational: Provides granular, high-resolution data on the physical structure of the landscape, crucial for understanding how a proposal's form will interact with existing topography and for assessing visual obstruction or dominance.
- **Vegetation Classification:**
 - Process: This classification focuses on vegetation as a visual element, mapping patterns of plant life. It integrates data from 'Tree Canopy Height' (TheLIST) and 'TASVEG 4.0' databases to identify vegetated areas, their shapes, patterns, and their contribution to scenic quality (e.g., 'Very High' for distinctive patterns/textures, 'Very Low' for sparse/insignificant vegetation). Roadside and coastline vegetation patterns are specifically identified and rated.
 - Rational: Establishes the visual role of vegetation in screening, framing, and contributing to landscape character, providing essential data for predicting how new development might alter existing green infrastructure and visual buffers.
- **Waterform Classification:**
 - Process: This specifically evaluates water bodies as visual elements, highlighting their contribution to scenic quality. It maps major water bodies (like the Derwent River) and their coastline characteristics, classifying their visual importance (e.g., 'Very High' for coastlines, 'High' for broad river expanses, 'Very Low' for visually hidden water features).

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- Rational: Defines the visual significance of water bodies in the landscape, crucial for assessing impacts on views across water, along shorelines, and how a proposal might alter a water body's perceived edge or expanse.
- **Cultural Heritage Classification:**
 - Process: Developed with a primary focus on the visual aspects of cultural heritage features. This involves evaluating structures and cultural elements based on their direct relationship to the scenic quality of the surrounding environment, considering factors like their relationship to the coastline, heritage precincts, and street interfaces. Features are rated from 'Very Low' (limited visual contribution) to 'Very High' (unique character and visual prominence).
 - Rational: Systematically assesses the visual contribution of cultural and historical elements to the landscape, ensuring that new development respects and integrates with, rather than detracts from, the visually prominent heritage fabric.

4.1.3 Deriving Comprehensive Landscape and Place Sensitivity

- This phase synthesises the individual component classifications and integrates broader planning and perceptual values to determine overall sensitivity.
- **Scenic Landscape Sensitivity:**
 - Process: Individual classification maps (Landform, Vegetation, Waterform, Cultural Heritage) are converted into greyscale representations and combined. This composite method identifies areas where multiple attributes overlap, highlighting locations consistently possessing greater combined visual value. A composite rating of 'Very High' to 'Very Low' is then generated, reflecting the overall scenic sensitivity.
 - Rational: Provides a synthesised view of intrinsic landscape sensitivity, pinpointing "hotspots" where visual changes are likely to be most acutely felt, thereby directing detailed analysis to critical areas.
 - This directly informs the landscape's inherent Visual Absorption Capacity (VAC).
- **Place's Sensitivity:**
 - Process: This goes beyond purely visual attributes to assess the site and its context based on a broader range of 'Place's Priorities' – including Environmental, Intrinsic, Subsistence, Naturalness, Economic, Conservation, and Physiological values. Each priority is described and rated, with the highest rating for any quality setting the overall score. Existing planning schemes (e.g., Sullivans Cove Planning Scheme 1997) are integrated to provide a policy context for these values.
 - Rational: Provides a holistic understanding of the site's value and how different aspects contribute to its overall sensitivity from a broader planning and community perspective, influencing the context for VAC and impact assessment.

4.1.4 Integration of Advanced Perceptual Understanding and Visualisation Tools

- This advanced aspect of the Establishment Section's methodology acknowledges that human visual perception is dynamic and complex, informing the selection of Critical Visual Influences (CVI) and the approach to visualisations.

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4.1.5 Process for Utilising Photographs and Photomontages as Advanced Visual Tools:

- **Goal:**
 - To provide a dynamic and perceptually accurate representation of proposed visual changes, moving beyond simplistic static views. This directly addresses the TPC RFI for dynamic experience analysis.
- **Methodological Approach:**
 - Acknowledging Dynamic Perception: The LVIA methodology for selecting viewpoints and preparing visualisations acknowledges that human perception is a dynamic, multi-sensory process, not a passive reception of static images. This understanding, rooted in the interplay of the hippocampus (cognitive mapping) and the vestibular system (spatial input), guides the selection of viewpoints that capture sequential or moving experiences.
 - Contextual Visualisation Design: Visualisations are designed to convey how a proposal's scale, prominence, and integration can change as an observer moves relative to it. This reflects how the brain continually updates its spatial map using both visual and vestibular information.
 - Accurate Visual Field Representation: The process for creating photomontages and other visual tools aims to overcome the limitations of narrow-field camera lenses. This involves:
 - Careful selection of lens focal lengths appropriate to specific viewing distances and purposes.
 - Where relevant, considering panoramic views or sequential images to better simulate the eye's natural movement and the integration of peripheral vision.
 - Explicitly acknowledging the inherent limitations of 2D static images in representing the full, dynamic human visual experience within the report's caveats.
 - Informing Affective & Experiential Assessment: The understanding of the vestibular system's connection to the limbic system (emotions and memory) implicitly guides the qualitative assessment to include the potential for emotional or experiential impacts (e.g., feelings of comfort, disorientation, or engagement) evoked by the visual characteristics.

4.1.6 Process for Establishing Critical Visual Influences (CVI) Based on Neuroscience:

- **Goal:**
 - To ensure that the fundamental visual elements analysed throughout the LVIA (colour, texture, scale, line, form/shape, and spatial character) are scientifically grounded in human visual perception, making the assessment robust and defensible.
- **Methodological Rationale for CVI Selection:**
 - The LVIA methodology explicitly selects these CVI because they represent the basic "building blocks" of visual experience, which our brains are hardwired to process.
 - Bottom-up and Top-down Processing: The CVI directly relate to how the brain processes raw sensory data (bottom-up) and how prior knowledge, expectations, and context (top-down) influence the interpretation of visual input. This informs the assessment of how a proposal will be perceived within the established landscape character.

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- Gestalt Principles: The understanding of Gestalt principles (e.g., how the brain organises elements into meaningful wholes) informs the analysis of how changes to CVI will affect the perception of overall patterns, forms, and spatial relationships within the landscape.
- Neural Pathways: The relevance of the "What" (object recognition – form, colour, texture) and "Where/How" (spatial perception, motion – line, spatial character, scale) neural pathways ensures that the assessment of each CVI considers its specific role in how an observer understands the object itself and its relationship to the surrounding space.

4.1.7 Key Value of This Integrated Methodology for the Establishment Section

- This integrated approach for the Establishment Section, from component classification to advanced perceptual understanding, offers profound benefits for the subsequent LVIA analysis.
- Scientifically Robust Baseline: It creates a highly detailed, data-driven, and scientifically informed baseline of the existing visual environment.
- By grounding the selection of CVI in neuroscience and acknowledging the complexities of human perception, the assessment moves beyond mere subjective observation.
- **Enhanced Predictive Accuracy:**
 - The deep understanding of how humans perceive visual information (dynamic views, cognitive mapping, multi-sensory integration) allows for a more accurate prediction of how a proposed development will truly be experienced by various receptors in motion, not just in static views.
- **Targeted and Nuanced Analysis:**
 - The granular classification of landform, vegetation, waterform, and cultural heritage, combined with the neuroscientific understanding of CVI, enables the subsequent Analysis Section to identify and assess visual impacts with exceptional precision and nuance.
 - This facilitates highly targeted mitigation strategies.
- **Defensible Visual Absorption Capacity (VAC):**
 - The systematic mapping of scenic sensitivities and the understanding of a place's broader priorities provide a transparent and justifiable framework for determining the VAC.
 - This ensures that the judgement of whether a landscape can accommodate change is well-founded.

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- **Improved Communication and Engagement:**

- By employing recognised methodologies and explaining the underlying principles of perception, the LVIA becomes more transparent and understandable to all stakeholders, fostering greater trust and more informed decision-making throughout the planning process.
- This robust Establishment Section provides the essential "visual DNA" of the landscape, setting a powerful stage for the subsequent detailed analysis of the proposed stadium's visual impacts.

4.1.8 LANDFORM CLASSIFICATION

- Landform features are one of the attributes contributing to the Landscape Character Type, identified in 'Guidelines For Scenic Values Assessment Methodology And Local Provisions Schedules For The Scenic Protection Code.
- The following map specifically focuses on landform as a visual element, taking into consideration the slope of particular points along the terrain in relation to their surrounding context to identify distinct landforms. This process, known as Topographic Position Index based Landform Classification, was generated from a 2-metre Digital Elevation Model (DEM), providing a greater resolution than the Landform Classification offered by TheLIST. From this generated map, large-scale features such as canyons, deeply incised streams, mountaintops, high ridges, and coastlines are rated as 'Very High'. The landform classification is then further refined: midslope drainages, shallow valleys, midslope ridges, and small hills in plains are rated as 'High'. Upland drainages, headwaters, and local ridges/hills in valleys are rated as 'Moderate'. Conversely, U-shaped valleys, upper slopes, mesas, plains, and open slopes and plains are rated as 'Low'. This means the majority of the site is rated as 'Low' as it is generally lacking prominent landform features in and around the proposed site.

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LANDFORM CLASSIFICATION			
	Proposed Site		Very High
	Water Body or Watercourse		High
			Moderate
			Low
			Very Low

Figure 29 Landform Classification

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4.1.9 VEGETATION CLASSIFICATION

- Vegetation features are one of the attributes contributing to the Landscape Character Type, identified in 'Guidelines For Scenic Values Assessment Methodology And Local Provisions Schedules For The Scenic Protection Code'.⁵
- The following map specifically focuses on vegetation as a visual element, taking into consideration the patterns of plant life in relation to other features. It considers areas where vegetation forms distinct edges, such as along street networks, coastlines, scenic areas, and public land classifications.
- This map identifies areas of vegetation based on their general shapes and patterns, rather than focusing on specific point features or individual trees.
- These vegetated areas were detected using the 'Tree Canopy Height' data from The LIST, and general information on plant species was derived from the 'TASVEG 4.0' database. Areas where vegetation was not detected were rated as 'Very Low'. Additionally, insignificant trees, such as the small collection of planter boxes within Red Square, are also rated as 'Very Low'. Based on TASVEG 4, there are no significant areas of 'wet sclerophyll forest that introduce distinctive patterns and textures' identified on or in close proximity to the site.
- While parts of Kingborough to the south are designated as a Scenic Landscape Area, it is located at a distance outside the scope of this classification map.
- Furthermore, there are no areas of 'Significant Trees' (overlay) or 'Tree Preservation' identified within the immediate vicinity. Vegetation patterns along roads are identified using the '*National or State Highway and Arterial Roads plus Feeder Roads plus Local plus Access Roads plus VTs*' data provided by TheLIST, and are classified as having moderate scenic quality as per the Scenic Landscape Classification Tables.
- Similarly, vegetation along coastlines was detected using the '*Water Bodies - Water Body and Watercourse [All]*' layer, also provided by TheLIST. Areas of vegetation, particularly along public reserves and Nature Recreation Areas on elevated terrain, are rated as 'Very High'. This includes locations such as Gordons Hill Nature Recreation Area and Rosny Hill Nature Recreation Area.
- Likewise, Nature Recreation Areas situated along the coast including at Rosny Point, Kangaroo Bay, and Sheoak Point, that are also rated as 'Very High'.
- Vegetation contributes significantly to the character of the Queens Domain. It exhibits a distinctive vegetation pattern that is fundamental to the layout and character of the domain.

⁵ Guidelines for Scenic Values Assessment Methodology and Local Provisions Schedules to Assist Southern Tasmania Councils With The Scenic Protection Code. Accessed May 8, 2024.
<https://tasman.tas.gov.au/wp-content/uploads/2021/01/Supporting-Report-Attachment-5-Scenic-Assessment-Methodology.pdf>.

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- Vegetation flanking the Hobart Cenotaph and along Anzac Parade feature tall uniquely shaped poplar trees that distinctly differs from the surrounding vegetation outside of the domain, and thus are rated as 'Very High.'



VEGETATION CLASSIFICATION KEY

	Proposed Site		Very High
			High
			Moderate
			Low
			Very Low

Figure 30 Vegetation Classification

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4.1.10 WATERFORM CLASSIFICATION

- Water form features are one of the attributes contributing to the Landscape Character Type, identified in 'Guidelines For Scenic Values Assessment Methodology And Local Provisions Schedules For The Scenic Protection Code'.⁶
- The following map primarily focuses on water bodies as a visual element, highlighting their contribution to the overall scenic quality of the proposed site and its surrounding context, and is not an assessment of water quality. It is important to note that underground features, such as the Hobart Rivulet, are not visually apparent and therefore have a scenic quality of 'Very Low'.
- The proposed site is notably adjacent to the River Derwent, which possesses considerable visual importance due to its extensive and stunning array of scenic views. This impressive scale, spanning 239 kilometres, significantly exceeds the immediate site. The river's coastline exhibits an irregular edge, comprising a mixture of straight, angular segments and curvilinear portions that alternately protrude and recede, thus forming a series of bays, coves, and points along its length. Consequently, the majority of the Derwent River's scenic value has been rated as 'High', with areas along the coastline receiving a 'Very High' rating.

⁶ Guidelines for Scenic Values Assessment Methodology and Local Provisions Schedules to Assist Southern Tasmania Councils With The Scenic Protection Code. Accessed May 8, 2024.
<https://tasman.tas.gov.au/wp-content/uploads/2021/01/Supporting-Report-Attachment-5-Scenic-Assessment-Methodology.pdf>.

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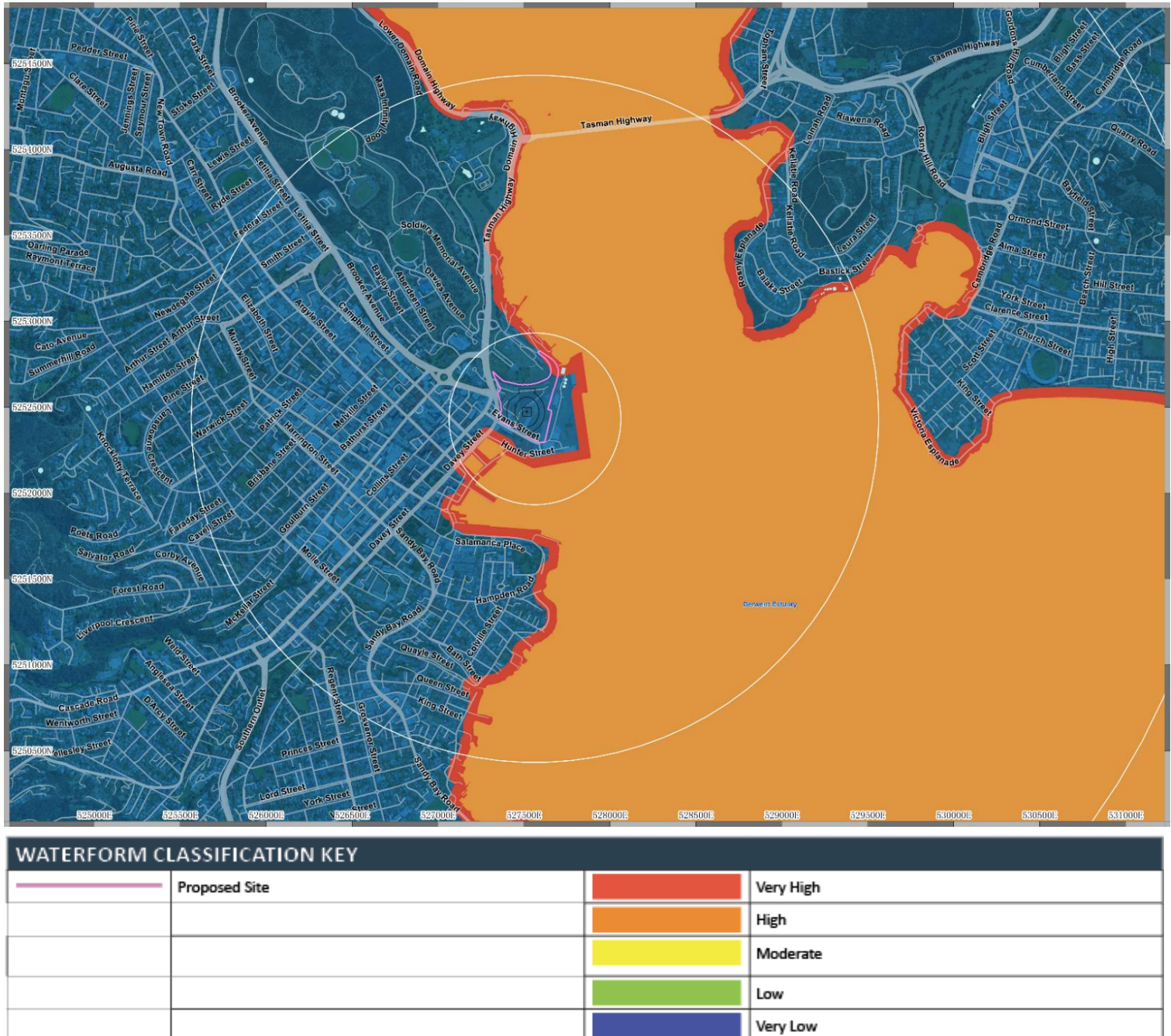


Figure 31 Waterform Classification Map

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4.1.11 CULTURAL HERITAGE CLASSIFICATION

- The following cultural heritage map has been developed with its primary focus on visual aspects and does not assess intrinsic cultural value. This cultural heritage map has been developed with its primary focus being on the visual aspects. It specifically evaluates structures and various cultural features based on their direct relationship to the scenic quality of the surrounding environment, considering factors like the relationship of buildings to the coastline, existing heritage features and precincts, and street frontages and interfaces. If an area lacks buildings, or if present buildings offer limited visual contribution to the scenic quality, they are consequently rated as very low.
- In the wider context, areas classified as having very low cultural heritage scenic quality include the residential areas of West Hobart, which are generally comprised of single dwelling houses that are neither architecturally unique nor form notable landmarks.
- Closer to the site, Central Hobart predominantly features mixed-use and commercial buildings arranged in a grid layout, forming distinct street frontages.
- Street frontages that are considered to actively contribute to a 'lively street' and enhancing 'street life', are recognised as primary and secondary frontages in the Central Hobart Plan Executive Summary which is recognised in the greater cultural heritage scenic quality of these areas shown in this map.⁷
- To the south, the residential buildings in Battery Point and Sandy Bay showcase distinctive architectural details such as decorative bargeboards, gable roofs, arches, and ornamentation. While these properties fall within designated 'Heritage Areas/Precincts' under the Tasmanian Interim Planning Scheme, they generally don't serve as specific focal points and are smaller in scale compared to other nearby buildings closer to the site. Consequently, these areas are rated as Low, which places them higher in classification than other residential zones like those in West Hobart.
- Amidst this residential mix in Battery Point and Sandy Bay, buildings along Castray Esplanade stand out, including the Former Ordnance Store, Harbour Master's House and Tide Gauge, and Mulgrave Battery and Signal Station. These distinct buildings have been rated as Very High due to their unique character and visual prominence.
- To the north is the Queens Domain, an area that encompasses notable and unique landmarks contributing significantly to the cultural heritage scenic quality. The iconic Hobart Cenotaph is placed at the end of a long pathway that spans from Anzac Parade and connects to Bridge of Remembrance, Davies Avenue, Upper Domain Road, and the Domain Joggers Loop. Consequently, these features within Queens Domain are rated as Very High,
- Along the coastline(shoreline), cultural features are generally rated as very high due to their significant role in defining the edge of the River Derwent, particularly when viewed from the opposite side of the River, offering crucial visual connections both to and from this distinctive coastal edge.
- Surrounding the site, several prominent heritage buildings contribute significantly to the area's visual appeal. On its western border near Davey Street is the Hobart Gas Work Complex and the Royal

⁷ Central Hobart Plan executive, page 18.

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Engineers Building. Similarly, to the south, along Evans Street and Hunter Street, a notable collection of heritage structures include the UTAS Centre for the Arts (formerly part of H. Jones & Co.) and the Henry Jones & Co. IXL Jam Factory. This impressive group of buildings is particularly renowned for its distinctive brick and stonework, alongside a range of unique architectural features that collectively enrich the visual character of the area.

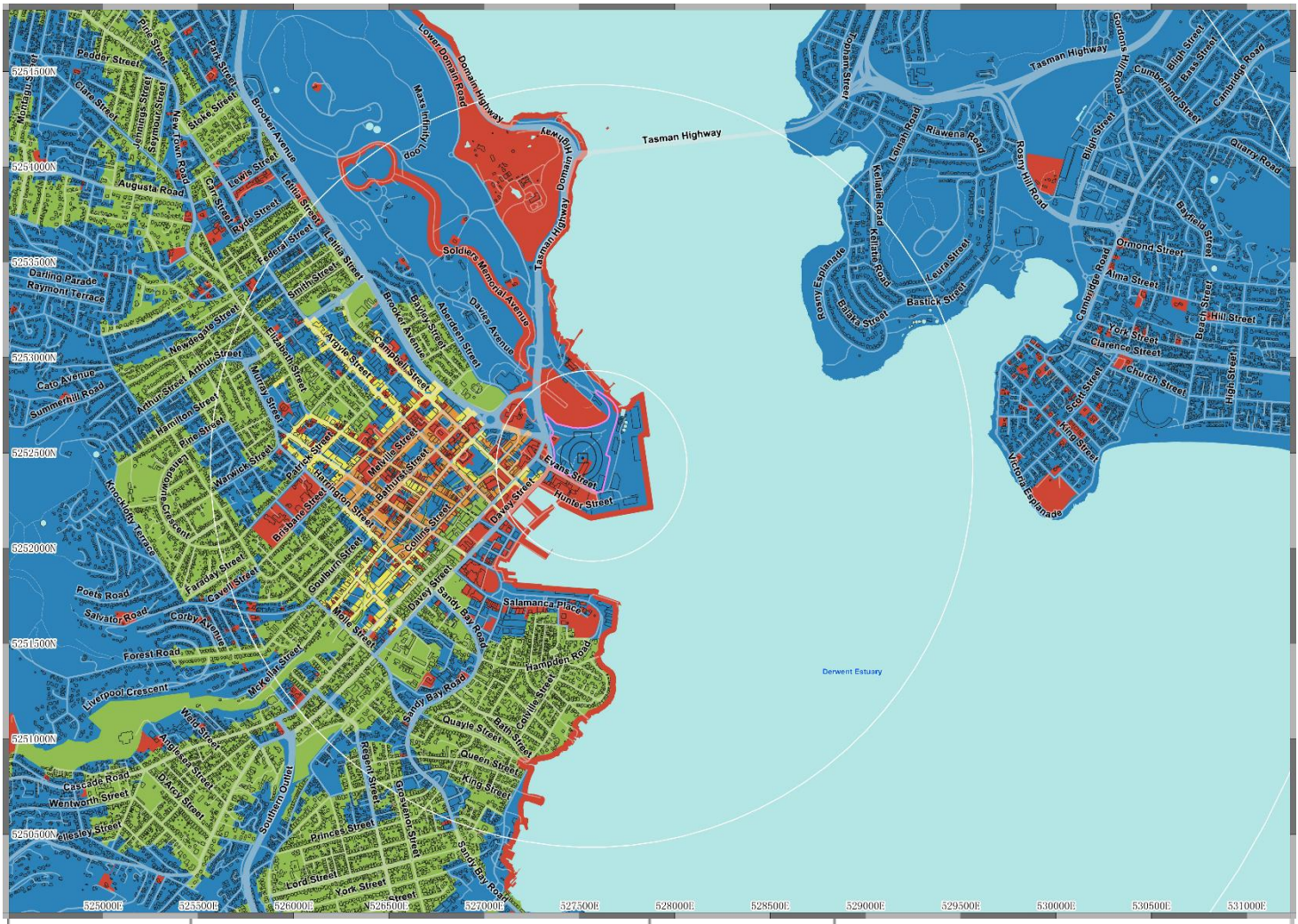


Figure 32 Waterform Classification Map

very low

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4.1.12 SCENIC LANDSCAPE SENSITIVITY

- To effectively assess landscapes, a series of classification maps are first converted into greyscale representations and then combined to create a comprehensive sensitivity map. This method is instrumental in identifying areas of overlap across various maps, thereby highlighting locations consistently deemed to possess greater value and, consequently, higher visual sensitivity. As a result, a composite rating of 'Very High', 'High', 'Moderate', 'Low', or 'Very Low' is generated, which thoroughly considers all individual classification maps, including those pertaining to landform, water form, vegetation, and cultural heritage.
- For instance, areas exhibiting very high sensitivity are typically found in unique or critically important locations, such as segments of the coastline, specific parts of The Queens Domain (notably the northern end near the Domain Joggers Loop and the Hobart Cenotaph and ANZAC Parade), elevated terrain to the west as it rises towards Knocklofty, and regions across the river at Rosny Hill Lookout. Conversely, the Derwent River is broadly classified as an area of high sensitivity, reflecting the significant scenic quality identified in its waterform classification. In contrast, areas closer to the Hobart City Centre and its surrounding residential zones generally receive a low sensitivity rating, while those lacking distinct landscape features are categorised as very low sensitivity.

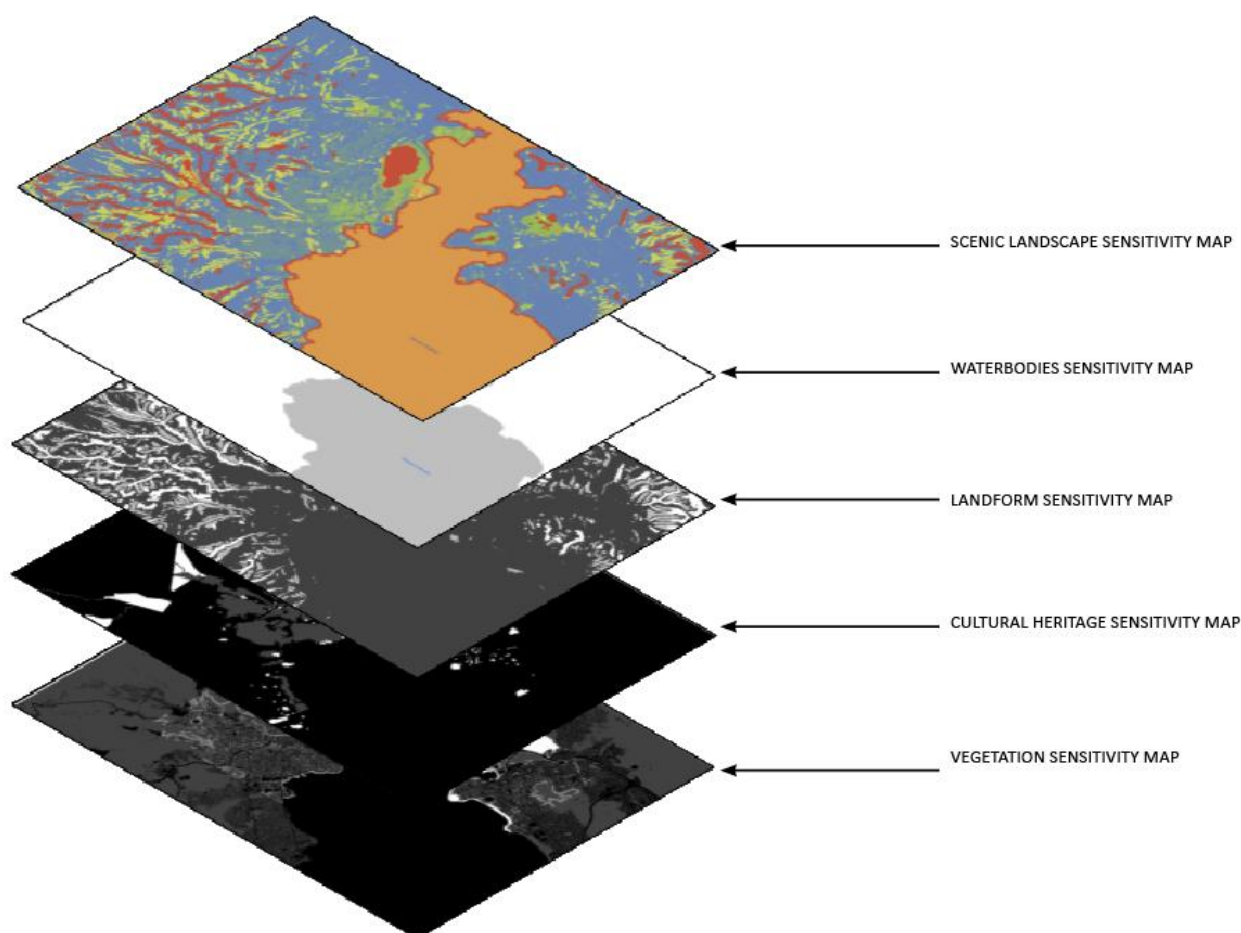


Figure 33 Scenic Landscape Sensitivity Map Process

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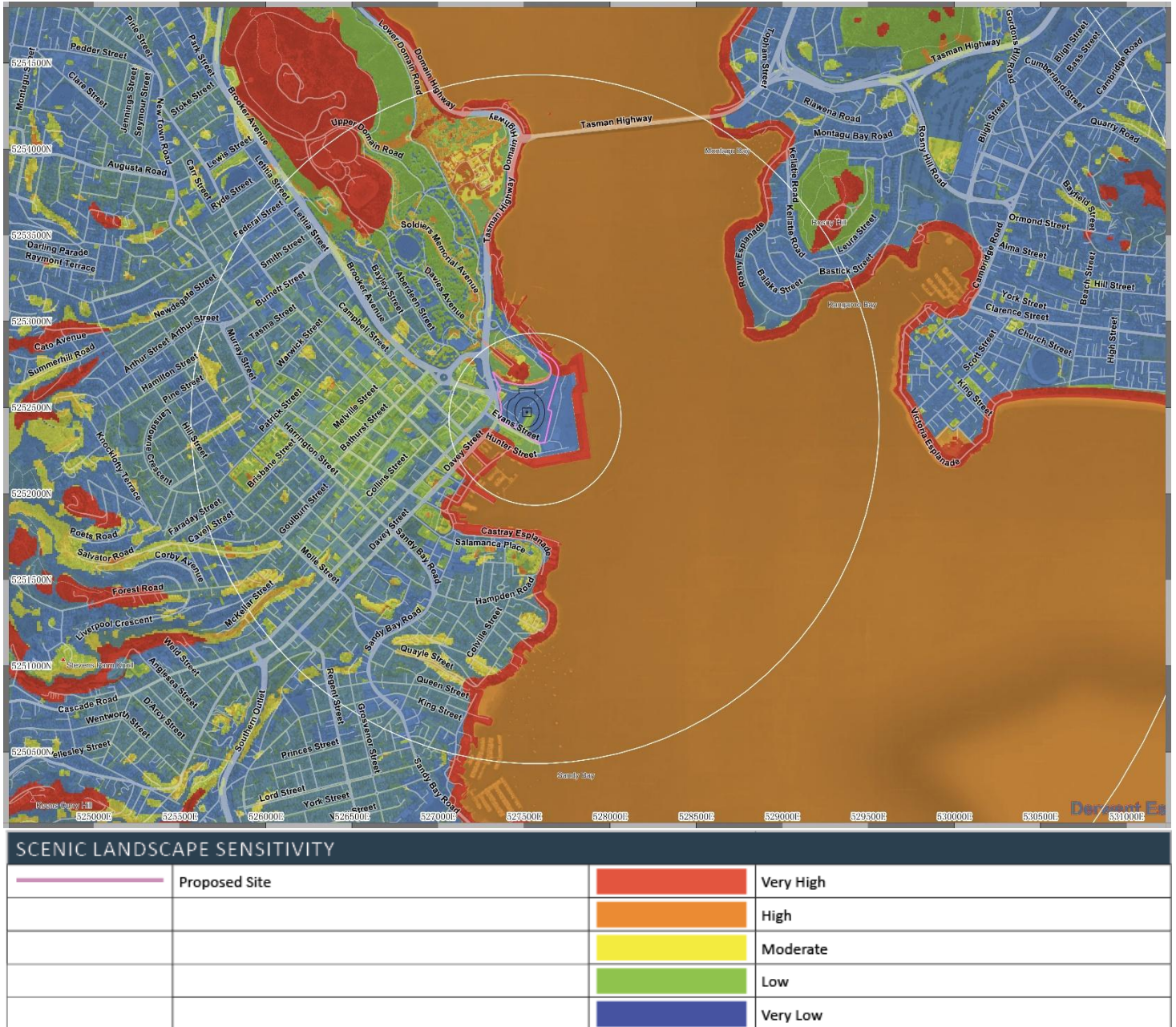


Figure 34 Scenic Landscape Sensitivity

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4.2 PRIORITISATION OF SCENIC AND VISUAL LANDSCAPE VALUES

4.2.1 SCENIC AND VISUAL LANDSCAPE VALUES:

- **Significant scenic and visual landscape values:**
 - Identified and prioritised based on the Visual Magnitude, Contribution, Prominence, and Permanence of each LCZ. This prioritisation process considers the potential magnitude of visual impact of development on specific values, the tangibility of that impact, its specificity to the site, and the extent of people and places likely to be affected. These values are then categorised into three tiers of priority.
- **The values in this report are:**
 - Place's Priorities: Place's Priorities are the relative value or importance attached to different landscapes by society on account of their landscape characteristics. These may be reflected in local, state or federal planning regulations, other published documents or be established through community consultation and engagement, or as professionally assessed. Place's Priorities comprise of; Environmental, Intrinsic, Subsistence, Naturalness, Economic, Conservation, Physiological.
 - Place's Settings: Place Settings describes the arrangement and composition of interacting landscape elements that create a location's unique and recognisable visual character, framing the scenery and distinguishing it from others. Place Settings comprise of; Landform, Vegetation, Waterbodies, Colouration, Adjacent Scenery, Scarcity, Cultural Modification.
 - People's Principles: People's Principles refer to the attitude toward how a proposal is viewed is shaped by People's Principles which are a collection of ideas or beliefs held by those who would be impacted by the proposal which comprise of: Aesthetic, Economic, Education, Heritage, Home, Health & Recreation, Social.
 - People's Situation: People's Situation focuses on how people perceive, experience, and interact with their surroundings. These elements are inherently human-centric, subjective, and dynamic, reflecting the varying needs, values, and evolving relationships between people and place. People's Situation comprise of: Types of users, Amount of users, public interest, adjacent land uses, Special Areas, Travel Routes, Observation Points.

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4.3 PLACE'S SENSITIVITY

PLACE'S PRIORITIES	DESCRIPTION	RATING
ENVIRONMENTAL	The Sullivan Cove Planning Scheme (1997) outlines environmental objectives aimed at minimising environmental harm through activity management.⁸ These objectives are considered when establishing the Visual Absorption Capacity (VAC) of a proposed site, particularly as they identify areas valued for their environmental attributes that could be affected by new development. The environmental objectives most relevant to VAC are: Flora and Fauna Flora and fauna of significance within the Sullivans Cove Planning Area must be protected. In particular, the habitats of the Derwent Estuary and Sullivans Cove water environment must be protected from the adverse environmental impacts of activities.⁹ 'Land Reclamation Land forming and reclamation activities, where required, shall be carried out in a manner which minimises adverse environmental consequences. Considering these two objectives, the site's extensive modification, particularly the land reclamation that created the current shoreline and its subsequent development into a predominant carpark directly relates to the flora, fauna, and land reclamation objectives. The area's heavy modification to facilitate a working port and wharf has a limited value environmental value as the original shoreline, estuarine habitats, and natural vegetation that once supported local flora and fauna has been altered. As current vegetation on the site is generally confined to planted rows and a boundary strip, flora and fauna aren't a significant visual feature of the site itself. However, the surrounding open green spaces, such as Queens Domain, St David's Park, Parliament House Gardens, Princes Park, and Franklin Square, feature a higher concentration of flora and fauna than the proposed site. Further afield, areas like Truganini Reserve to the south, Wellington Park to the west, and across the Derwent, Gordons Hill Nature Recreation Area, Rosny Hill, Waverley Flora Park, and Meehan Range Nature Recreation Area, also contain greater biodiversity.	Very Low

⁸ The Sullivan Cove Planning Scheme (1997), 153

⁹ The Sullivan Cove Planning Scheme (1997), 153

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INTRINSIC	The proposed site holds significant visual prominence due to its geographical location adjacent to key landscape features, primarily the Derwent River. Macquarie Point, extending into the water and forming numerous wharves, plays a crucial role in defining the distinct shape of Sullivans Cove. Macquarie Point and Sullivans Cove collectively contribute to the characteristic landform and water form features along the Derwent River, as they make up part of a collection of bays in the areas (such as Ross Bay, Cornelian Bay, Kangaroo Bay, Geilston Bay, and Sandy Bay) and points (including Wrest Point, Rosny Point, Beltana Point, Limekiln Point, and Battery Point). Furthermore, its close proximity to Hobart's urban core places it near dense area of building containing a variety of uses, and also landmark structures like the Tasman Bridge and the Hobart Cenotaph.	High
SUBSISTENCE	Subsistence value is typically associated with land uses focused on the production of food and other goods for human or animal sustenance, such as agricultural landscapes which may possess a distinct visual character. In contrast, the proposed site serves as a functional port and wharf area, not a production zone, and therefore contributes negligible value in terms of subsistence.	Low
NATURALNESS	The proposed site is extensively modified consisting of reclaimed land that pushes past the original coastline. Man-made elements dominate the majority of the area, with natural features such as vegetation confined to minor stretches along Davey Road, the Royal Engineers Building, and the boundary between the Queens Domain. This vegetation is not a result of natural growth patterns but rather deliberately planned arrangements. Surrounding the proposed site are various open green spaces, the largest being Queens Domain, along with smaller, scattered parks and gardens like St David's Park, Parliament House Gardens, Princes Park, and Franklin Square. Similarly, these layouts are also intentionally planned and designed rather than being entirely natural. The site's proximity to the Derwent River is of substantial scale, which is a major natural visual feature connected to the site particularly on its eastern side. In contrast, the proposed site is bordered to the west by heavily modified land, including a network of roads and dense buildings towards Central Hobart.	Low
ECONOMIC	The proposed site's diverse economic functions shape its visual character as its features multiple wharf and port areas, operating as cruise terminals, contribute to a dynamic, working waterfront with large ships and maritime infrastructure visibly indicating a working economic hub. Likewise, the TasWater Treatment Plant at the northern end adds to the site's industrial and utilitarian visual	Moderate

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	character. Conversely, Red Square at the southern end is flanked by the Good Shed event venue, Hobart Brewing Co, The Clubhouse comedy club, and various food stalls. This results in a highly modified visual character with diverse economic value, shaped by its active port and industrial features alongside vibrant entertainment zones.	
CONSERVATION	The Sullivan Cove Planning Scheme (1997) prioritises the Conservation of Cultural Heritage Values, explicitly stating ‘the primary objective of the Scheme. Where there is an apparent conflict with other objectives, the conservation of cultural heritage values takes precedence.’¹⁰. However, it's crucial to acknowledge the proposed site's continuous modification, including various coastline developments and the construction of several piers. Conservation values directly relate to Visual Absorption Capacity because these objectives aim to preserve cultural significance. This includes <i>"spaces, buildings and objects, and conservation of patterns of continuing or historic use... [and also applies] to conservation of archaeologically sensitive sites and the conservation of a recognisable historic character in the areas where authentic historic fabric and spaces remain."</i>¹¹ While a comprehensive assessment of Sullivans Cove's heritage values is beyond this report's scope, the Planning Scheme's objectives influence how proposed developments visually integrate with the existing historic context. There's a clear emphasis on conservation and compatibility to avoid overwhelming or mimicking historic forms, which are described below: • “To provide an incentive for ‘building or works’ to be carried out in a manner which is compatible with conservation of cultural heritage values. • To ensure that the recognisable historic character of Sullivans Cove is not compromised by new development which overwhelms the places of cultural significance, or, by new development which reduces the apparent authenticity of the historic places by mimicking historic forms. To encourage new development to be recognisable as new, but not individually prominent. Such development must reflect a “good neighbour” relationship to places of identified cultural value.	Moderate

¹⁰ The Sullivan Cove Planning Scheme (1997), 67

¹¹ The Sullivan Cove Planning Scheme (1997), 67

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PHYSIOLOGICAL	A site's physiological value derives from its topographical forms and features. Significant changes in terrain can result in prominent landforms—such as valleys, slopes, or peaks—which might be designated as key landscape features, serve as tourist attractions, or hold elevated scenic value, particularly when featuring scenic lookouts. Although the proposed site itself is largely level, it exists within a broader visual context defined by surrounding elevated landforms. These include the prominent Queens Domain nearby, and more distant slopes like the Truganini Conservation Area, Knopwood Hill Nature Recreation Area, and Meehan Range Nature Recreation Area to the east; Wellington Park to the west; and Mount Direction Conservation Area to the north.	Low
PLACE'S PRIORITIES SCORE	THE HIGHEST RATINGS OF THE QUALITIES SETS THE SCORE FOR PLACE'S PRIORITIES	HIGH

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PLACE'S PRIORITIES	DESCRIPTION	RATING
LANDFORM	The physical characteristics of terrain, such as dramatic changes in height, can form natural boundaries between areas of land or water, act as focal points, or create the underlying foundation for features like buildings or vegetated land cover that follow the landscape's contours. A number of distant ranges overlook the proposed site, including Truganini Conservation Area, Knopwood Hill Nature Recreation Area, and Meehan Range Nature Recreation Area to the east; Wellington Park to the west; and Mount Direction Conservation Area to the north. Within these areas, Mount Wellington, Mount Nelson, and Mount Direction are significant and large landform features surrounding the site. The Sullivan Cove Planning Scheme (1997) explicitly addresses this relationship between the site's flat terrain and the elevated surrounding areas, stating: <i>"The height and form of buildings are to be: .. Respectful of the low-lying nature of the site and its visibility from surrounding elevated areas."</i>¹² Furthermore, the scheme also makes several references to the natural amphitheatre shaped by the landform, such as: • "From the Cenotaph to the horizon of the natural amphitheatre, including the Wellington Range descending to the Mount Nelson ridge, then to Porter Hill and down to the water plane at Long Point, Lower Sandy Bay;"¹³ • "The height and form of buildings are to be: ... Sympathetic to the natural topography of Sullivans Cove, including the amphitheater sloping down to the Cove with the headland and escarpment surrounding the Cenotaph forming a natural expression of the Cove Wall;"¹⁴ • "The siting and alignment of buildings adjacent to the escarpment are to be sympathetic to the natural topography of the headland, amphitheatre and escarpment surrounding the Cenotaph and reinforce the natural shoreline."¹⁵	Moderate

¹² Sullivan Cove Planning Scheme (1997), 180.

¹³ Sullivan Cove Planning Scheme (1997), 172

¹⁴ Sullivan Cove Planning Scheme (1997), 180

¹⁵ Sullivan Cove Planning Scheme (1997), 183

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VEGETATION	Surrounding the proposed site are open green spaces, the largest being Queens Domain, which has vegetation distributed along its edges. While this vegetation along the border of Queens Domain and the proposed site provides some visual screening, the vegetation itself also serves as a landscape feature. Along Anzac Parade, row planting leads to the Hobart Cenotaph in an intentional layout that follows the elongated shape of the path. Two mature poplar trees sit outside this pathway, flanking the Cenotaph, with another two flanking the main pathway to the Cenotaph from Anzac Parade. ¹⁶ Interspersed amongst the urban landscape surrounding the proposed site is additional vegetation found in smaller parks and gardens such as St David's Park, Parliament House Gardens, Princes Park, and Franklin Square. The Sullivan Cove Planning Scheme (1997) refers to vegetation as part of its Visual Assessment checklist in relation to Context, as described below: • "The elements that go to make up the landscape or townscape context, including slope, cover, colour, vegetation or built environment, and major features." • "Relationship to existing vegetation and the potential intrusiveness of the installation." The Scheme also addresses vegetation as a key point of 'Siting', which considers: "Topographical features and natural vegetation."	Low
WATERBODIES	The Derwent River is the dominant waterbody of the site, featuring numerous connected bays and coves including Sullivans Cove, Ross Bay, Cornelian Bay, Kangaroo Bay, Geilston Bay, and Sandy Bay. The Sullivan Cove Planning Scheme (1997) recognises the River Derwent's importance, stating under "Urban Character" that <i>"No new development or part of a development is to be individually prominent particularly when viewed from Sullivans Cove or the River Derwent."</i> ¹⁷ Furthermore, a key objective for "Urban Form" is to <i>"Views to Sullivans Cove along primary spaces are to be retained, especially to the River Derwent."</i> The proposed site's natural shoreline is no longer visible, having been continually modified over time. It now features straight, orthogonal wharf edges, similar to other heavily altered coastlines along the Derwent River like Selfs Point and Wrest Point. Sullivans Cove itself accommodates boats of different scales within its numerous piers and	High

¹⁶ Tasmanian Heritage Register Datasheet, Cenotaph, Anzac Parade and Queen's Battery, THR ID Number: 7137, 5.

¹⁷ Sullivan Cove Planning Scheme (1997), 11.

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	waterfront harbour. To the south, Sandy Bay to the south presents a larger, more complex, and denser Marina area than that of Sullivan Cove. Near the northern end of the proposed site, the Domain Shipyard features several boat ramps distributed along the coastline. The Hobart Rivulet Domain Diversion Tunnel, which connects to the Derwent, is also located to the north of the proposed site, close to the Queens Domain boundary.	
COLOURATION	The proposed site and its surroundings present a mixture of buildings clustered into distinct colour areas. Along Evans Street and Hunter Street, at the southern end of the site, are numerous buildings with orange-coloured roofs and brick façades, including the IXL Jams H. Jones & Co Ltd. Towards the centre of the site, a few buildings feature grey roofs, but their walls display a range of colours, such as the more saturated red of the Hobart Brewing Co. compared to the pale greenish hue of the Good Shed. Although the site itself is largely grey due to asphalt and paved surfaces, street trees provide natural greenish hues along Evans Street, Davey Street, near the border of Queens Domain, and around Red Square, which also contains multiple planter boxes.	High
ADJACENT SCENERY	The proposed site is adjacent to numerous landscape features: the lower end of Queens Domain, containing the Hobart Cenotaph, lies near its northern border. To the east is the Derwent River, with its many connected bays and points. The marina area of Sullivans Cove, featuring multiple piers, is to the south, while a denser urban environment towards Central Hobart lies to the west. Although not immediately adjacent, distant areas like Truganini Conservation Area, Knopwood Hill Nature Recreation Area, and Meehan Range Nature Recreation Area to the east, Wellington Park to the west, and Mount Direction Conservation Area to the north, all overlook the site and form its visual backdrop from various viewpoints.	High
SCARCITY	The proposed site holds an important geographic location, being situated near significant landscape features such as Queens Domain, the urban centre of Hobart, and the Derwent River. It also contains several buildings listed on the Tasmanian Heritage Register, including the Royal Engineers Building and Stone Post to the west, and the Hobart Railway Goods Shed and other historic buildings further west. However, the modification of the Sullivans Cove and Macquarie Point coastlines has resulted in an angular quality, similar to Selfs Point and Wrest Point.	Moderate

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CULTURAL MODIFICATION	The proposed site reflects a history of continuous transformation, marked by extensive coastline developments, the construction of numerous piers, and the addition of buildings and a carpark. This ongoing modification has left Macquarie Point and Sullivans Cove with an angular, straightened coastline, a distinct visual contrast to the natural curves of other Derwent River points like Rosny Point. Along the site's eastern and southern boundaries, the active port and wharf areas, along with the TasWater Treatment Plant, are dominated by large, man-made structures and infrastructure, with very few natural elements. Furthermore, the limited vegetation found on and around the site is not naturally occurring; instead, it adheres to a deliberately planned design, seen in street trees, Red Square's planter boxes, and the specific tree selections near the Hobart Cenotaph and Anzac Parade.	Low
PLACE'S SETTINGS SCORE	THE HIGHEST RATINGS OF THE QUALITIES SETS THE SCORE FOR PLACE'S SETTINGS	High

LANDSCAPE SENSITIVITY RATING = (PLACE PRIORITIES+ PLACE SETTINGS)/2 =	High

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4.4 PEOPLE'S SENSITIVITY

PEOPLE'S PRINCIPLES	DESCRIPTION	RATING
AESTHETIC	The Macquarie Point Wharf, as part of the broader Port of Hobart, possesses significant aesthetic value derived from its identity as a <i>"working port"</i> and a <i>"cultural and community icon in Tasmania."</i>¹⁸ Its visual appeal stems from the dynamic, ever-changing character created by the coming and going of various vessels—from <i>"Navy ships, cruise liners, cargo ships and the Antarctic supply ship, Aurora Australis."</i>¹⁹ This bustling maritime activity, combined with its role as a <i>"base for a number of fishing fleet and a range of other maritime activities,"</i> offers a unique visual spectacle. Furthermore, the <i>"ability to observe port operations, as well as public access to sections of the port facilities,"</i> are integral to its aesthetic, providing an immersive experience that highlights the Port's vital economic function and its deep connection to both Hobart and Tasmania. The Sullivan Cove Planning Scheme (1997) describes key activity areas, elements contributing to their aesthetic value, and important views and sightlines. It also emphasises the importance of assessing the visual impacts and compatibility of new development on existing aesthetic values, and protecting these values both within and extending from these activity areas. The scheme identifies eleven 'important views and sightlines', predominantly those extending to and from the Cenotaph towards surrounding areas (especially in the south-eastern direction), with several traversing the proposed site. However, it is crucial to recognise that these sightlines are 2D plan-view representations and therefore do not account for the varying elevations of the Cenotaph and other surrounding features. Furthermore, several Activity Areas (such as the Domain and Regatta Point) and their associated objectives and performance criteria as outlined in the Sullivan Cove Planning Scheme (1997) explicitly refer to aesthetics for areas surrounding the proposed site. The Scheme specifically identifies Urban Public Spaces connected to pedestrian movement around Salamanca Square, Battery Point (east edge), Franklin Wharf, Elizabeth Street Pier, Hunter Street, Brooke Street, Despard Street, Constitution Dock, and Victoria Dock edges, stating that: <i>"priority will be given to the use and development of these roads</i>	Moderate

¹⁸ Sullivan Cove Planning Scheme (1997) 53

¹⁹ Sullivan Cove Planning Scheme (1997) 53

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to improve the safe and efficient movement of pedestrians, and to the creation of a comfortable and aesthetically pleasing pedestrian environment."

The Domain's aesthetic value is multi-faceted, offering a *"grand sense of entry to the City"* that establishes it as a visually impressive gateway.²⁰ As *"one of the City's principal open spaces,"* it functions as a *"significant recreational and tourism venue"* providing an expansive natural beauty that serves as a picturesque backdrop for both informal and structured uses.²¹ Its unique visual elements also encompass *"important community symbols, including the Cenotaph, Boer War memorial and the Domain Park,"* collectively contributing to a landscape that is both culturally significant and visually captivating.²² The planning scheme outlines a objective that states: *"Activities must not adversely impact on the cultural heritage and aesthetic values of the area."*²³

The Regatta Point Activity Area (encompassing the HMAS Huon site, slip-yards, and the Regatta Grounds), holds aesthetic value due to its striking visibility *"across the Derwent Estuary"* and its critical role as the *"main gateway to Sullivans Cove and Central Hobart."*²⁴ This dual function creates an immediate and impactful visual impression upon approach which is further enhanced by its recognition as a *"highly significant cultural landscape."*²⁵ the tangible visual presence of the historic buildings of HMAS Huon, and the cultural significance of the Regatta Grounds together creates a visually compelling and historically layered landscape that acts as a vibrant and welcoming portal to the city. The planning scheme outlines two performance criteria explicitly mentioning Aesthetic values:

- "Such use and development must also demonstrate its compatibility with the following: Landscape and aesthetic values of the area."²⁶
- "To protect the **aesthetic** and landscape values of the area, particularly as viewed from the Derwent Estuary."²⁷

²⁰ Sullivan Cove Planning Scheme (1997) 48

²¹ Sullivan Cove Planning Scheme (1997) 48

²² Sullivan Cove Planning Scheme (1997) 48

²³ Sullivan Cove Planning Scheme (1997) 48

²⁴ Sullivan Cove Planning Scheme (1997) 56

²⁵ Sullivan Cove Planning Scheme (1997) 56

²⁶ Sullivan Cove Planning Scheme (1997) 56

²⁷ Sullivan Cove Planning Scheme (1997) 56

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ECONOMIC	Sullivans Cove's economic vitality is intrinsically tied to its visual appeal, a connection explicitly recognized by the planning scheme. The <i>"future economic development potential of the Cove is recognised as being closely tied to the protection and development of the Cove's unique character – its cultural heritage, pedestrian amenity, community focus, accessibility and aesthetics."</i>²⁸ This demonstrates that the visual character are fundamental to its economic future as an <i>"evolving working port."</i>²⁹ Sullivans Cove continues to see port operations as a <i>"significant economic activity,"</i>³⁰ with the scheme actively promoting the <i>"further development of cargo handling and related shipping activities...particularly along the eastern face of Macquarie Wharf"</i>³¹ in addition other economic activities including <i>"tourism, retail and other commercial development, Civic and administration activities, research and development, arts and craft, and technology based industries."</i>³² This commitment to a multifaceted economic hub is reinforced by the Cove's strategic location <i>"adjoining Central Hobart, and with excellent transport infrastructure links (road, rail and the ports),"</i>³³ which provides significant potential for continued economic growth and, consequently, its evolving visual landscape.	Low
EDUCATION	A site's visible qualities contribute to its educational value in several ways. These include features that offer a tangible visual link to the past, providing a better understanding of a site's history, or symbolic features that enhance our understanding of a site's cultural significance. These visible cues might encompass unique topographical forms, vegetation patterns, the layout of built forms, or historic and unique architectural styles and materials. This is evident in areas such as the clusters of historical buildings towards the southern end of the site along Hunter Street and Evans Street, which have retained their distinct historical architectural details, unique brick façades, and tiled roofs. These include the School of Creative Arts and the IXL Tasmanian Art Gallery. Additionally, the culturally important Hobart Cenotaph, located in the Queens Domain to the north of the site, has a design and symbolic ornamentation that visually convey narratives of remembrance, sacrifice, and national identity that are embodied within its architecture and passed down through generations. The Sullivan Cove Planning Scheme (1997) explicitly acknowledges the area's educational value, particularly concerning its art, historical, and cultural value.	Moderate

²⁸ Sullivan Cove Planning Scheme (1997), 12.

²⁹ Sullivan Cove Planning Scheme (1997), 7.

³⁰ Sullivan Cove Planning Scheme (1997), 8.

³¹ Sullivan Cove Planning Scheme (1997), 8.

³² Sullivan Cove Planning Scheme (1997), 8.

³³ Sullivan Cove Planning Scheme (1997), 8.

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The planning scheme envisions Sullivans Cove as "the heart of Hobart's artistic, recreational and intellectual community," actively promoting "*New activities and facilities such as concert halls, visual arts centres, multimedia centres*"³⁴, all of which inherently possess a strong visual presence through their architecture, public spaces, and the activities they host. This visual connection is further reinforced by the scheme's emphasis on integrating these educational and cultural elements, suggesting that "Such activities must be located in proximity to similar emerging activity precincts in adjoining Activity Areas" specifically mentioning "cultural activities centred around the emerging arts and education precinct along Hunter Street."³⁵ Crucially, the adjacent Queens Domain solidifies this link, with its statement declaring it "shall be a park of the people which celebrates and protects its significant natural landscape and rich cultural history whilst providing for the education, recreation, health and enjoyment of its visitors."³⁶ The visual elements of the Domain—its natural landscape, historical sites, and recreational facilities—are thus explicitly understood as integral to its educational and cultural offering, demonstrating how the visual presentation of Sullivans Cove and its surrounds is fundamental to its educational purpose.

HERITAGE

The Sullivan Cove Planning Scheme (1997) consistently highlights the significance of heritage in relation to various Activity Areas, and provide '*Cultural Resource Principles*'³⁷ and a dedicated schedule the "*Conservation of Cultural Heritage Values*."³⁸ While a comprehensive heritage assessment of Sullivans Cove falls outside this report's scope, the Scheme's clear emphasis on conservation and compatibility dictates how new developments must visually integrate with existing historical contexts, specifically to avoid overwhelming or mimicking authentic forms. However, it's important to acknowledge the proposed site's continuous modification, including significant coastline alterations, the addition of numerous piers, buildings, and infrastructure.

This focus on heritage protection is demonstrated across multiple Activity Areas: Activity Area 1.0 Inner City Residential includes "*Heritage Provisions*" including specific provisions for areas they consider important including like the Metropolitan Transport Trust

Moderate

³⁴ Sullivan Cove Planning Scheme (1997), 10.

³⁵ Sullivan Cove Planning Scheme (1997), 60.

³⁶ Sullivan Cove Planning Scheme (1997), 48.

³⁷ Sullivan Cove Planning Scheme (1997), 11

³⁸ Sullivan Cove Planning Scheme (1997), 67

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	Offices, St David's Mission Church, Barnett Bros. Building, etc;³⁹ Activity Area 2.0 Sullivans Cove 'Mixed Use' acknowledges "<i>many buildings, objects and spaces of cultural heritage</i>," such as Salamanca Place buildings and Parliament House;⁴⁰ Activity Area 2.1 'Domain Open Space' mandates that "Activities must not adversely impact on the cultural heritage and aesthetic values of the area";⁴¹ and Activity Area 3.0 Sullivans Cove 'Gateway' requires that any proposed "<i>use and development must also demonstrate its compatibility with the... Cultural heritage of the area</i>."⁴² Furthermore the 'Cultural Resource Principles' is outlined below:⁴³ • 'To facilitate use and development which is compatible with conservation of the Cove's cultural heritage values.' • 'To encourage the recycling of existing buildings through the promotion of new uses, particularly in buildings of identified cultural heritage value.' • The recognisable historic character of Sullivans Cove is not to be compromised by new development which overwhelms the historic spaces and buildings, or, by new development which reduces the apparent authenticity of the historic places by mimicking historic forms'	
HOME	A place's value as a home is multi-dimensional, built through residents' long-term, fostering deep familiarity and connection. This includes providing various types of housing and accommodation to create a local sense of identity that inhabitants and visitors recognise as people's home through visual cues such as architectural styles, street layouts, and landmarks that visually contribute to this ingrained sense of belonging and collective identity. While the site is primarily a working port and not characterised by residential buildings, it offers accommodation towards its southern end through apartments like Zero Davey Boutique Apartments and Sullivans Cove Apartments (IXL Apartments), as well as hotels such as MACq 01 Hotel and The Henry Jones Art Hotel. Similarly, to the west of the proposed site is a Central Business zone which also lacks long-term housing but provides accommodation through hotels and apartments at a scale which matches the taller and denser building pattern of that area. These	Very Low

³⁹ Sullivan Cove Planning Scheme (1997), 38 – 39

⁴⁰ Sullivan Cove Planning Scheme (1997), 42

⁴¹ Sullivan Cove Planning Scheme (1997), 48

⁴² Sullivan Cove Planning Scheme (1997), 56

⁴³ Sullivan Cove Planning Scheme (1997), 11

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	Specific hotels distributed amongst a variety of retail and recreation spaces, and unlike the areas of single-dwelling buildings found in the Inner Residential and General Residential zones, as they individually contribute to Hobarts especially in acting as landmark features themselves. Most notably, the Hotel Grand Chancellor Hobart, with its recognisable ziggurat form, and The Old Woolstore Apartment Hotel, a historic complex whose buildings are "representative examples of Federation Warehouses" with distinctive architectural details like "facades emphasised by piers and the treatment of parapets and cornices, emphasised arches and stone bases, and contrasting brick and rendered elements [and] saw-toothed roofline."⁴⁴ Adjacent to these Central Business zones, is areas of Inner Residential zoning, typically comprising free-standing single-dwelling houses beginning near the south-western corner of Queens Domain extending north to parts of New Town and south towards South Hobart and Sandy Bay. This transitions into General Residential zones further from the Central Business zone. Similarly, Howrah which is located to the east of the site across the Derwent River is also a General Residential zone largely comprised of single-dwelling houses.	
HEALTH & RECREATION	The visual character of a site that caters to recreational and health-promoting activities often includes open spaces, extensive greenery, and natural elements. The proposed site exemplifies this with distinct zones. The "Red Square" at its southern end, established as a community space for locals and tourists, features outdoor seating, food trucks, a brewery, and public amenities. Flanked by venues like the Good Shed event venue, Hobart Brewing Co, and The Clubhouse comedy club, this area presents a vibrant recreational hub focused on social interaction and entertainment. In contrast, the Queens Domain to the north strongly reinforces the link between visual character, health, and recreation. Its vision statement, <i>"The Queens Domain shall be a park of the people which celebrates and protects its significant natural landscape and rich cultural history whilst providing for the education, recreation, health and enjoyment of its visitors"</i>,⁴⁵ highlights an environment that supports wellbeing.	Moderate
SOCIAL	Spaces designed to foster social activities and gatherings possess a distinct visual character, often featuring diverse public seating arrangements for both intimate and large groups, flexible open areas like plazas or lawns, clear pathways ensuring accessibility and connectivity, and amenities such as food stalls, cafes, and public toilets. The Red Square reflects this sentiment by establishing a	Moderate

⁴⁴ Tasmanian Heritage Register Datasheet - Roberts & Co. Woolstore Complex, THR ID Number: 2425, 4.

⁴⁵ Sullivan Cove Planning Scheme (1997), 48.

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community space which combines outdoor seating for various group sizes, and recreational activities suited for groups such as food trucks, Good Shed, the Clubhouse comedy club that visually reinforces its role as a vibrant hub for entertainment and community engagement.

Furthermore, The Sullivan Cove Planning Scheme acknowledges the social value of the site and its surroundings in relation to the various Activity Areas. "The Cove also offers a broad range of recreational and social activity options [from] restaurants and bars to ferries, fishing off the pier and boating with its associated facilities."⁴⁶ This highlights the site's function in fostering social interaction through varied recreational and leisure pursuits. Furthermore, the commitment to "*deliver sustainable social and economic benefits to Hobart*"⁴⁷ in both "*Activity Area 3.0 Sullivans Cove 'Gateway'*" and the "*Purpose of the Site Development Plan*"⁴⁸ underscores the site's importance in enhancing community well-being through social opportunities. This commitment extends to safeguarding existing social amenities, as indicated by the directive for "*Activity Area 2.0 Sullivans Cove 'Mixed Use'*" to avoid impacts on "*the social, cultural and recreational uses of the area.*"⁴⁹ Collectively, these points demonstrate that the site's planning and development are deeply rooted in encourage its social activity and a vibrant centre for community engagement and shared experiences.

PLACE'S
SETTINGS
SCORE

THE HIGHEST RATINGS OF THE QUALITIES SETS THE SCORE FOR
PLACE'S PRIORITIES

Moderate

LANDSCAPE SENSITIVITY RATING = (PLACE PRIORITIES+ PLACE SETTINGS)/2 =

High

⁴⁶ Sullivan Cove Planning Scheme (1997), 7

⁴⁷ Sullivan Cove Planning Scheme (1997), 50

⁴⁸ Sullivan Cove Planning Scheme (1997), 169

⁴⁹ Sullivan Cove Planning Scheme (1997), 44.

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PEOPLE'S SITUATION	DESCRIPTION	RATING
TYPE OF USERS	The site and its nearby surroundings serves a diverse range of users, reflecting its multifaceted context. It acts as a significant civic space, hosting formal events like ANZAC Day ceremonies at the Hobart Cenotaph. Economically, the area is a working hub for workers employed at the Port, the TasWater Treatment Plant, and the Domain Shipyards. Tourists are also a major user group, arriving via the cruise terminal and staying in nearby hotels and apartments such as The Henry Jones Art Hotel and Zero Davey Boutique Apartments. For recreational visitors, the site offers a vibrant entertainment and community hub, exemplified by the food trucks, Good Shed, and The Clubhouse comedy club near the Red Square. Academically, the presence of the School of Creative Arts, part of the University of Tasmania, brings students and faculty to the area. Lastly, the site is a critical thoroughfare for commuters, bordered by major routes like the Tasman Highway, Evans Street, Hunter Street, and Macquarie Wharf.	High
AMOUNT OF USE	The area serves as a constant hub for commuters, with major arterial roads like the Tasman Highway, Evans Street, Hunter Street, and Macquarie Wharf creating continuous traffic flow. Workers from the Port, TasWater Treatment Plant, and Domain Shipyards contribute to daily activity, ensuring a consistent presence during business hours. Similarly, The University of Tasmania's School of Creative Arts also brings a regular stream of students and faculty. In addition to this consistent daily use, the site experiences significant surges in activity for occasional and specific events. The Hobart Cenotaph is a prime example, serving as a solemn gathering point for major commemorative events like ANZAC Day ceremonies held annually. Other uses of the Macquarie Point Headland is for events and public events. The cruise terminal to the south generates periodic influxes of tourists, particularly when ships are docked, leading to increased pedestrian traffic around hotels and apartments such as The Henry Jones Art Hotel and Zero Davey Boutique Apartments. Furthermore, the recreational and entertainment venues near the Red Square – including food trucks, the Good Shed, and The Clubhouse comedy club – draw recreational visitors for various events and gatherings, often on a regular schedule.	Moderate
Public Interest	The site and its surroundings attract considerable public interest due to a confluence of factors. Its valued visual character is enhanced by distinct historical buildings, while the diverse range of activities hosted on and around the site—from recreational events to daily port	Very High

4. ESTABLISHMENT

	operations—draws a wide array of user groups. Furthermore, its proximity to important features like the Derwent River, Hobart's urban core, and the Tasman Highway, along with prominent landmarks such as the Queens Domain and surrounding mountain ranges, significantly amplifies the importance of this location. This appeal is further bolstered by the site's function as a working port with cruise terminals, generating public interest that extends beyond residents and commuters to also include workers and tourists.	
adjacent land uses	To the east, the site directly abuts the vast expanse of the Derwent River, a defining natural feature that visually connects it to numerous bays and points along the coastline. This visual adjacency means the site's visual character is heavily influenced by maritime activities and the river's scale. To the south, the site transitions into the marina area of Sullivans Cove, characterised by multiple piers and a denser array of urban development, including hotels like The Henry Jones Art Hotel and Zero Davey Boutique Apartments, along with entertainment venues like the Good Shed, Hobart Brewing Co, and The Clubhouse comedy club. This southern adjacency fosters a vibrant, socially active visual environment. To the west, the site borders a denser urban environment towards Central Hobart, marked by a network of roads like the Tasman Highway, Evans Street, Hunter Street, and Macquarie Wharf. This adjacency highlights the site's role as a critical thoroughfare and a working port, influencing its utilitarian and industrial visual aspects. This is primarily a Central Business zone with taller and denser building pattern with a variety of retail and recreation spaces.⁵⁰ Adjacent to these Central Business zones are areas of Inner Residential zoning, typically comprising free-standing single-dwelling houses beginning near the south-western corner of Queens Domain extending north to parts of New Town and south towards South Hobart and Sandy Bay. This transitions into General Residential zones further from the Central Business zone.	Very High
special areas	The proposed site at Sullivans Cove is subject to the comprehensive Sullivan Cove Planning Scheme (1997), which operates distinctly from both the Tasmanian Planning Scheme and the Interim Tasmanian Planning Scheme. This dedicated scheme defines several Activity Areas, each with specific controls detailed in its 'Figure 4 – Activity Areas' plan. These include 'Inner City Residential (Wapping)', 'Sullivans Cove Mixed Use', 'Domain Open Space', 'Sullivans Cove 'Gateway'', 'Macquarie Point Wharf', 'Regatta Point', and 'Sullivans Cove 'Working	High

⁵⁰ Tasmanian Heritage Register Datasheet - Roberts & Co. Woolstore Complex, THR ID Number: 2425, 4.

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	Port'. Furthermore, the southern end of the site is subject to multiple heritage overlays, with numerous buildings along Evans Street and Hunter Street officially listed on the Tasmanian Heritage Register.	
travel routes	The site's connectivity is defined by its strategic placement at the nexus of various travel routes, catering to diverse modes of transport and user needs. Major vehicular arteries such as the Tasman Highway, Evans Street, Hunter Street, and Macquarie Wharf border the site. Beyond vehicular routes, the site is integrated into a broader network designed for active and public transport. The Intercity Cycleway passes beside the Derwent River, linking to the Queens Domain, thereby providing a dedicated route for cyclists. For pedestrians, the Sullivan Cove Planning Scheme (1997) actively promotes enhanced amenity and safety, particularly along the central pedestrian spine from Hunter Street to Salamanca Place, and along routes connecting the Cove to the Hobart CBD. This includes facilitating pedestrian access to the water's edge, clearly delineating pedestrian and vehicle spaces, and encouraging developments with convenience facilities and visual interest at street level along major pedestrian routes. Furthermore, the Wapping area, within the site's broader context, aims to provide "enjoyable, secure, safe and convenient routes for cars, pedestrians and cyclists." Public transport is also a key element, with the 'Sullivans Cove 'Working Port' Activity Area 4.3' stipulating the retention of a ferry terminal to service trans-Derwent and other passengers. This caters to those commuting to and from the Cove and Hobart CBD for work, recreation, and other purposes. The Macquarie Point Site Development Plan further underscores the importance of these connections by identifying key pedestrian links passing through the site, connecting the northern end near the Hobart Cenotaph to the eastern side towards the Cove, integrating these diverse travel routes into a cohesive and accessible urban environment.	Moderate
observation points	The Sullivan Cove Planning Scheme (1997) is vital for identifying and protecting the site's aesthetic values, particularly concerning observation points and their associated views. The scheme delineates eleven 'important views and sightlines', many of which originate from or extend towards the Cenotaph, especially in the south-eastern direction, with several passing through the proposed site. However, it's crucial to recognise that these are 2D plan-view representations, meaning they do not fully account for the varied elevations of the	Very High

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	Cenotaph or other surrounding features, which would impact the actual visual experience from these points. In addition to these defined sightlines, the broader area offers several notable scenic lookouts, including Mount Nelson Signal Station, Rosny Hill Lookout, and Alexander Battery lookout.	
PLACE'S SETTINGS SCORE	THE HIGHEST RATINGS OF THE QUALITIES SETS THE SCORE FOR PLACE'S PRIORITIES	Very High

RECEPTOR SENSITIVITY RATING = (PEOPLES PRINCIPLES + PEOPLES SITUATION)/2 =	High

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4.5 VISUAL SENSITIVITY

4.5.1 SCENIC AND VISUAL LANDSCAPE ATTRIBUTES

- **FOUR KEY ATTRIBUTES:**

- This assessment of scenic and visual landscape sensitivities considers four key attributes to establish the overall vulnerability and value of the landscape: Visual Magnitude, Contribution, Prominence, and Permanence. These attributes, while distinct, interrelate to create a comprehensive understanding of how the landscape is perceived, valued, and potentially impacted by change. Each attribute will be evaluated across a spectrum of levels set out in the reference tables, allowing for a nuanced and objective assessment of sensitivity. The combined establishment of these factors will inform the overall sensitivity rating and guide further analysis of the proposal.
- **Visual Magnitude:** This refers to how readily apparent, immediate, and directly experienced the scenic or visual aspects of a landscape are. It addresses the initial impression and how easily the features are perceived by the viewer.
- **Contribution:** This measures how much specific features immediately capture attention and contribute in a significant way to the landscape's overall character and appeal. It assesses the importance of individual elements to the overall aesthetic value.
- **Prominence:** This considers how prominent and/or foundational in nature an attribute is, such that its loss or degradation would have a substantial and readily perceivable impact. It focuses on the importance of the attribute to the landscape's identity and function.
- **Permanence:** This describes how permanent the attribute is, ranging from irreversible changes to fleeting, temporary occurrences. It considers the timescale over which impacts might occur and the potential for reversibility.
- By evaluating each of these attributes for key landscape features, a holistic understanding of the landscape's sensitivity to visual change will be developed. This approach allows for a more robust and objective assessment, enabling informed decision-making regarding potential impacts and appropriate mitigation measures.

4.5.2 3.4.3. Primary Values: Highest Priority for Preservation or Enhancement.

- Primary values are the most readily apparent, immediate, and directly experienced scenic or visual aspects of a landscape that are permanent.
- These features immediately capture attention and contribute significantly to the landscape's overall character and appeal.
- Their prominence and foundational nature mean that their loss or degradation would have a substantial and readily perceivable impact, affecting numerous users across the site and its surroundings, potentially from various viewpoints over extended periods.

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4.5.3 Secondary Values: Medium Priority for Preservation or Enhancement

- Secondary values are less immediately apparent than primary values, and play a crucial role in enriching and supporting the overall landscape experience in the long-term.
- They add layers of meaning and context that underscore the visually dominant primary values.
- These values may not be instantly perceived or as visually prominent, potentially affecting a smaller number of people, being perceptible from fewer locations, or permanent impact than primary values. Although changes to secondary values may not be immediately tangible or readily visible, it is important to understand the complete appreciation of the landscape.

4.5.4 Tertiary values: Lowest Priority for Preservation or Enhancement

- Tertiary values encompass general scenic or visual qualities that have limited relevance to the specific site, not essential or are short-term. They are the least visually perceptible of the three value tiers.
- These tertiary values relate to broader aesthetic preferences or regional landscape characteristics and may contribute to a general understanding of the site, but they lack the specific connection that distinguishes primary and secondary values.
- Unlike primary values, they do not typically capture immediate visual attention or define the core character of a specific landscape. And unlike secondary values, they do not provide specific layers of meaning or context tied to the site itself. Consequently, their potential impact is often limited in scope, affecting fewer people, being perceptible from fewer locations, and potentially having a more temporary effect.

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4.5.5 ESTABLISHING SCENIC AND VISUAL LANDSCAPE VALUES PRIORITY

- **PLACE PRIORITIES:**

- PRIMARY: Intrinsic
- SECONDARY: Economic, Conservation
- TERTIARY: Naturalness, Physiological, Subsistence, Environmental

4.5.6 LANDSCAPE QUALITIES

- PRIMARY: Waterbodies, Adjacent Scenery, Colouration
- SECONDARY: Scarcity, Landform,
- TERTIARY: Cultural Modification

4.5.7 PEROPLES PRINCIPLES

- PRIMARY: Aesthetic, Education, Heritage, Health & Recreation, Social
- SECONDARY: Economic
- TERTIARY: Home

4.5.8 PEROPLES SITUATION

- PRIMARY: Adjacent Land Use, Observation Points, Public Interest
- SECONDARY: Types of Users, Special Areas,
- TERTIARY: Amount of Use, Travel Routes

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4.6 VISUAL ABSORPTION CAPACITY

4.6.1 Visual Absorption Capacity (VAC)

- This describes the degree to which a landscape can tolerate visual change from a proposed development. Landscapes with higher scenic and visual values, and those prioritised for preservation or enhancement, are inherently more sensitive to visual change and thus have a lower capacity to absorb it. Conversely, landscapes with lower scenic and visual values have a higher capacity to absorb change.
- To determine VAC, the previously established Visual Sensitivity ratings are converted to a scale from I to V, with each level corresponding to general and site-specific objectives. These VAC and its objectives then serve as a baseline for evaluating Visual Compatibility later in this report. The conversion process follows the table below:

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VISUAL SENSITIVITY		RATING	VS CLASS	OBJECTIVES	ACCEPTABLE MAGNITUDE OF CHANGE
PV	People's Values	MODERATE	V	The objective of this class is to provide for activities which require major modification of the existing character of the landscape. The level of change to the characteristic landscape can be very high. These activities may dominate the view and be the major focus of viewer attention. No attempts are required to minimise the impact of these activities through location, disturbance is an expectation, and integrating the basic elements (CVI) is not a requirement.	VERY HIGH
PS	People's Situation	VERY HIGH	IV	The objective of this class is to provide for activities which require major modification of the existing character of the landscape. The level of change to the characteristic landscape can be high. These activities may dominate the view and be the major focus of viewer attention. However, every attempt should be made to minimise the impact of these activities through careful location, minimal disturbance, and repeating the basic elements.	HIGH
LV	Landscape Values	HIGH	III	The objective of this class is to partially retain the existing character of the landscape. The level of change to the characteristic landscape should be moderate. Activities may attract attention but should not dominate the view of the casual observer. Changes should repeat the basic elements found in the predominant natural features of the characteristic landscape.	MODERATE
LQ	Landscape Qualities	HIGH	II	The objective of this class is to retain the existing character of the landscape. The level of change to the characteristic landscape should be low. Activities may be seen but should not attract the attention of the casual observer. Any changes must repeat the CVI's found in the predominant natural features of the characteristic landscape.	LOW
VISUAL SENSITIVITY RATING		HIGH	I	The objective of this class is to preserve the existing character of the landscape. This class provides for natural ecological changes; however, it does not preclude very limited activity. The level of change to the characteristic landscape should be very low and must not attract attention.	VERY LOW
VS CLASS =		II	ACCEPTABLE MOC =	LOW	

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4.7 UTILISING PHOTOGRAPHS AND PHOTOMONTAGES AS VISUAL TOOLS

4.7.1 The Relevance of the Hippocampus and Vestibular System to Human Perception of Visual Amenity

- This is relevant to the TPC RFI that calls for an analysis that contemplates the dynamic experience of views to the proposal. A demonstrable understanding of what this entails is necessary for the LVIA of an expert report to be weighted appropriately against other submissions.
- The interplay between the hippocampus and the vestibular system offers critical insights into how humans perceive and interact with their environment, providing a neurobiological foundation for understanding visual amenity and informing Landscape and Visual Impact Assessment (LVIA) methodologies. These systems underscore that human perception is not merely a passive reception of static visual information, but a dynamic, multi-sensory process deeply integrated with spatial awareness and self-motion.

4.7.2 Spatial Cognition and Navigation: Beyond Static Views

- **Hippocampal Role in Cognitive Mapping:**
 - The hippocampus is instrumental in constructing and maintaining "cognitive maps" of an environment. Specialised neurons such as "place cells" and "head direction cells" contribute to an internal representation of spatial location and orientation. This indicates that individuals do not simply observe a landscape; they process it within the context of their spatial understanding and navigational potential.
- **Vestibular System as Spatial Input:**
 - The vestibular system provides continuous sensory information regarding head movements, gravity, and the body's orientation and motion in space. This input is crucial for updating the hippocampus's spatial map, enabling a coherent understanding of one's position relative to the surrounding environment.
- **Implications for LVIA:**
 - **Dynamic Assessment:** Traditional LVIA often relies on static viewpoints. However, human perception is dynamic. Understanding how visual elements are perceived during movement – whether walking, driving, or cycling through a landscape – requires considering the continuous integration of visual and vestibular information. This suggests the value of methodologies that simulate movement, offering a more comprehensive depiction of the visual experience over time.
 - **Contextual Perception:** The perceived scale, prominence, or integration of a new structure can change significantly as an observer moves relative to it. The brain's ability to maintain a stable spatial representation, informed by vestibular input, influences how these changes are processed and contributes to the overall visual experience.
 - **Impact on Spatial Orientation:** Alterations to the visual environment, especially large-scale interventions, may modify established visual cues used by the hippocampus for spatial mapping. Assessing these potential shifts in spatial orientation is relevant to understanding the impact on an individual's ease of navigation and their cognitive relationship with the altered landscape.

4.7.3 Multi-sensory Integration and the Experience of Place

- **Vestibular-Limbic System Connection:**

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- The vestibular system demonstrates connections with the limbic system, including areas such as the hippocampus and amygdala, which are involved in emotional processing and memory. This highlights a pathway through which spatial perception can influence affective states.
- **Implications for LVIA:**
 - Affective Dimension of Amenity: Visual amenity extends beyond purely aesthetic judgments to encompass emotional and experiential qualities. The interplay between vestibular input and limbic system activity suggests that a proposed development's visual characteristics could evoke feelings related to comfort, disorientation, or engagement.
 - Sense of "Place": The construction and maintenance of a "sense of place" involves not only visual elements but also the felt experience of being in that space, which is modulated by vestibular signals. Changes to the visual environment that disrupt established spatial relationships may influence an individual's connection to, and perception of, a familiar place.
 - Perception of Scale and Dominance: The perceived scale and potential visual dominance of a structure are not solely visual; they are also interpreted in relation to the observer's own body in space and their dynamic interaction with the environment. Vestibular input contributes to this embodied perception of scale.

4.7.4 Limitations of Simplified Visualisations

- **Human Vision vs. Camera Lens:**
 - The human visual system processes a significantly wider field of view than a standard 50mm camera lens captures, encompassing both a central "cone of visual attention" (approximately 50-60 degrees horizontal) and extensive peripheral vision. Furthermore, human vision is dynamic, involving constant eye movements (saccades) and brain-based integration of information, unlike a static photograph.
- **Implications for LVIA:**
 - Completeness of Representation: Relying solely on static, narrow-field-of-view photographs (e.g., 50mm equivalent) for LVIA may provide an incomplete representation of the visual experience. Such images omit crucial peripheral context and the dynamic nature of human observation, which contribute to how an individual perceives the overall spatial relationship and visual impact of a development.
 - Potential for Misinterpretation: The "naturalness" attributed to a 50mm lens primarily relates to perspective for a specific viewing condition of a print, not to the full, active process of human sight. Without considering the broader visual field, dynamic movement, and the brain's complex processing, assessments derived from such limited visualisations may not accurately reflect real-world human perception.

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- **Simulating Real-World Human Perception.**

- In essence, an understanding of the hippocampus and the vestibular system underscores that LVIA should move beyond treating visual amenity as a purely aesthetic, two-dimensional phenomenon.
- Instead, it highlights the importance of considering the dynamic, spatial, and multi-sensory aspects of human perception, acknowledging that visual impacts are intrinsically linked to how individuals experience, navigate, and emotionally connect with their physical environment.
- This neurobiological perspective supports the adoption of LVIA methodologies that better simulate real-world human perception.

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4.8 ESTABLISHING VISUAL ABSORPTION CRITERIA AS CRITICAL VISUAL INFLUENCES:

4.8.1 ESTABLISHING VISUAL ABSORPTION CRITERIA AS THE CRITICAL VISUAL INFLUENCES:

The cvi criteria of colour, texture, scale, line, form/shape, and spatial character) are relevant to human perception and LVIA. These elements are the basic "building blocks" of visual experience. Our brains are hardwired to process and interpret them to construct our understanding of the world around us. Any significant alteration to these elements by a proposed development will directly impact how a landscape is perceived and valued.

4.8.2 THE NEUROSCIENCE BEHIND SELECTING THESE CVI

The underlying principles of visual perception that inform those CVI categories are heavily rooted in neuroscience. Key neuroscience concepts and relevant researchers/areas of study citations supporting the relevance of each CVI criterion to human perception follow:

- **General Principles of Visual Perception in Neuroscience:**

- Bottom-up vs. Top-down Processing:
 - Bottom-up: Raw sensory data from the eyes is processed by the brain (e.g., detecting edges, colours, movement in V1, V2, etc.).
 - Top-down: Prior knowledge, expectations, emotions, and context influence how sensory input is interpreted (e.g., recognising a familiar shape even if partially obscured). This is highly relevant to how we perceive "landscape character" and "visual amenity."
 - Reference:
 - Gregory, R. L. (1970). *The Intelligent Eye*. McGraw-Hill. (Classic work on perception, including top-down influences).
 - Bar, M. (2009). A cortical mechanism for triggering top-down facilitation in visual object recognition. *Journal of Cognitive Neuroscience*, 21(5), 1000-1009.
- **Gestalt Principles of Perception:** While originating in psychology, these principles (e.g., proximity, similarity, closure, continuity, figure-ground) describe how the brain inherently organises visual information into meaningful wholes. They directly relate to how we perceive patterns, forms, and spatial relationships.
 - Reference:
 - Koffka, K. (1935). *Principles of Gestalt Psychology*. Harcourt, Brace and Company. (Foundational text)
- **Neural Pathways of Vision:** The "What" pathway (ventral stream) is crucial for object recognition (form, colour, texture), while the "Where/How" pathway (dorsal stream) is important for spatial perception, motion, and guiding action. Both are constantly interacting.
- **Reference:**
 - Ungerleider, L. G., & Mishkin, M. (1982). Two cortical visual systems. In D. J. Ingle, M. A. Goodale, & R. J. Mansfield (Eds.), *Analysis of visual behavior* (pp. 549–586). MIT Press. (Foundational research on the two streams).

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4.8.3 COLOUR AS A CVI

When considering Colour as a Critical Visual Influencer (CVI), here's how a proposed building would be designed for harmony versus described as aberrant in its context:

- **DESIGNING FOR HARMONY WITH CONTEXT (COLOUR)**

- A building designed in harmony with its context, considering the colour CVI, would aim for visual continuity and integration.
- Hue: The design would select hues that subtly echo or complement the dominant colours of the surrounding natural environment (e.g., local stone, soil, foliage) or existing built fabric (e.g., heritage brickwork, traditional render). It might use a slightly warmer palette in a sun-drenched, sandy context, or cooler tones near grey rock formations or water bodies.
- Saturation/Chroma: Colours chosen would typically be muted or desaturated, matching the softer intensity often found in natural landscapes or aged urban environments. This avoids the building "shouting" visually and allows it to recede gracefully into the background.
- Value/Lightness: The design would opt for a value range that aligns with the overall brightness or darkness of the context. For instance, a building in a leafy, shaded street might use mid-to-darker values, while one in an open, sun-exposed coastal setting might feature lighter, brighter values. It avoids stark value contrasts unless used for subtle articulation within a harmonious scheme.
- Colour Pattern/Distribution: Colours would be applied in a consistent or logical pattern that respects the rhythm and massing of the surroundings. This could involve using a consistent base colour with subtle variations, or employing a material palette that naturally creates a cohesive visual block that doesn't disrupt the existing colour hierarchy of the streetscape.
- Reflectivity/Sheen: Materials would be selected with a sheen level similar to dominant adjacent surfaces. Predominantly matte finishes (e.g., natural timber, unpolished stone, low-sheen render) would be favoured in contexts where highly reflective surfaces are absent, preventing distracting glares or jarring mirroring of the sky/surroundings.

- **DESCRIBING AN ABERRANT DESIGN (COLOUR)**

- A building designed to be aberrant in its context, in terms of colour, would actively create visual discord and disruption.
- Hue: The design would feature hues that sharply clash with or are entirely alien to the dominant colours of the surroundings (e.g., introducing a vibrant, artificial blue to a warm, earthy heritage street; using jarring neon colours in a muted natural landscape).
- Saturation/Chroma: It would employ highly saturated or pure colours that visually "pop" and overwhelm the existing palette, making the building aggressively stand out rather than blend.
- Value/Lightness: The design would utilise extreme and isolated differences in value, such as a stark white building amidst very dark brickwork, or a very dark structure in a context of predominantly light, natural materials, creating an abrupt and jarring visual break.

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- Colour Pattern/Distribution: Colours would be distributed in a chaotic, fragmented, or illogical pattern, breaking any sense of visual rhythm or massing. This could involve random, disconnected blocks of highly contrasting colours across the façade, creating visual noise and confusion.
- Reflectivity/Sheen: The design would incorporate highly reflective, dazzling, or mirror-like surfaces (e.g., full-height polished glass, high-gloss metals) in a context of predominantly absorptive, matte materials. This would create distracting glare, distort reflections of the surroundings in an unsettling way, or make the building appear to shimmer uncomfortably.

4.8.4 TEXTURE AS A CVI

• DESIGNING FOR HARMONY WITH CONTEXT (TEXTURE)

A building designed in harmony with its context, considering the texture CVI, would seek visual resonance and subtle integration.

- Coarseness/Fineness: The design would adopt a similar overall visual coarseness or fineness to the dominant surfaces in the surroundings. For instance, if the context features rough, bush-hammered concrete or coarse stone, the building might incorporate similarly rugged materials. Conversely, in an area of smooth render or refined brickwork, smoother finishes would be preferred.
 - Pattern/Grain: The design would respect or subtly reference the existing patterns and grain found in the context. This could involve replicating traditional brick bonding, timber panelling rhythms, or drawing inspiration from the natural grain of local rock formations, ensuring visual continuity rather than jarring disruption.
 - Light/Shadow Interaction: Surfaces would be designed to create light and shadow play consistent with the prevailing character. If the context typically features subtle texture that creates soft, diffuse shadows, the new design would avoid deep, abrupt recesses or overly strong relief that would cast harsh, contrasting shadows.
 - Implied Tactile Quality: Materials would be chosen that, even from a distance, visually suggest a tactile quality similar to the predominant textures in the area. If the context feels robust and earthy (e.g., weathered timber, natural stone), the new building will avoid materials that visually imply starkness or fragility.
 - Materiality: The design would utilise materials commonly found or historically significant in the local context, or contemporary materials that visually emulate their textural qualities. This might include local stone, traditional brick, specific types of render, or weatherboard, which inherently carry familiar textures.
- #### • DESCRIBING AN ABERRANT DESIGN (TEXTURE)
- A building designed to be aberrant in its context, in terms of texture, would actively create visual discord and an uncomfortable tactile impression.
 - Coarseness/Fineness: The design would introduce drastically contrasting textures compared to its surroundings. This could mean a highly polished, smooth, and reflective glass or metal surface in a rugged, coarse, and natural bushland setting, or an extremely coarse, rough-hewn facade in a context of refined, smooth heritage architecture.

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- **Pattern/Grain:** The design would employ patterns that are chaotic, misaligned, or entirely alien to the existing context. This might involve highly irregular or fragmented textures in a historically uniform streetscape, or stark, geometric grid patterns in a fluid, organic natural environment, disrupting any established visual rhythm.
- **Light/Shadow Interaction:** Surfaces would be designed to create extreme or visually jarring light and shadow contrasts that are out of character with the context. This could be due to overly deep, aggressive recesses, highly reflective elements causing distracting glints, or large flat surfaces that create immense, monolithic shadows that dominate the view.
- **Implied Tactile Quality:** The chosen materials would visually imply a very different or even uncomfortable tactile experience compared to the context. For example, a vast expanse of cold, hard, visually impenetrable material in a soft, verdant landscape, or fragile-looking elements in a robust, industrial setting.
- **Materiality:** The design would introduce materials that are completely foreign or historically incongruous with the area's established material palette. This could manifest as expansive, untextured, stark concrete in a precinct defined by rich, varied brickwork and decorative elements, or large panels of highly industrial corrugated steel in a delicate, residential setting.

4.8.5 SCALE AS A CVI

- **DESIGNING FOR HARMONY WITH CONTEXT (SCALE)**

A building designed in harmony with its context, considering the scale CVI, would seek to integrate seamlessly, respecting the existing visual hierarchy and human experience of the place.

- **Relative Size:** The design would adopt an overall visual size that is sympathetic to the dominant features and established built forms in the surroundings. For instance, in a precinct characterised by two-storey residential buildings, a harmonious design would maintain a similar height and bulk, avoiding structures that conspicuously exceed or diminish the established rhythm of the streetscape.
- **Human Scale:** The design would foster an accessible and comfortable human experience, particularly at ground level. This could involve incorporating elements such as fine-grained detailing, approachable entrances, or variations in facade articulation at pedestrian height, ensuring the building feels inviting and proportionate to the individual.
- **Dominance/Subordination:** The design would consciously position itself within the existing visual hierarchy, allowing key landscape features or prominent existing buildings to retain their dominance, or assuming a subordinate role where appropriate. It would avoid overwhelming or competing with significant contextual elements.
- **Proportion:** The design would exhibit internal and external proportions that align with, or subtly complement, the proportional systems observed in the surrounding natural or built environment. This might involve echoing the rhythm of window-to-wall ratios in heritage buildings or mirroring the verticality of nearby tree stands to achieve a sense of visual balance and aesthetic coherence.
- **Granularity/Articulation:** The design would present a level of visual detail and breakdown of its massing that is consistent with the surrounding context. In a finely articulated, historic precinct, the building might employ intricate facade elements and multiple setbacks. Conversely, in a broader, simpler

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landscape, it might present a more unified, less fragmented mass, ensuring its visual complexity aligns with the prevailing character.

- **DESCRIBING AN ABERRANT DESIGN (SCALE)**

A building designed to be aberrant in its context, in terms of scale, would actively create visual discord and an uncomfortable sense of proportion or experience.

- Relative Size: The design would introduce a drastically contrasting size compared to its surroundings. This could mean a towering, monolithic high-rise structure suddenly emerging from a low-rise residential neighbourhood, or a sprawling, outsized development consuming a modest, human-scaled open space, fundamentally altering the perceived size relationships.
- Human Scale: The design would actively disregard the human experience, creating spaces that feel overwhelmingly large, alienating, or unapproachable at ground level. This might manifest as vast, blank facades, inaccessible entrances, or an unbroken, monumental scale that dwarfs and disorients pedestrians.
- Dominance/Subordination: The design would assert an inappropriate dominance, visually overpowering existing significant landmarks, natural features, or entire precincts. It would aggressively compete for attention, disrupting the established visual hierarchy and creating an uncomfortable imbalance in the scene.
- Proportion: The design would exhibit jarring or incongruous internal and external proportions that are out of balance with the context. This might involve an overly squat or excessively elongated form in a setting of balanced proportions, or windows that are disproportionately large or small compared to established patterns, creating visual awkwardness.
- Granularity/Articulation: The design would present a level of visual detail or massing breakdown that is entirely inconsistent with the surrounding context. This could be a vast, unarticulated block of a building in a richly detailed, historic streetscape, or conversely, a highly fragmented and "busy" facade in a landscape defined by simple, expansive forms, causing visual chaos.

4.8.6 LINE AS A CVI

- **DESIGNING FOR HARMONY WITH CONTEXT (LINE)**

A building designed in harmony with its context, considering the Line CVI, would seek to integrate subtly, respecting the prevailing linear patterns, flows, and visual characteristics of the landscape.

- Directionality: The design would adopt predominant linear orientations (horizontal, vertical, diagonal, or curved) that align with or gently complement the strong directional lines present in the surrounding landscape. For instance, in a landscape dominated by the strong horizontals of coastal plains or stratified rock formations, the building might emphasise horizontal elements. Conversely, if tall, upright tree lines or steep escarpments define the context, a design might incorporate sympathetic vertical emphasis or follow natural curves.
- Continuity/Interruption: The design would manage its linear elements to respect or subtly reference the existing continuity or interruptions found in the context. This could involve maintaining a consistent building line with adjacent structures or introducing openings and breaks that echo the rhythm of natural clearings in vegetation, ensuring visual coherence rather than abrupt disjunctions.

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- **Weight/Thickness:** The visual prominence and perceived solidity of the building's linear elements would be consistent with the prevailing character of lines in the surroundings. If the context features fine, delicate tree branches against the sky or subtle architectural detailing, the new design will avoid overtly heavy or blunt structural lines that would appear visually cumbersome.
- **Rhythm/Repetition:** The sequencing and patterning of lines within the design would establish a visual rhythm that aligns with or gently complements the existing patterns in the landscape. This might involve replicating the spacing of windows in a traditional streetscape or drawing inspiration from the repetitive patterns of cultivated fields or natural tree groves, ensuring visual flow and stability.
- **Edge Quality:** The sharpness, softness, or irregularity of the lines defining the building's edges and boundaries would be carefully considered to match the prevailing edge quality of the context. In a rugged, natural setting with irregular bushland edges, the building might feature softer, more broken edges. In contrast, in a highly ordered urban environment with crisp architectural lines, the design would likely present sharp, defined edges.

- **DESCRIBING AN ABERRANT DESIGN (LINE)**

A building designed to be aberrant in its context, in terms of line, would actively create visual discord and disrupt the established visual order and flow.

- **Directionality:** The design would introduce predominant linear orientations that are aggressively discordant with the existing context. This could mean sharp, rigid vertical forms piercing the gentle, undulating horizontals of a rural landscape, or a jarring, highly dynamic diagonal element thrust into a static, orthogonal urban grid, creating visual conflict.
- **Continuity/Interruption:** The design would create severe linear disjunctions that are out of character with the existing context. This might involve an unbroken, monolithic facade abruptly cutting across a series of articulated, setback buildings, or introducing large, irregular voids that disrupt a continuous, rhythmic street edge, causing visual fragmentation.
- **Weight/Thickness:** The visual prominence and solidity of the building's linear elements would be entirely disproportionate to the surroundings. This could manifest as overly heavy, dominant structural lines in a delicate, finely detailed setting, or conversely, an insubstantial, ephemeral appearance where solidity and permanence are expected, creating a sense of visual instability.
- **Rhythm/Repetition:** The sequencing and patterning of lines within the design would establish a chaotic, unpredictable, or entirely alien rhythm that clashes with the existing context. This might involve irregular, disorganised window patterns in a rhythmically ordered facade, or a stark, repetitive grid imposed upon an organically flowing landscape, disrupting any established visual harmony.
- **Edge Quality:** The sharpness, softness, or irregularity of the lines defining the building's edges and boundaries would be overtly inconsistent with the prevailing edge quality of the context. This could be a building with razor-sharp, unrelieved edges in a soft, natural bushland setting, or an amorphous, blurred form introduced into a precise, angular urban environment, creating visual discomfort.

4.8.7 FORM/SHAPE AS A CVI

- **DESIGNING FOR HARMONY WITH CONTEXT (FORM/SHAPE)**

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- A building designed in harmony with its context, considering the Form/Shape CVI, would seek to integrate seamlessly by respecting and complementing the inherent forms and volumes of the surrounding landscape and existing built environment.
- **Overall Silhouette:** The design would feature an overall outline or profile that resonates with the dominant silhouettes in the surroundings. For instance, in a landscape defined by rolling hills and soft, rounded tree masses, the building might adopt a low, curvilinear, or gently contoured silhouette. Conversely, in a sharp, angular urban setting with defined building profiles, a rectilinear or stepped silhouette would be preferred, ensuring visual congruence rather than an abrupt visual departure.
- **Geometric/Organic:** The design would adopt an underlying design language (geometric or organic) that aligns with the prevailing character of the context. If the surroundings are dominated by the crisp, orthogonal forms of an established urban grid, the building would incorporate precise, geometric shapes. In contrast, within a natural bushland or coastal setting with fluid, irregular forms, the design might feature more organic, free-flowing, or biomorphic shapes that echo natural contours.
- **Solidness/Porousness:** The degree to which the form appears opaque, dense, and impermeable versus open, light, and permeable would be consistent with the existing character. In areas where solid, weighty masonry structures prevail, the new building would similarly convey a sense of robustness. Conversely, in lighter, more open contexts (e.g., modern glass buildings or verdant landscapes), the design might feature more transparent or perforated forms, maintaining visual permeability.
- **Articulation/Complexity:** The design would present a level of visual detail, differentiation, and breakdown of its massing that is consistent with the surrounding context's complexity. In a richly articulated historical precinct with intricate facades and varied setbacks, the building might incorporate similar detailing and modulated massing. Conversely, in a broader, simpler landscape defined by expansive, unified forms, the design might present a more monolithic or cohesive mass, ensuring its visual complexity aligns with the prevailing character.
- **Relationship to Topography:** The design would demonstrate a respectful and integrated relationship with the natural landform. This might involve terracing down a slope, nestling into a natural hollow, or aligning with existing contours, ensuring the building appears to grow from or sit lightly upon the land, rather than being imposed onto it.
- **DESCRIBING AN ABERRANT DESIGN (FORM/SHAPE)**

A building designed to be aberrant in its context, in terms of form/shape, would actively create visual discord and an uncomfortable sense of visual incongruity.
- Overall Silhouette: The design would introduce an overall outline or profile that is drastically contrasting and jarring compared to its surroundings. This could mean a sharply angular, alien form thrust into a landscape of soft, organic contours, or a sprawling, low-slung building breaking the established rhythm of vertical, slender structures in an urban skyline, creating visual shock.
- Geometric/Organic: The design would employ an underlying design language that is entirely alien or aggressively conflicts with the existing context. This might involve rigid, highly geometric forms imposed upon a fluid, natural environment, or conversely, amorphous, "blob-like" shapes appearing in a precise, rectilinear urban setting, disrupting any established formal harmony.

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- **Solidness/Porousness:** The degree of opacity, density, or openness of the form would be wildly inconsistent with the surrounding character. This could be a vast, unbroken, opaque mass in a context of light, transparent structures, or a highly perforated and visually fragile form in an area dominated by robust, solid buildings, creating an uncomfortable visual imbalance.
- **Articulation/Complexity:** The design would present a level of visual detail or massing breakdown that is entirely inconsistent or overtly conflicting with the surrounding context's complexity. This could be a highly fragmented, chaotic assemblage of forms in a serene, unified landscape, or a stark, unarticulated block in a richly detailed and finely modulated urban streetscape, causing visual disunity.
- **Relationship to Topography:** The design would show a blatant disregard for the natural landform, appearing as an imposed object. This could manifest as a large, flat-bottomed structure carved aggressively into a natural hillside, or a form that sharply contrasts with and visually dominates the existing contours, creating a sense of disharmony and a lack of connection to the site.

4.8.8 SPATIAL CHARACTER AS A CVI

- **DESIGNING FOR HARMONY WITH CONTEXT (SPATIAL CHARACTER)**

A building designed in harmony with its context, considering the Spatial Character CVI, would seek to reinforce and enhance the existing experiential qualities of the landscape and its relationship to surrounding spaces.

- **Enclosure/Openness:** The design would contribute to a sense of enclosure or openness that is consistent with the prevailing spatial character of the area. For instance, in an intimate, tree-lined streetscape, the building might reinforce a sense of comfortable enclosure through its massing and setbacks. Conversely, in a wide, expansive parkland setting, the design would ensure it doesn't create an undue sense of confinement, maintaining an open and airy feel.
- **Sense of Depth/Perspective:** The design would contribute to a sense of depth and perspective that aligns with the existing visual experience of the landscape. This could involve creating subtle visual layers or receding forms that enhance a feeling of vastness in a panoramic setting, or offering framed glimpses that maintain an intimate sense of discovery in a more confined space.
- **Permeability/Impenetrability:** The design would manage its transparency and accessibility to align with the existing character of the public realm. In an active, highly permeable urban street, the building might feature transparent ground levels and welcoming entrances that encourage interaction. In a more private or protected natural setting, a carefully considered balance of subtle visual breaks might be introduced without compromising the prevailing sense of peace or seclusion.
- **View Framing/Blocking:** The design would be carefully positioned and articulated to preserve or enhance significant existing views, or to frame new, harmonious vistas. This might involve strategic massing to avoid blocking cherished sightlines to landmarks or natural features or designing specific openings to perfectly frame a distant landscape, enriching the visual experience.
- **Relationship to Public Space:** The design would define its interface with public spaces (e.g., streets, plazas, parks) in a manner that integrates seamlessly and enhances public amenity. This could involve creating active ground-floor frontages, public plazas, or accessible setbacks that contribute positively to the vitality and function of the public realm, fostering a sense of continuity and welcome.

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- **DESCRIBING AN ABERRANT DESIGN (SPATIAL CHARACTER)**

A building designed to be aberrant in its context, in terms of spatial character, would actively create spatial discord and an uncomfortable, disorienting, or diminished experiential quality.

- **Enclosure/Openness:** The design would fundamentally alter the existing sense of enclosure or openness in a discordant way. This could mean a massive, unbroken facade creating an oppressive, confined corridor in a previously open and inviting public space, or conversely, an overly exposed and unsheltered design in a context that requires a sense of intimacy and protection, disrupting established comfort levels.
- **Sense of Depth/Perspective:** The design would diminish or distort the existing sense of depth and perspective, creating visual discomfort or disorientation. This might manifest as a vast, flat, undifferentiated surface that truncates a previously expansive view, or an overly complex and chaotic massing that reduces legibility and makes the landscape feel visually overwhelming or shallow.
- **Permeability/Impenetrability:** The design would establish a visual and/or physical permeability that is entirely alien to the existing character, creating unwanted barriers or excessive exposure. This could involve presenting an impenetrable, blank wall to an active public street where interaction is expected, or conversely, an overly exposed private facade in a context demanding visual discretion, disrupting the established public-private relationships.
- **View Framing/Blocking:** The design would severely compromise or eliminate significant existing views that contribute to the landscape's value. This might involve a large-scale development directly blocking critical sightlines to prominent landmarks or natural features or creating undesirable "tunnel vision" where open vistas previously existed, significantly degrading visual amenity for key receptors.
- **Relationship to Public Space:** The design would create an interface with public spaces that is disconnected, hostile, or diminishes public amenity. This could involve dead ground-floor frontages, the creation of unwelcoming or unsafe public zones, or an aggressive, dominant presence that detracts from the human scale and vitality of streets, plazas, or parks, creating a sense of alienation.

5.1 PROCESS OF ANALYSING THE MAGNITUDE OF CHANGE

5.1.1 Magnitude of Change Process in this LVIA

- The project's Magnitude of Change (MOC) is determined by undertaking an analysis of the visual inventory of the proposal.
- This focuses on the Degree of Contrast, comparing existing and proposed conditions through critical visual influencers (CVI): colour, texture, scale, line, form/shape, and spatial character.
- An objective framework consisting of these CVI is utilised in the analysis to determine the overall MOC.
- This MOC will then be compared against the VAC (Visual Absorption Capacity) in the evaluation section of this report to determine if visual compatibility has been satisfied between the proposed development and each LCA (Landscape Character Zone).

5.1.2 What is magnitude of change?

- The concept of "Magnitude of Change" is a fundamental component within the methodology of Landscape and Visual Impact Assessment (LVIA). It's a critical step in quantifying the degree to which a proposed development will alter the existing landscape character and views.

5.1.3 Origin of Magnitude of Change in LVIA

- The concept of "Magnitude of Change", along with "Sensitivity of Receptor," forms the core matrix for determining the significance of landscape and visual effects in LVIA. Its formalisation is closely tied to the development of structured environmental impact assessment (EIA) methodologies, particularly in the United Kingdom, which have heavily influenced global practice.
- The Guidelines for Landscape and Visual Impact Assessment (GLVIA), particularly the third edition (GLVIA3) published by the Landscape Institute and the Institute of Environmental Management and Assessment (IEMA) in 2013, is a widely referenced authoritative text. While GLVIA3 emphasises the need for professional judgement and clear explanation rather than rigid formulas, it sets out the framework where the magnitude of the change (i.e., how much change will occur) is assessed in conjunction with the sensitivity of the receptor (i.e., how vulnerable or valued the landscape/view is to that change).
- Before such formalised guidelines, assessments of visual impacts were often more qualitative and less systematic. The evolution of EIA into a more rigorous and transparent process necessitated a structured approach to defining and measuring various types of environmental impacts, including visual ones. "Magnitude of Change" emerged as a key metric to achieve this.

5.1.4 Purpose of Magnitude of Change

- The primary purpose of determining the Magnitude of Change in an LVIA is to quantify and describe the scale, extent, and nature of the predicted alterations to the landscape and visual environment as a result of a proposed development. It's an objective step that isolates the physical and perceptual changes caused by the project before considering the value or importance of what is being changed.

- **Specifically, it aims to:**
 - Characterise the nature of the impact: Is the change large or small? Temporary or permanent? Direct or indirect?
 - Provide a baseline for comparison: By detailing the change, it allows for a clear comparison between the existing conditions and the proposed conditions.
 - Inform the determination of significance: Once the magnitude of change is understood, it is combined with the sensitivity of the affected landscape or viewpoint (receptor) to determine the overall significance of the impact (e.g., negligible, minor, moderate, major).
 - Guide design iteration and mitigation: A clear understanding of the magnitude of change helps designers and planners identify specific areas where the impact is highest and where mitigation measures (like those for the stadium's "complex patterning" or "transparent fencing") are most critical to reduce the magnitude of the change.
- **As the process utilised in this LVIA indicates, the Magnitude of Change considers:**
 - Visual Character Units: Categorising existing elements (e.g., natural landforms, built structures, vegetation).
 - Critical Visual Influencers: Analysing changes in colour, texture, scale, line, form/shape, and spatial character.
 - Visual Situations: Considering factors like distance, visual extent, slope, influence of adjacent scenery, frequency, duration, and lighting conditions.

5.1.5 Benefits of Determining Magnitude of Change

- **The assessment of Magnitude of Change provides several crucial benefits to the LVIA process and the broader planning decision-making:**
 - Objectivity and Transparency: It introduces a more objective and systematic way of describing impacts, reducing reliance solely on subjective opinion. By breaking down the change into measurable or describable components (size, extent, duration, degree of contrast), it makes the assessment more transparent and understandable to all stakeholders.
 - Informed Decision-Making: It provides decision-makers (e.g., planning authorities, government bodies) with clear, evidence-based information on the physical and visual alterations a project will introduce. This allows for more informed judgements about the acceptability of the proposed development.
 - Targeted Mitigation: By identifying how and where the magnitude of change is highest, it enables the development of highly targeted and effective mitigation strategies. This can lead to design refinements that specifically address the most significant visual concerns, potentially saving time and resources by avoiding unnecessary mitigation elsewhere.

- **Consistency and Comparability:** Using a consistent methodology for assessing magnitude across different projects or within different parts of the same project allows for better comparability of impacts. This helps in setting benchmarks and evaluating cumulative effects.
- **Risk Management:** Understanding the potential magnitude of change early in the project lifecycle allows for better risk management. Developers can anticipate potential objections related to visual impact and proactively adjust designs to minimise adverse effects, thereby reducing the likelihood of delays, community opposition, or costly redesigns later in the process.
- **Accountability:** It provides a clear record of the predicted changes against which the actual outcomes can be compared post-construction, fostering accountability in the development process.
- **Contribution to Overall Significance:** It forms a critical input into the final determination of the "significance" of landscape and visual effects, which is a key requirement of Environmental Impact Assessment. Without a robust assessment of magnitude, the significance conclusion would lack a strong evidentiary basis.
- In summary, the Magnitude of Change is not just a descriptive step; it is an analytical cornerstone of LVIA, providing the structured basis for understanding the scale of alteration, guiding design, and ultimately informing whether a proposed development's visual impact is acceptable within the planning framework.

5.1.6 Correlation with BLM's Contrast Rating System

- While the specific terminology and emphasis may vary, the fundamental principles of assessing the "Magnitude of Change" are broadly consistent between the UK-influenced GLVIA methodology and visual impact assessment (VIA) methodologies in the USA.
- **Correlation with USA Methodology**
 - In the USA, various federal agencies (e.g., Bureau of Land Management - BLM, U.S. Forest Service - USFS, Federal Highway Administration - FHWA) have developed their own VIA methodologies, often stemming from the requirements of the National Environmental Policy Act (NEPA). Key commonalities and differences include:

5.1.7 Commonalities between GLVIA(3) Magnitude of Change and BLM Contrast Rating:

- **Assessment of Contrast:**
 - US methodologies, particularly the BLM's Contrast Rating System and the earlier USFS Visual Management System (VMS) and current Scenery Management System (SMS), heavily rely on assessing the "contrast" a proposed project introduces to the existing visual environment.
 - This is directly analogous to GLVIA's "Degree of Contrast" within the Magnitude of Change assessment, looking at elements like form, line, colour, texture, and scale.
- **Focus on Key Observation Points (KOPs):**
 - Both approaches utilise KOPs or viewpoints to analyse the visual changes from specific, representative locations.

- **Consideration of Viewer Exposure/Duration:**

- Factors like distance, visual extent, frequency, and duration of view (often called "viewer exposure" or "viewer response" in the US) are considered in both systems to understand the degree of impact.

- **Combination with Sensitivity/Value:**

- Just like GLVIA combines Magnitude of Change with Receptor Sensitivity, US methods combine "contrast" or "visual impact" with "visual quality" (or "scenic quality") and "viewer sensitivity" to arrive at an overall impact level or management objective.

5.1.8 Differences between GLVIA(3) Magnitude of Change and BLM Contrast Rating:

- **Terminology and Categorisation:**

- While the concepts are similar, the specific terms and rating scales can differ. For instance, BLM might use "strong contrast," "moderate contrast," etc., which correlates to various magnitudes of change in GLVIA. USFS SMS uses "Visual Quality Objectives" (VQOs) (e.g., Preservation, Retention, Partial Retention, Modification, Maximum Modification) that inherently guide the acceptable level of change.

- **Quantitative vs. Qualitative Emphasis:**

- Some US methodologies have historically leaned more towards semi-quantitative scoring systems (e.g., summing contrast ratings) than the GLVIA's stronger emphasis on qualitative professional judgement supported by objective description. However, modern US practice, like GLVIA, stresses the importance of reasoned professional judgement alongside systematic analysis.

- **Agency-Specific Focus:**

- US methods are often tailored to the specific landscapes and project types managed by the respective agencies (e.g., vast wildlands for BLM/USFS, linear infrastructure for FHWA), whereas GLVIA aims to be a more broadly applicable guideline for various contexts.
- Despite these differences, the underlying objective to systematically describe, analyse, and evaluate the degree of visual alteration caused by a development remains consistent across both USA and UK approaches.

5.1.9 Usage of Magnitude of Change in Australia

- In Australia, the concept of "Magnitude of Change" is a fundamental and widely applied principle in LVIA, particularly for projects requiring environmental impact assessment (EIA) or detailed planning approvals.

- **Environmental Impact Statements (EIS) / Environmental Effects Statements (EES):**

- For major infrastructure, mining, energy, or urban development projects (e.g., new highways, wind farms, large residential estates, port expansions), an LVIA is a standard component of the environmental assessment process. Within these LVIA, the Magnitude of Change is rigorously assessed for both landscape character and visual amenity.

- **Planning Schemes and Local Government Requirements:**

- Many state and local government planning schemes across Australia now include provisions and guidelines that implicitly or explicitly require the assessment of visual impacts, often referencing or aligning with GLVIA principles. This means that LVIA submitted for development applications (DAs) will typically feature a "Magnitude of Change" assessment.
- Councils may have their own urban design or visual amenity policies that require an understanding of the scale of visual change a development introduces to important streetscapes, heritage precincts, or natural settings.
- **Guiding Design and Mitigation:**
 - The detailed understanding of Magnitude of Change is routinely used by Australian LVIA Practitioners to:
 - Refine project designs: For example, adjusting building heights, setbacks, massing, materials, and lighting to reduce an identified "high" magnitude of change to a "medium" or "low" level.
 - Propose effective mitigation: Such as strategic tree planting, screening, or the use of recessive colours to lessen visual prominence.
- **Expert Witness Testimony:**
 - In planning appeals or land and environment court cases in Australia, LVIA practitioners frequently provide expert witness testimony. The methodical assessment of Magnitude of Change, combined with Receptor Sensitivity, forms the core of their evidence in determining the significance and acceptability of visual impacts.

5.1.10 The Superiority of a Dual Approach

- In essence, the concept of Magnitude of Change is a deeply entrenched and indispensable tool in Australian LVIA practice, ensuring a systematic, transparent, and defensible approach to managing the visual consequences of development across the nation's diverse landscapes.
- Combining the assessment of Magnitude of Change (an objective, often quantitative measure of the physical alteration a project introduces) with the Sensitivity of Receptor (a qualitative, more subjective assessment of the value and vulnerability of the landscape or view and the people experiencing it) provides the most robust and defensible LVIA results.
- **This dual approach is crucial because:**
 - Objective and Subjective Balance: It allows for the integration of factual, measurable changes (e.g., a building's height, footprint, and visible area – the magnitude) with the inherent values and perceptions of the landscape and its viewers (e.g., heritage significance, scenic beauty, frequency of public view – the sensitivity).
 - Comprehensive Understanding: A large change (high magnitude) in a low-sensitivity area might be acceptable, while even a small change (low magnitude) in a highly sensitive area (like a cherished heritage view) could be significant. This combined method enables a nuanced understanding of impact, moving beyond simple scale to actual consequence.
 - Informed Significance Determination: The interplay between magnitude and sensitivity leads directly to the determination of the overall "significance" of the visual impact, which is the ultimate goal of an LVIA.

This allows for a reasoned and transparent conclusion on whether an impact is negligible, minor, moderate, or major.

- Effective Decision-Making: By systematically considering both what is changing and how much it matters, the combined approach provides planning authorities and stakeholders with the detailed insight needed to make balanced decisions, set appropriate conditions, or identify where design modifications are most critically required to achieve acceptable visual outcomes.

5.2 ANALYSIS OF PROPOSED PHYSICAL ATTRIBUTES: QUALITIES AND QUANTITIES

- To effectively evaluate the stadium's visual impact, a robust understanding of its inherent physical characteristics is required within the LVIA's Analysis Section. This section serves to objectively describe the proposal, drawing upon the detailed CVI analyses we have already developed.
- This section details the inherent characteristics of the proposed stadium, which form the basis for subsequent evaluation against the existing landscape and visual context of Hobart.

5.2.1 OVERALL DIMENSIONS AND SCALE QUANTITIES:

- **Footprint:**

- The total area of land occupied by the stadium structure is approximately 58,500 m²
 - Source: Drawing MPMS-CXC-DR-01-ASK121
- Maximum Height: The highest point of the stadium structure, relative to Australian Height Datum (AHD) and existing ground level (e.g., metres AHD, metres above ground). This would also include the specific heights of different massing components:
 - Maximum Height: RL 54.000 m (FFL) above ground
 - Level 0 Height: RL 3.000m
 - Level 1 Height: RL 8.200m
 - Level 1M Height: RL 11.800m
 - Level 2M Height: RL 16.695m
 - Level 3 Height: RL 20.200m
 - T.O.P Height: RL 22.500m
 - Level 4 Height: RL 24.400m
 - T.O.R Height: RL 25.500m
 - Source: Elevations in Parts

- **Overall Length and Width:**

- The primary dimensions of the stadium at its longest and widest points (e.g., metres).
- Overall Length and Width: Defined in roof and site plans – approx. 195m x 300m
 - Source: Drawing MPMS-CXC-DR-01-AR-20-6100-0

- **Seating Capacity:**

- The designed spectator capacity of the stadium (e.g., number of seats).
- Seating Capacity: Cricket bowl approx. 18+14+12+5 rows across 4 tiers – inferred capacity circa 20,000 – 23,000

- Source: Drawing MPMS-CXC-DR-01-A40-0002
- **Gross Floor Area (GFA):**
 - The total area of all floors within the stadium (e.g., square metres).
 - Gross Floor Area (GFA): Total building floor area approx. 50,230 m²
- Source: Drawing MPMS-CXC-DR-01-A90-0001
- **Visible Volume:**
 - An estimation of the stadium's overall perceived bulk or three-dimensional mass, particularly when viewed from Key Observation Points, as informed by its Form/Shape analysis.
 - Visible Volume: Clearly shown in longitudinal and transverse section
- Source: drawings (MPMS-CXC-DR-01-A40-0002 & -0003), illustrating the stepped bowl and torus-form roof structure contributing to perceived bulk.

5.2.2 MATERIALITY AND SURFACE QUALITIES:

- **Primary External Materials:**
 - Identification of the main materials used for the facade, roof, and base (e.g., ETFE, specific precast concrete finishes, metal cladding types, glazing systems, timber).
 - Primary External Materials including:
 - ETFE pillow roof,
 - ARAMAX metal deck,
 - precast concrete,
 - anodised aluminium fins, and
 - Equitone cladding
 - Source: MPMS-CXC-DR-01-A40-0011-0
- **Surface Finishes: Description of the specific finishes for each material (e.g., smooth, textured, polished, matte, rough-sawn, aggregate exposed). This directly relates to the Texture CVI analysis.**
 - Surface finishes:
 - ETFE is listed as smooth/matte,
 - FT06/FT08 as rough precast concrete, and
 - FT07/FT10 as powder coated or anodised aluminium.
 - Source MPMS-CXC-DR-01-A40-0011-0:
- **Colour Palette Application: Specification of the predominant colours and their distribution across the facade and roof (e.g., the use of earthy browns, warm bronzes, charcoal, and natural concrete fragmented tonality as per our Colour analysis).**

- Colour palette is implied through the material types listed in drawing indicating a natural/earth tone blending using anodised aluminium, timber, concrete, and metal cladding.
- Source: MPMS-CXC-DR-01-A40-0011-0
- **Transparency/Opacity: The relative transparency or opacity of different sections of the building, especially glazing and roof elements. This relates to Solidness/Porousness under Form/Shape and Permeability/Impenetrability under Spatial Character.**
- Transparency/Opacity: ETFE roof system (used in FT11, FT01B) is described as transparent and frameless; while specific transmission values are not noted in the plan set, typical ETFE pillows provide approximately 85 – 95% light transmission in architectural applications.
- Source: Drawing-MPMS-CXC-DR-01-A40-0011-0

5.2.3 ARTICULATION AND DESIGN FEATURES:

- **Facade Articulation:**
 - Description of how the building's mass is broken down through design elements (e.g., setbacks, layering, fenestration patterns, expressed structural elements, differentiated facade panels). This directly relates to Articulation/Complexity under Form/Shape and Granularity/Articulation under Scale.
- **Roof Form:**
 - The specific shape and characteristics of the roof (e.g., curvilinear, flat, pitched, domed), as this significantly impacts its skyline visibility. This relates to Overall Silhouette under Form/Shape and Directionality/Weight under Line.
 - Facade articulation is described in MPMS-CXC-DR-01-A40-0011-0, which includes folded anodised perforated aluminium fins (FT07), recessed louvres and a range of glazing module
 - Roof form is torus-like with central dome, using ETFE pillows and a hybrid timber/steel structure,
 - Source: as revised in Design Amendment 7.1 and detailed in MPMS-CXC-DR-01-AR-20-6100-0
- **Ground Plane Interface:**
 - Description of how the stadium meets the ground, including public plazas, integrated landscape elements, and entry points. This relates heavily to Human Scale under Scale and Relationship to Public Space under Spatial Character.
 - The ground plane interface has clearly defined public entry plazas, service access routes, a cultural plaza on the southeast side, and concourse-level walkways around the stadium.
 - Source: MPMS-CXC-DR-01-AR-20-6100-0
 - The stadium integrates a well-defined ground interface, with multiple public entry plazas positioned along the north, east, and west facades, providing accessible and legible human-scale arrival points. A

cultural plaza zone is located at the southeast corner, creating a civic gathering space that enhances connection with adjacent public domain.

- The stadium is bordered by service access roads and is elevated on a continuous concourse level, which enables clear pedestrian circulation around the perimeter.
- Source: site and roof plans (MPMS-CXC-DR-01-AR-20-6100-0).
- This approach strongly supports the Human Scale quality under “Scale”, and enhances the Relationship to Public Space under “Spatial Character”
- **Lighting Strategy:**
 - Overview of external lighting, including functional lighting, architectural feature lighting, and potential for dynamic displays, as this contributes to nighttime visual impact. (While not a CVI, it's a critical physical attribute for LVIA).
 - The stadium roof plan illustrates the lighting strategy, showing fixed lighting gantries at key structural locations, and indicating positions for speaker clusters and aircraft warning lights integrated into the upper roof structure. These provisions support both functional sports illumination and operational visibility.
 - Source: (MPMS-CXC-DR-01-AR-20-6100-0)
 - External lighting would form part of the future landscape design development and would be developed with consideration of NCC, AS/NZS 4282:2019 and The City of Hobart addresses public lighting through policies, guidelines, and complaint procedures, focusing on both the benefits of well-placed lighting and the potential issues of excessive or intrusive light.

5.3 KEY OBSERVATION POINTS

5.3.1 Refer to Visual Amenity Evidence for Key Observation Point Map and Photomontages.

KOP	DESCRIPTION	LCA	LCZ
KOP01	Queens Domain Tasman Bridge	Urban	Queens Domain
KOP02	Bridge of Remembrance Tasman Hwy	Urban	Cenotaph
KOP03	Hobart Cenotaph_Queens Domain	Urban	Cenotaph
KOP04	Rosny Hill Lookout	Natural	Scenic Lookout / distant residential
KOP05	Rosny Point at Coastal Reserve	Waterbodies	Waterbodies & Coastline
KOP06	Evans Street (Ixl James H. Jones & Co) U.D	Urban	Macquarie Point Wharf
KOP07	Mount Nelson Signal Station Lookout	Natural	Scenic Lookout / distant residential
KOP08	Battery Point Headland Runnymede at Lenna of Hobart	Urban	Sullivan Cove Mixed Use
KOP09	Parliament Gardens (Salamanca Area)	Urban	Sullivan Cove Mixed Use
KOP10	Waterside Pavilion Constitution Dock	Urban	Sullivan Cove Mixed Use
KOP11	Victoria Dock Bridge	Urban	Sullivan Cove Working Port
KOP12	Mount Stuart Lookout	Natural	Scenic Lookout / distant residential
KOP13	Railway Roundabout Brooker Ave	Urban	Hobart Civic and Cultural Precint
KOP14	Collins Street and Brooker Ave	Urban	Hobart Civic and Cultural Precint
KOP15	Macquarie St & Evans St	Urban	Sullivan Cove Mixed Use

KOP16

Tasman Hwy & Brooker
Ave

Urban

Sullivan Cove Mixed Use

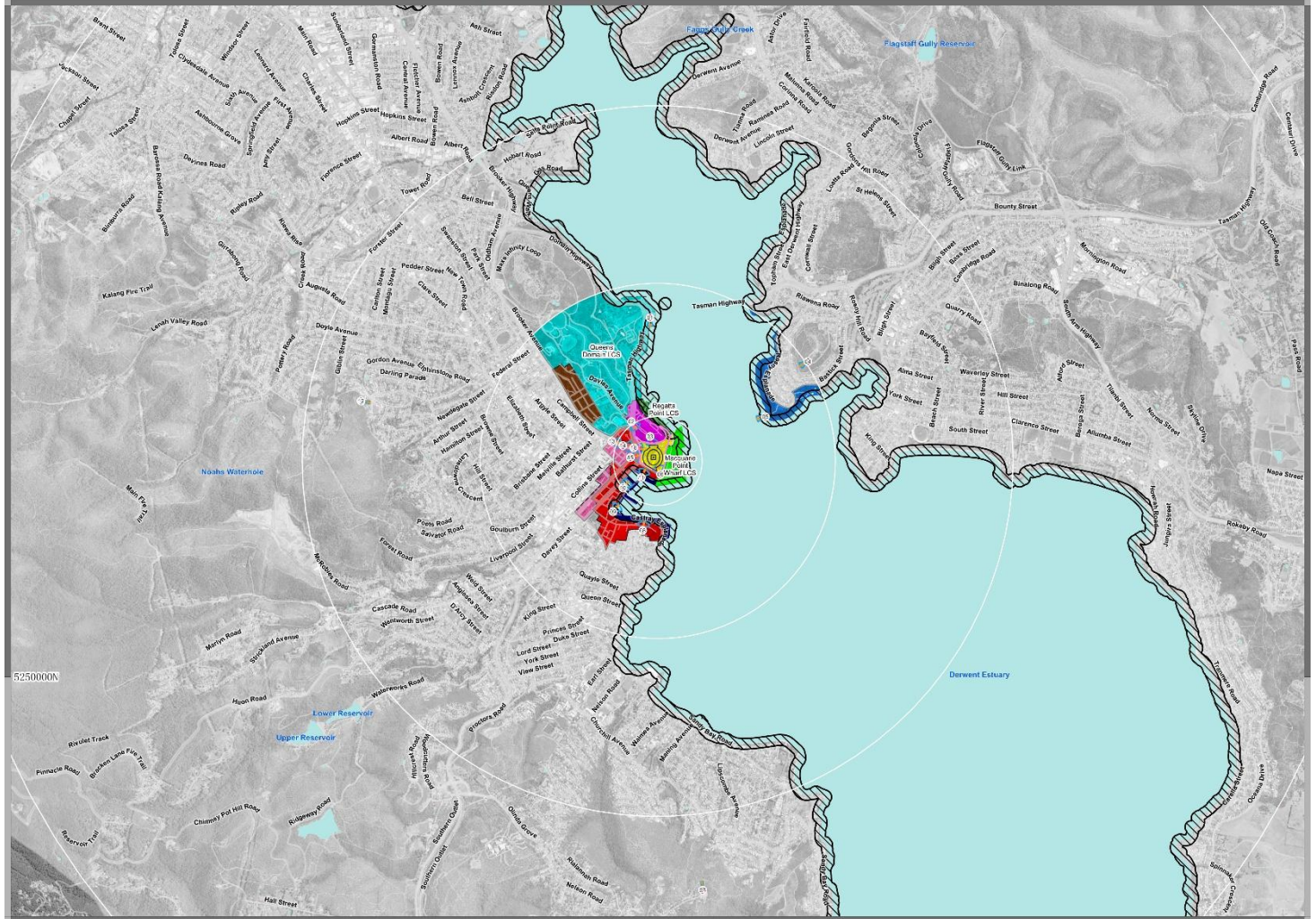


Figure 35 Key Observation Point Map

LANDSCAPE CHARACTER ZONE KEY

	Proposed Site		Glebe Inner Residential LCZ
	Key Observation Point		Regatta Point LCZ
	Waterbodies		
	Waterbodies & Coastline LCZ		
	Queens Domain LCZ		
	Cenotaph LCZ		
	Hobart Civic and Cultural Precinct LCZ		
	Macquarie Point Wharf LCZ		
	Sullivan Cove Working Port LCZ		
	Sullivan Cove Mixed Use LCZ		
	Sullivan Cove Gateway & Trans. LCZ		

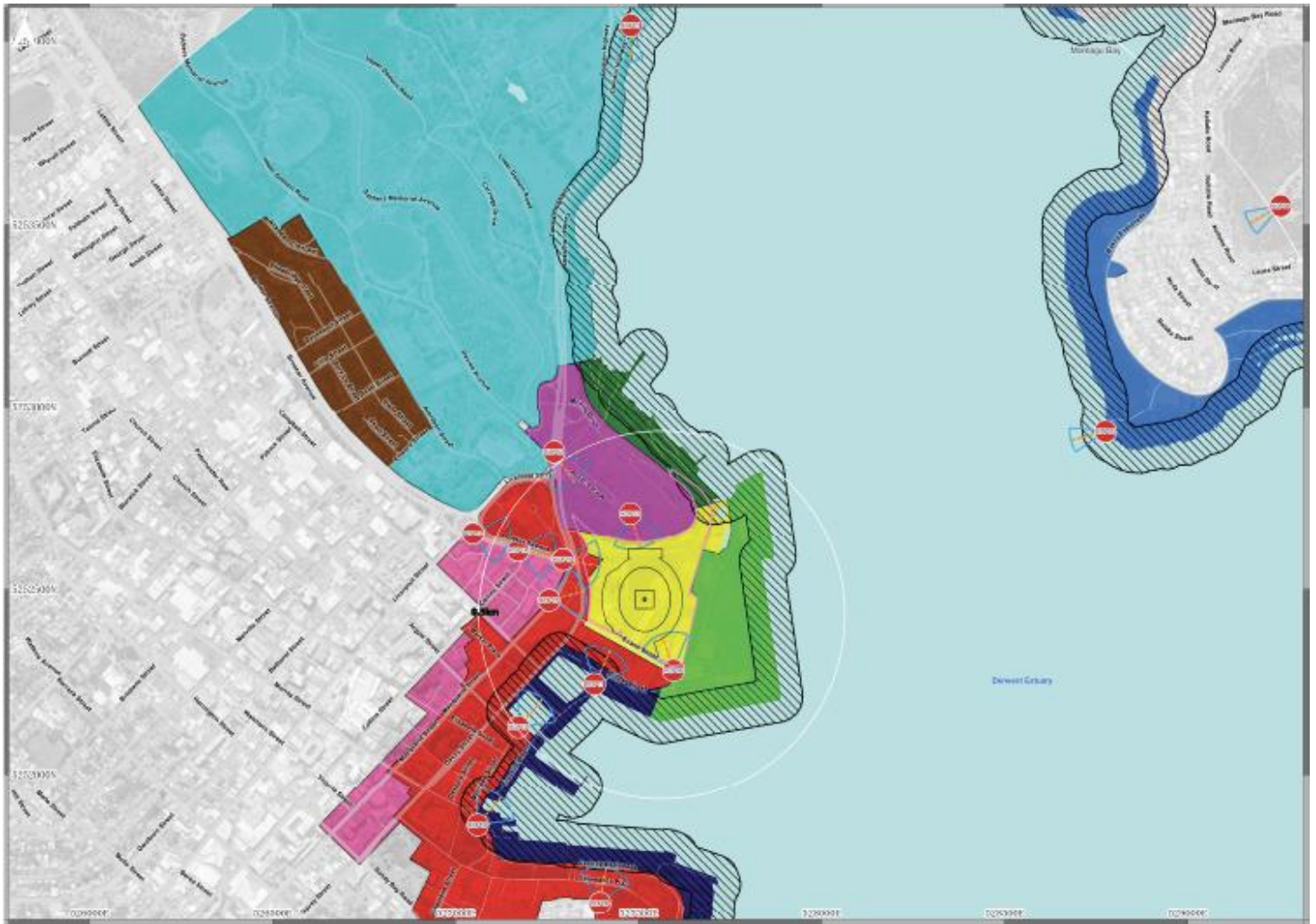


Figure 36 Key Observation Point Map close up with Landscape Character Zones

LANDSCAPE CHARACTER ZONE KEY

	Proposed Site		Glebe Inner Residential LCZ
	Key Observation Point		Regatta Point LCZ
	Waterbodies		
	Waterbodies & Coastline LCZ		
	Queens Domain LCZ		
	Cenotaph LCZ		
	Hobart Civic and Cultural Precinct LCZ		
	Macquarie Point Wharf LCZ		
	Sullivan Cove Working Port LCZ		
	Sullivan Cove Mixed Use LCZ		
	Sullivan Cove Gateway & Trans. LCZ		

5.4 ANALYSIS OF CRITICAL VISUAL INFLUENCES

By systematically analysing "Critical Visual Influences" based on the BLM methodology, this LVIA is ensuring that the analysis directly addresses the fundamental ways in which humans perceive and respond to changes in their visual environment, making this LVIA both objective and comprehensive.

5.4.1 COLOUR:

- **Relevance to Human Perception:**

- Emotional and Psychological Impact: Colours evoke strong emotional responses (e.g., warm colours like reds and yellows can feel energetic or alarming; cool colours like blues and greens can feel calming or serene). This directly influences our mood and how we "feel" about a landscape.
- Identification and Recognition: Colour helps us identify objects and features (e.g., green for vegetation, blue for water, grey for rock). Changes in expected colour can cause confusion or dissatisfaction.
- Distance and Depth: Warm colours tend to advance (appear closer), while cool colours recede (appear further away). Saturated colours often appear closer than muted ones. This plays a role in our perception of spatial depth.
- Dominance and Harmony: The overall colour palette and how colours combine (monochromatic, complementary, analogous) determine visual harmony or discord.
- Context and Expectations: Our perception of colour is influenced by cultural context and learned associations.

- **Relevance to LVIA:**

- **Contrast Detection:** Proposed elements (buildings, infrastructure) with colours that highly contrast with the existing landscape (in hue, saturation, or value) will be more visually dominant and impactful.
- **Conformity to Character:** LVIA assesses whether the proposed colours are sympathetic to the existing landscape character. A vibrant blue building in an earthy, muted rural landscape will have a high visual impact.
- **Visibility and Screening:** The colour of mitigation measures (e.g., painting structures, selecting plant species for screening) directly influences their effectiveness in blending or standing out.
- **Lighting Conditions:** How colours appear under different lighting conditions (sunny, overcast, dawn/dusk) affects their perceived impact.

• COLOUR: PROPOSED BUILT FORM ANALYSIS

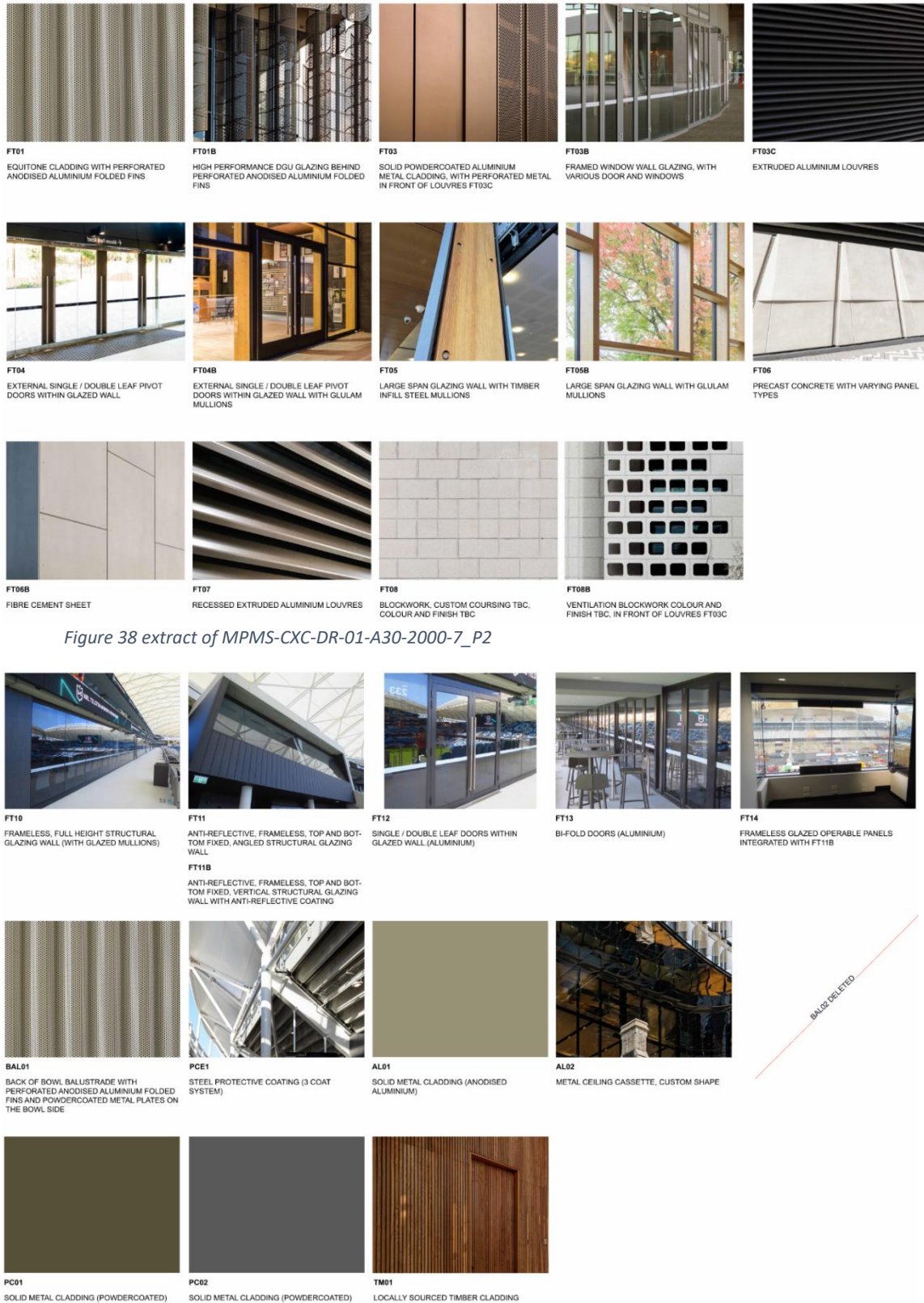


Figure 38 extract of MPMS-CXC-DR-01-A30-2000-8_P2

- **Hue:**

- The palette grounds the structure in earthy browns and rich, warm bronzes, anchoring it to the natural and historic textures of the Port Melbourne foreshore.
- These are seamlessly complemented by neutral greens that resonate with local vegetation, alongside a grounding base of warm greys and deep charcoals, echoing the subdued tones of the urban context and geological strata.

- **Saturation/Chroma:**

- The overall impression is one of harmonious restraint, utilising muted tones that avoid jarring visual dominance.
- A moderate saturation ensures the colours are discernible without being overtly vibrant, resulting in a balanced chroma that allows the building to sit quietly within its setting.

- **Value/Lightness:**

- The design employs a considered gradient of values, ranging from deep, grounding darks at the base to lighter, more expansive tones towards the upper reaches.
- This thoughtful distribution visually reduces the perceived bulk, drawing the eye upwards, where the brighter elements of the upper built form catch the light, lending a sense of aerial lightness and subtle prominence.

- **Colour Pattern/Distribution:**

- The building's colours are meticulously arranged as four principal stratified bands that gracefully wrap the proposed built form, creating a distinct visual rhythm.
- These graduated horizontal strata deliberately delineate and articulate the structure's distinct sections:
 - **Pediment:** A robust base defined by a predominant charcoal and raw, fragmented concrete tonality, rooting the structure firmly to the earth and suggesting a deep, stable foundation.
 - **Mid Wall:** Above this, a richer, russet variegated band forms a visually engaging ring that contrasts yet complements the base, providing a warm, predominant visual band that draws the eye.
 - **Upper Wall:** The upper wall has a softer colour palette that provides a subtle and harmonious capital, providing a calm and nuanced visual band that is visually integrated and non-competitive when viewed from mid ground and background situations.
 - **Lower Roof Canopy:** This mid-toned segment acts as a transitional cap to the articulate upper wall, forming a graduated visual transition towards the brighter expanse of the upper roof, subtly softening the shift in materiality.
 - **Upper Roof:** The structure's subtle, fine-lined accents beautifully articulate the expansive colour field of the glazed roof, where the colours are not fixed but dynamically vary, reflecting the disbursed and ephemeral hues of the sky itself.

- **Visual Effect/Rhythm:**

- The strong vertical visual banding effect is relieved by the flowing arrangement of colours that provide different effects at each stratified level. For instance, the blocky colouring of the Lower walls is tessellated with varying monochromatic colours that emphasise the changing planes.
- These would provide a solid background colour making the wayfinding and landscape elements contrast thereby delivering legibility and a sense of psychological safety and wellbeing enhanced by the biophilic principles that have been engaged.
- **Relationship to Form:**
 - The chosen colour palette is intrinsically linked to the functional and architectural language of the proposed built form, creating a powerful visual synergy.
 - This deliberate reinforcement enhances the legibility of the building's articulation and skilfully relieves its visual bulk, making its complex structure more comprehensible and aesthetically pleasing. The most vibrant colouration is strategically applied to the upper wall, providing a striking emphasis to the form's perimeter, drawing the eye to its crowning element. Crucially, the ETFE roof, as a low-weight, highly transparent membrane capable of transmitting up to 92% of light, allows the building's uppermost form to literally borrow its colour and character from the surrounding environment.

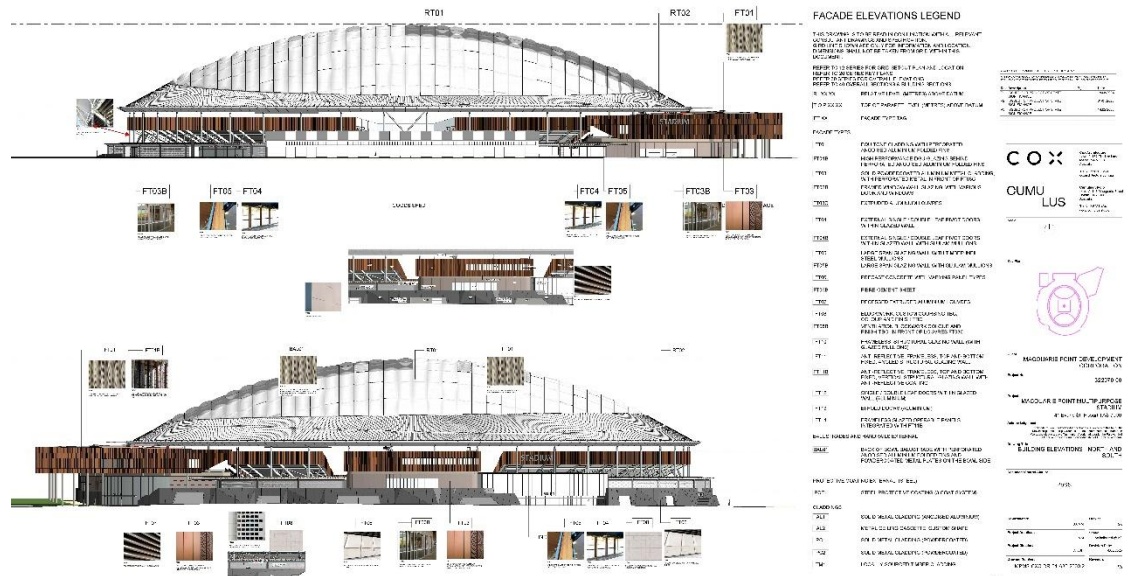


Figure 40 Extract with material added from Schedule. Source 09 ELEV NORTH SOUTH RevP3

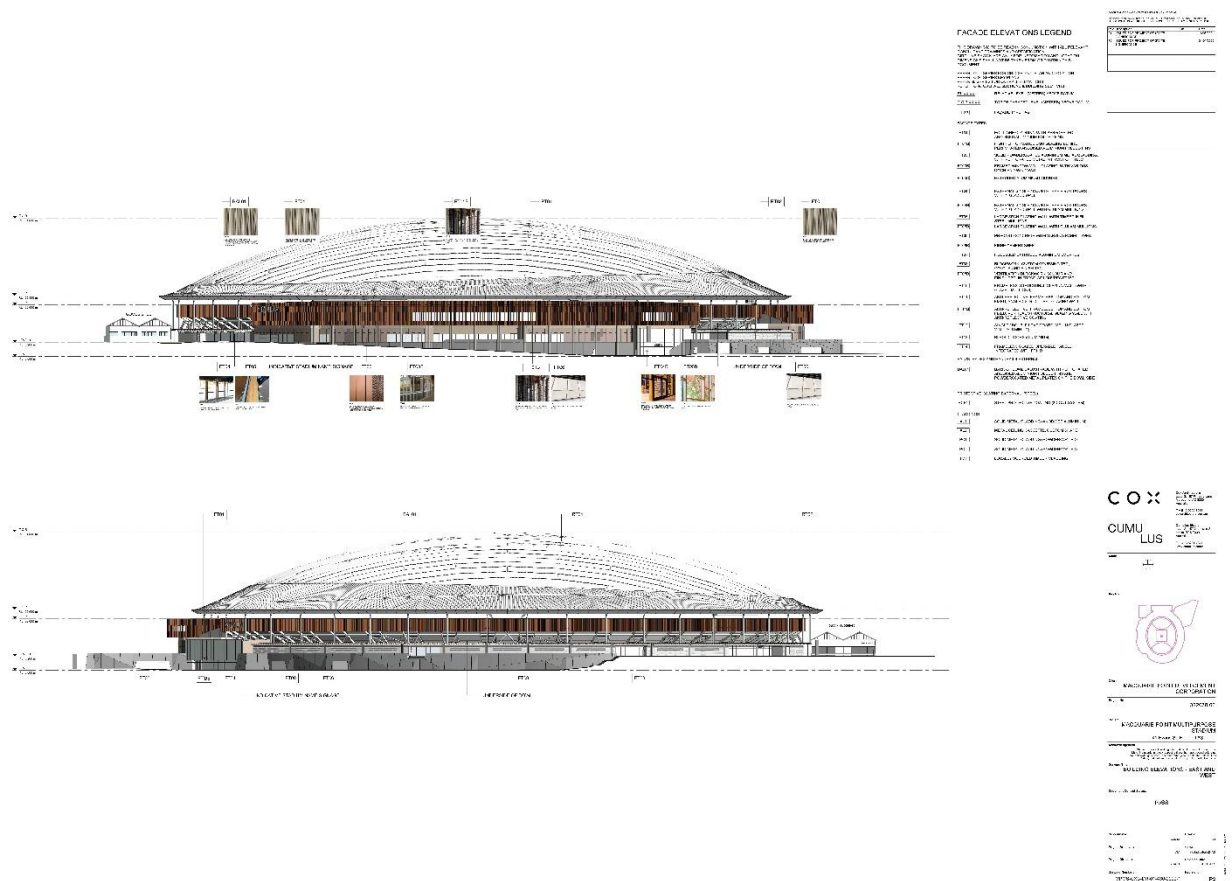


Figure 39 Extract with material added from Schedule. Source 09 ELEV EAST WEST RevP2

- **Reflectivity/Sheen:** The transient and shifting nature of the sky's appearance, a constantly evolving visual phenomenon that is a fundamental element of any landscape's character and reflected in turn by the waters of the River Derwent, would also be an ephemeral phenomenon

of the ETFE transparent roof as it presents the ever changing canvas of the skies hues, chromatic aberrations, lighting values and shadowed patches from clouds as they move across the sky. At varying times and situations, it will present as a lustrous architectural element dynamically echoing the sky's lighting that ties it to its location by the waters of the estuary. At other times when the sky is muted it will sit more solemnly seen as akin to the rolling hills that climb toward the mountain.

• COLOUR: PROPOSED LANDSCAPE ANALYSIS

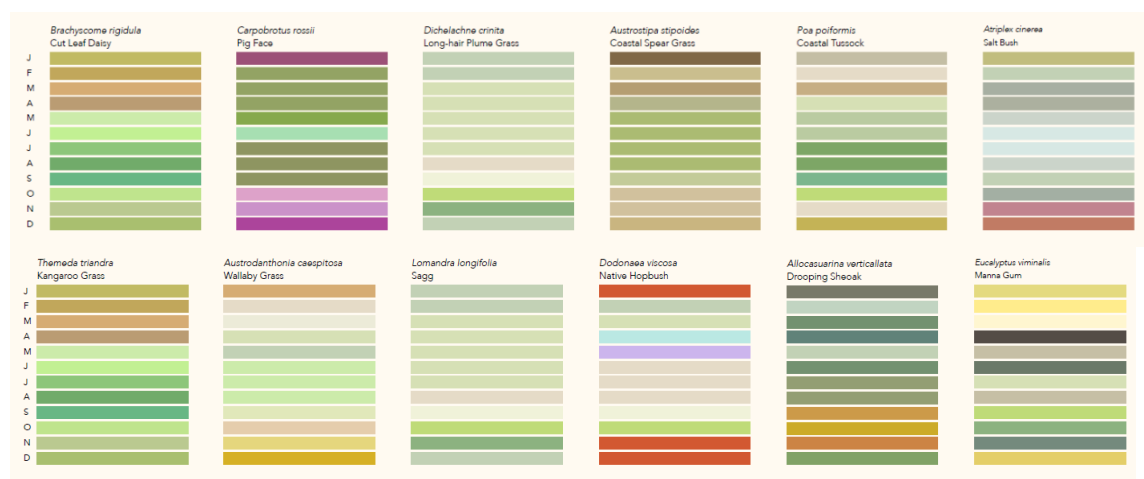


Figure 41 Figure 5 Extract from Source: Plant Species - June 2025

The proposed landscape design surrounding the stadium in Hobart strategically employs an indigenous Tasmanian native palette, creating profound visual resonance and robust integration with both the distinctive urban-natural interface of the city and the majestic backdrop of kunanyi/Mount Wellington. The interplay of colour elements is meticulously orchestrated to achieve a deep sense of visual harmony.

• Hue:

- The palette features a profound and diverse array of Greens, ranging from the luminous, vibrant lime greens of emergent ferns and verdant coastal heath, through to the deep, shadowy forest greens of ancient Eucalypts, and the emblematic, muted blue-greens characteristic of mature Tasmanian Blue Gum foliage.
- These verdant tones are richly complemented by a spectrum of earthy, robust browns and warm, oxidised reds, directly sourced from the distinctive colours of local dolerite rock, the resilient barks of stringybarks, and the rich, organic soils prevalent across the island. This comprehensive hue range firmly anchors the landscape, echoing the pervasive natural colours of the River Derwent estuary, the enduring bushland fringes, and the geological grandeur of the mountain.

• Saturation/Chroma:

- The prevailing character is one of temperate, unadorned richness, primarily utilising subtle, desaturated tones that allow for complex visual texture without clamorous display. The moderate saturation of most endemic foliage ensures the landscape functions as a dignified and immersive extension of the natural environment, while carefully curated flashes of higher chroma are judiciously introduced through the

seasonal flowering of select native species (e.g., the bright yellows in spring, or the occasional burst of red), providing dynamic, yet profoundly integrated, visual punctuation that celebrates natural cycles.

- The overall effect is a balanced chroma that feels inherently grounded, resilient, and true to Tasmania's wild beauty.

- **Value/Lightness:**

- The landscape employs a sophisticated gradient of values, from the deepest, almost black shadows cast by the dense understorey and the imposing mass of dolerite boulders, through to the brightest, sun-drenched highlights on the upper canopy and the pale, shimmering tussocks of coastal grasses in direct light.
- This deliberate variation sculpts the plantings, ensuring visual depth and elemental complexity. Lighter elements tend to draw the eye skyward, creating an airy, verdant embrace around the stadium, while the anchoring darks firmly root the design to Hobart's distinct geology.

- **Colour Pattern/Distribution:**

- The application of colour across the landscape is arranged in organic, undulating patterns that subtly emulate Tasmania's diverse native bushland and coastal ecosystems. This involves broad, flowing sweeps of consistent hue interspersed with fine-grained tessellations of contrasting foliage and textural elements. Layers of greens, browns, and reds are stratified naturally, transitioning from groundcovers and heath to robust shrubs and towering trees, establishing a dynamic yet inherently cohesive visual rhythm.
- This distribution fosters visual continuity, guiding the eye gracefully across the varied plantings, and promoting a deep sense of natural flow and uninterrupted connection to the broader landscape of Hobart.

- **Reflectivity/Sheen:**

- The chosen native planting palette primarily presents surfaces with a subtle, often matte sheen or a robust, absorptive finish, characteristic of many Tasmanian native leaves, barks, and the weathered surfaces of dolerite. While certain species may offer fleeting, lustrous glints from waxy foliage or smooth, sun-dappled bark, the predominant effect is one of grounded, natural texture rather than overt reflection.
- This ensures the landscape gracefully absorbs Hobart's unique light, contributing to a serene, non-glaring visual environment that complements the built form.
- This quiet reflectivity harmonises exquisitely with the often-dramatic light of the Tasmanian sky and stands in thoughtful contrast to any purposeful reflections designed into the stadium's architecture, allowing the inherent character of the plants and rock to be fully expressed.

5.4.2 TEXTURE:

- **Relevance to Human Perception:**

- Materiality and Quality: Texture gives us clues about the material and surface quality of objects (e.g., rough rock, smooth water, jagged bark). This informs our understanding of the object's nature and potential tactile experience.
- Distance Perception: Coarser textures appear closer, while finer textures recede with distance. This contributes to our sense of depth.
- Visual Interest: Variation in texture adds visual richness and complexity to a scene, preventing monotony.
- Light Interaction: Texture strongly influences how light and shadow play across a surface, affecting its overall appearance and perceived form.

- **Relevance to LVIA:**

- **Visual Contrast:** Introducing highly contrasting textures (e.g., smooth glass in a rugged landscape) creates visual discord and higher impact.
- **Character Compatibility:** LVIA considers whether the texture of proposed materials (e.g., concrete, cladding) is compatible with the prevailing textures of the surrounding landscape.
- **Scale of Elements:** Texture relates to the scale of individual elements. A finely textured surface might appear smooth from a distance, but a coarsely textured one will remain distinct.

- **TEXTURE: PROPOSED BUILT FORM ANALYSIS**

- This analysis considers the proposed stadium's textural relationship to its rich and varied Hobart context: the dynamic River Derwent waterfront, the robust brick heritage of Evans/Hunter Street, and the expansive, organic character of The Domain (trees and open grass).

- **Coarseness/Fineness:**

- The textural response of the Stadium Design directly informs people's perception of the stadium's visual weight and its relationship to the surrounding elements.
- Coarser textures of the landscaped areas, pediment and walls typically draw the eye and appear closer, while finer textures of the roof recede. The stadium's design employs a nuanced range of coarseness and fineness to integrate with its diverse surroundings.
- At ground level, adjacent to the heritage brickwork and pedestrian areas, materials exhibit a medium coarseness, echoing the scale of the brick and the immediate human interaction, preventing an overly smooth, alienating interface through tessellation.
- Moving upwards the scale of textural elements subtly increase in perceived coarseness to resonate with the larger, rugged forms of kunanyi/Mount Wellington and surrounding hillside neighbourhoods and forested skylines within the broader natural landscape.

- Conversely, the overarching form, when seen from a distance across the Derwent or from higher vantage points, provides a sufficiently fine overall texture avoiding becoming visually 'noisy' and allowing its form to read clearly without undue visual interference.
- This careful calibration ensures the stadium feels grounded yet proportionate to the Greater Hobart scale.
- **Pattern/Grain:**
 - The patterns and grain of the design provide visual interest, contribute to distance perception, and give clues about materiality. A harmonious balance has been struck between the regular patterns creating order, and the irregular ones that suggest naturalness.
 - The stadium's textural patterns have been thoughtfully considered to bridge the gap between the historic regularity of Evans/Hunter Street and the organic flow of The Domain and the River Derwent. This has involve incorporating subtle, repetitive patterns in cladding and precast concrete elements that nod to the stacked regularity of traditional brick bonding found in nearby heritage buildings, providing a visual rhythm that acknowledges the urban grain.
 - Simultaneously, these patterns subtly break down into more organic, irregular arrangements and vertical striations allowing the edges facing The Domain and the Derwent, to reflect the varied grain of tree bark, rock formations, or the ripples on the water. This approach avoids jarring geometric grids where a softer, more natural cadence is desired, promoting visual continuity across disparate contextual zones.
- **Light/Shadow Interaction:**
 - The potential for interplay of light and shadow on the nominated surfaces fundamentally affects its perceived form, depth, and overall appearance, influencing emotional response. Harsh contrasts that would have felt aggressive have not been employed, therefore the soft shadows that will result from the perforated screens and articulated planes will feel inviting.
 - The stadium's surfaces have been designed to create light and shadow play that is highly responsive to Hobart's dramatic and shifting light conditions. Given the frequent overhead cloud cover and the low-angle sun common in Tasmania, materials have ideally featured subtle relief and modulated surfaces that create soft, graduated shadows rather than deep, abrupt recesses. This approach would allow the building's form to be gently articulated under varied illumination, avoiding the creation of immense, monolithic shadows that could dominate views or appear overly stark.
 - Selected materials have balanced the contrasting conditions of the aspects such as the way that facing west towards Kunanyi/Mount Wellington chosen materials would absorb and soften the harsh afternoon sun, while those facing east would subtly catch and refract the morning light reflecting off the Derwent, ensuring the building's textural qualities enhance its perceived form without creating unwanted glare or visual harshness across the landscape.
- **Tactile Quality (Implied):**
 - Even from a distance, texture visually suggests how a surface would feel to touch, influencing our psychological connection and comfort with the built form. The proposed materials of the stadium have

been chosen to visually convey an implied tactile quality that is robust, grounded, and subtly weathered, resonating with Hobart's practical, resilient aesthetic.

- Adjacent to the historic brick, surfaces imply a warm, earthy, and slightly rough and porous feel, inviting approach and connecting to the traditional building methods.
- Regarding the natural areas of The Domain and the waterfront, materials evoke a sense of natural authenticity, implying the solidness of rock and the organic grain of timber, rather than appearing cold, sterile, or overly artificial.
- This careful selection ensures the stadium feels approachable and integrated into the local character, avoiding materials that might visually suggest fragility or an uncomfortable, impermeable barrier.

- **Materiality:**

- Materiality directly informs our understanding of the built form's nature, quality, and its connection to the environment. Familiar materials can evoke a sense of belonging, while foreign ones can feel alien. The stadium's design would prioritise the use of materials commonly found, historically significant, or visually empathetic to Hobart's unique context. This has involved extensive use of locally sourced timbers for cladding and detailing, robust precast concrete with an aggregate that mimics local dolerite, and warm-tones that echo the heritage buildings of Evans/Hunter Street. These choices have establish a strong visual dialogue with the surroundings.
- While contemporary materials (e.g., specific claddings or glazing) have been used for functional requirements, their inherent textures, patterns, and light interaction have been chosen to emulate and/or harmonise with the prevailing textural qualities of the established material palette, ensuring the stadium feels like an authentic and respectful addition to the Hobart waterfront, rather than an isolated, alien imposition.

- **TEXTURE: PROPOSED LANDSCAPE ANALYSIS**

- **Materiality and Quality:**

- The textures of the native plantings and associated natural elements provide crucial clues about the organic, living, and often resilient quality of the landscape. They inform our understanding of the plant species, soil conditions, and the inherent robustness of the Tasmanian environment, contributing to a rich, multisensory (implied) experience.

- **Distance Perception:**

- The interplay of coarser elements in the foreground (e.g., prominent boulders, rough bark) with finer, more diffuse textures in the midground and background (e.g., distant tree canopies, fine grasses) naturally enhances the perception of depth and spatial recession within the landscape design.

- **Visual Interest:**

- The inherent variation in texture within a native palette – from smooth leaves to rough bark, from delicate grasses to craggy rock – adds significant visual richness and complexity.
- This prevents monotony, encouraging the eye to explore the intricate details and subtle shifts in the landscape.

- **Light Interaction:**

- The diverse textures of native plants and natural surfaces profoundly influence how sunlight and shadow articulate the landscape. Dappled light through eucalypt leaves, deep shadows cast by dense shrubs, or highlights on a glossy leaf create dynamic visual effects, constantly shifting the perceived form and character of the planting over the day.

- **Visual Contrast:**

- Introducing a Tasmanian native palette, with its characteristic range of textures, aims to minimise harsh visual contrast against the existing natural and historical landscape elements. The goal is to integrate harmoniously rather than create jarring visual discord, particularly when viewed against the backdrop of kunanyi/Mount Wellington and the River Derwent.

- **Character Compatibility:**

- LVIA considers whether the textures presented by the landscape design are compatible with the prevailing textures of the surrounding Tasmanian environment. A native palette ensures high character compatibility, leveraging textures that resonate with local bushland, coastal fringes, and the rugged geology, thereby reinforcing the regional identity.

- **Scale of Elements:**

- The natural textures are inherently varied in scale. From the fine scale of individual leaves and grass blades to the medium scale of shrub foliage and the coarse scale of tree bark or large rock outcrops, this variation allows the landscape to read coherently at both intimate pedestrian levels and from distant viewpoints, ensuring distinctness without visual clutter.

- **Coarseness/Fineness:**

- The landscape design would feature a rich textural gradient, transitioning from fine, delicate elements such as native grasses, ferns, and groundcovers at the immediate pedestrian edge, inviting close inspection. Moving into larger planting zones, medium coarseness would be introduced through the layered foliage of mid-storey shrubs and the varied barks of smaller Eucalypts. Coarser textures would be prominent in feature plantings of mature trees.
- This carefully managed range ensures visual interest at all scales, preventing monotony while providing visual depth.

- **Pattern/Grain:**

- The native landscape would manifest organic, irregular, and naturally flowing patterns, eschewing rigid, geometric arrangements. The grain of the planting would be expressed through the clustered growth habits of native shrubs, the branching structures of eucalypts, and the swirling, often fibrous patterns of tree barks. Groundcovers would form undulating, interconnected mats, while mass plantings would create dense, textural blocks of foliage.
- This emphasis on natural, often asymmetrical repetition creates a subtle visual rhythm that directly mirrors the established patterns found in local bushland and coastal vegetation, providing seamless visual continuity rather than jarring disruption against the more formal stadium architecture.

- **Light/Shadow Interaction:**

- The diverse textures within the native palette are designed to create a dynamic and nuanced interplay of light and shadow, reflecting Hobart's distinctive atmospheric conditions. The varied foliage density – from the dappled light filtering through airy eucalypt canopies to the deep, absorbing shadows cast by dense understorey shrubs and robust boulders – would constantly articulate the landscape's forms. Glossier leaves would catch and glint with the sun, while the matte surfaces of many native barks and grasses would absorb and soften light, creating diffuse, graduated shadows.
- This ensures the landscape remains visually engaging throughout the day, with its textures constantly transforming under changing light, creating a sense of natural vitality and depth.

- **Tactile Quality (Implied):**

- The chosen native plant species and natural elements would visually suggest a robust, resilient, and inherently earthy tactile quality, resonating deeply with the spirit of the Tasmanian landscape. From the implied roughness of textured bark and craggy dolerite to the soft, yielding touch of fine native grasses and delicate ferns, the palette communicates an authentic and varied sensory experience.
- The design aims to avoid materials that visually imply artificiality or starkness, instead conveying a sense of natural comfort, durability, and a connection to the wild – fostering a psychological sense of wellbeing and integration for visitors.

- **Materiality:**

- The landscape's materiality is fundamentally defined by living Tasmanian native plant species and locally sourced natural elements. This includes the rich variety of endemic eucalypts, banksias, acacias, and smaller shrubs that define the regional flora. The hardscape elements would primarily utilise local dolerite rock in both raw and subtly finished forms, along with natural aggregates and mulches derived from organic sources.
- This authentic material selection inherently carries the familiar textures, patterns, and light interaction characteristics of Tasmania's natural environment, firmly anchoring the stadium's surroundings within the unique ecological and geological identity of Hobart.

5.4.3 SCALE: (Relative Size and Human Scale): Relevance to Human Perception:**• Orientation and Context:**

- Scale helps us understand the size of objects relative to ourselves and other known objects. It provides a sense of orientation within a space. The stadium's scale will fundamentally dictate how individuals orient themselves within the precinct and understand the building's relationship to its surroundings. Its relative size against familiar urban elements (heritage buildings) and natural features (trees, mountain) provides crucial contextual cues.
- The varying scales of landscape elements (e.g., a towering Eucalyptus vs. a low-lying heath) provide crucial cues for visitors to understand their position within the precinct and the broader Tasmanian environment.

• Emotional Response (Human Scale):

- Spaces designed at a human scale can feel comfortable, intimate, and welcoming, fostering a sense of belonging. The proposed scale is substantially sized in comparison to adjacent buildings however there are buildings and structures of similar scale in Greater Hobart. At a distance, the stadium's overall scale will evoke a sense of its public importance. Up close, particularly at its interfaces with pedestrian areas, its human scale has been designed so individuals feel comfortable, welcomed to the events it hosts.
- Spaces within the landscape, carefully crafted at a human scale through seating areas, paths, and planting heights, will foster feelings of comfort, intimacy, and welcome, enhancing the visitor experience.

• Dominance and Subordination:

- Larger objects naturally appear more dominant. Our perception of relative size dictates visual hierarchy. As a large public facility, the stadium's scale inherently makes it a dominant element. Its careful design in relation to existing landscape and architectural elements has managed this dominance with a visually harmonious response, allowing other surrounding landscape and built form features to retain their value.
- The landscape design strategically positions elements to guide visual hierarchy, allowing the stadium or significant natural features (like Kunanyi/Mount Wellington) to lead the eye while providing rich, supportive detail.

• Legibility:

- Objects that are out of scale with their surroundings can be difficult to comprehend or integrate visually. The legibility of the stadium's form, and its integration into the existing visual fabric, has heavily influenced how its scale elements have been designed to be broken down.
- This coherent and appropriately scaled design will be easily understood and comprehended visually. As a well-scaled landscape design, with clear transitions and appropriate visual densities, it ensures that paths, gathering spaces, and planting zones are easily understood and navigable, contributing to a coherent and enjoyable experience.

- **Relevance to LVIA:**

- **Visual Dominance:** A proposed development's overall scale relative to existing landscape elements (e.g., tree lines, existing buildings) is a primary determinant of its visual dominance and impact. The stadium's overall footprint and height will be a primary determinant of its visual dominance from various viewpoints across the Derwent, from kunanyi/Mount Wellington, and within the urban fabric. This is a critical factor in assessing its visual impact. The Degree of Contrast(DOC) analysis for each of the Key Observation Points (KOP) that are representational views from the various Landscape Character Zones. The landscape design plays a vital role in mediating the visual dominance of the stadium itself, either through screening, framing, or by introducing elements of a complementary scale that integrate the built form into its surroundings.
- **Contextual Fit:** Assessing whether the proposed scale fits harmoniously within the existing built and natural context. Assessing how the stadium's scale fits harmoniously within the diverse existing built context (low-rise heritage) and natural context (expansive river, towering mountain, broad Domain) is paramount. The successful design has found a balance that acknowledges both the intimate and monumental scales of Hobart. The scale of landscape elements assists in achieving harmonious contextual fit with the existing natural (Derwent, Domain, Mount Wellington) and broader built (including but not limited to heritage buildings) environments, bridging diverse scales.
- **Sense of Place:** Impacts on human scale can alter the "feel" or "sense of place" of a particular area, affecting how people interact with and perceive their environment. The stadium's scale will inevitably alter the "feel" or "sense of place" of the waterfront precinct. An appropriate human scale at key interfaces has fostered vibrancy and public engagement, therefore avoiding an overwhelming scale that could have otherwise diminish the existing charm and character. The landscape's scale profoundly shapes the "feel" and character of the precinct, influencing how people interact with and perceive their environment, strengthening its connection to Hobart's unique identity.
- **Visibility and Bulk:** Larger scale elements will naturally be visible from a greater distance and present a greater visual bulk. As a bigger structure, the stadium will inevitably be visible from further afield. Its perceived bulk, and thus its visual impact, is directly tied to its overall scale and how that scale is managed through design. The DOC analysis provides for each of the identified LCZ through the representation of a substantial number of KOP AlignView Photomontages. While individual landscape elements don't have "bulk" in the same way buildings do, their combined mass and height impact visibility, contributing to viewsheds and the perceived density of the green infrastructure. The trees and vegetation assist in mitigating perception of visual bulk of built form.

- **SCALE: PROPOSED BUILT FORM ANALYSIS**

- As a large public facility, the stadium's scale inherently makes it a dominant element. Its careful design in relation to existing landscape and architectural elements will determine whether this dominance is harmonious, allowing other features to retain their value, or visually oppressive.
- The legibility of the stadium's form, and its integration into the existing visual fabric, will be heavily influenced by how its scale elements are broken down or aggregated. A coherent and appropriately scaled design will be more easily understood and accepted visually.
- Relative Size: The proposed stadium, by its very function, will be a substantially sized structure on the Hobart waterfront. Its design seeks to manage this relative size difference by relating its overall mass to the topographic forms when viewed from across the Derwent, allowing it to sit as a civic landmark within a grand natural setting, rather than simply as a large object. Conversely, in relation to the finer grain of the Evans/Hunter Street heritage buildings, the stadium's relative size has been carefully modulated, through strategic setbacks, lower-level articulation, and a stratified massing that acknowledges and steps down to the existing public realm, mitigating direct overshadowing and overwhelming visual bulk. When viewed from The Domain and Cenotaph, its scale has aimed to be proportional to the expansive open spaces and mature tree lines, becoming a significant, yet integrated, component of the broader recreational landscape and ongoing sporting and event activity of the Regatta Area and recalling the early settlement 'Lower Cricket Ground (ceased 1872)', rather than a jarring imposition.
- Human Scale: Despite its civic scale, the stadium design prioritises a comprehensible and inviting human scale at its interfaces with pedestrian activity. This is particularly crucial along the waterfront promenade and adjacent to Evans/Hunter Street. This has been achieved through the careful articulation of its lower levels, incorporating transparent glazing at the Gate areas, finely detailed entrances, varied facade treatments at pedestrian eye-level, and integrated public realm spaces that provide a comfortable sense of enclosure and interaction. This ensures that while the stadium is a large structure, its immediate ground-level experience remains welcoming and approachable, fostering a positive emotional response for individuals.
- Dominance/Subordination: As a new landmark on the waterfront, the stadium will inevitably exert a degree of visual dominance. However, the design strategically manages this by cultivating a relationship of respectful coexistence with its context. When viewed from distant vantage points, its form is intended to be subordinate to the overwhelming natural presence of kunanyi/Mount Wellington, framing rather than competing with the mountain and surrounding hills. In relation to the heritage buildings of Evans/Hunter Street, its dominance would be softened through architectural gestures that recede or break down its mass, allowing the historic fabric to retain its unique character and visual importance. The stadium's presence adjacent to The Domain and Cenotaph seeks to be complementary, defining an edge to the expansive green space without overpowering its open, natural character, positioning itself as a significant public amenity that enhances, rather than dominates, its surroundings.
- Proportion: The stadium's design embraces proportional systems that draw inspiration from both the natural and built environments of Hobart. The massing and elements exhibit balanced proportions to achieve aesthetic coherence. Externally, this translates to horizontal proportions that subtly reference the stratified geological layers of Tasmanian rock formations and the evolution of the urban fabric as

Sullivans Cove waterfront and Macquarie Point have been claimed as landholdings consistently building beyond the natural shoreline - layer upon layer - since Hobart was officially settled at Sullivan's Cove on February 21, 1804. Where adjacent to the Evans/Hunter Street heritage precinct, the stadium's lower sections feature proportional relationships that subtly resonate with the established patterns of the existing brick facades, ensuring a sense of visual continuity and aesthetic harmony across disparate scales and functions.

- Granularity/Articulation: The stadium's overall mass has been broken down through thoughtful granularity and articulation to improve legibility and reduce perceived bulk, ensuring it does not appear as a monolithic object. This involves a multi-layered approach where the larger scale of the stadium's form is articulated by distinct architectural elements, such as the differentiated facade panels, varying material textures (as previously discussed), setbacks, and projecting elements. These articulations provide visual relief and detail that allows the eye to comprehend its extent. At closer ranges, this granularity extends to finer-grained detailing (e.g., joinery, public art integration, landscaping elements) that provides interest at the human scale. This strategic articulation ensures the stadium's scale reads differently depending on the viewing distance, appearing integrated into the sweeping Hobart landscape from afar and welcoming at a human level up close.

- **SCALE: PROPOSED LANDSCAPE ANALYSIS**

- This section analyses the SCALE (Relative Size and Human Scale) of the Proposed Tasmanian Native Landscape around the stadium in Hobart. This focuses on how the design of the green spaces, plantings, and natural elements influences human perception and contributes to the overall visual impact within this unique context.
- Relative Size: The proposed landscape design masterfully deploys a diverse range of plant sizes to establish clear visual relationships across the precinct. Near the stadium's base and adjacent to the more intimately scaled Evans/Hunter Street, medium to large shrubs and smaller, multi-stemmed trees would create a softening and humanising effect, bringing the grand scale of the stadium down to a more approachable level. Towards The Domain and the River Derwent edge, larger, majestic Tasmanian Eucalypts would be strategically located. These towering trees would stand as significant landscape elements in their own right, capable of relating to the stadium's scale, the expansive water body, and the monumental presence of kunanyi/Mount Wellington, thereby integrating the site into the broader regional landscape and providing visual context for the built form.
- Human Scale: The landscape design is meticulously crafted to ensure a welcoming and comfortable human scale within the immediate stadium precinct, particularly along pedestrian pathways and seating areas. This is achieved through the careful placement of mid-height planting beds that create a sense of soft enclosure, and the strategic use of low-lying groundcovers and grasses that provide visual continuity without obstructing views at eye-level. Seating elements, interpretive signage, and smaller-scale rock features are integrated to define spaces that feel proportionate to the individual, fostering intimacy and encouraging lingering, ensuring visitors feel immersed and connected to the sense of place.
- Dominance/Subordination: The landscape actively participates in the visual hierarchy of the site, primarily taking a subordinate yet vital role to the stadium itself, while simultaneously allowing the natural grandeur of kunanyi/Mount Wellington and the expanse of the River Derwent to retain their

primary visual dominance. Large-scale tree plantings would frame and soften the stadium's mass, acting as a verdant plinth that integrates it into the green infrastructure of The Domain. Lower plantings and open grassed areas would ensure unimpeded views to the water and the mountain, carefully curating visual corridors. This ensures the landscape supports and enhances the main architectural feature without competing and allows the profound beauty of Hobart's natural setting to remain the overarching visual experience.

- Proportion: The landscape design exhibits considered proportional relationships between its various components, contributing to overall aesthetic harmony. The balance between open grassed areas and densely planted zones would be carefully managed to prevent visual clutter or emptiness. The vertical proportions of planting heights would transition gracefully from low groundcovers to medium shrubs and tall trees, creating a natural, layered effect that complements both the stadium's architectural proportions and the varying heights of the adjacent heritage buildings. The proportional distribution of indigenous rock elements would also echo the naturalistic geological patterns of Tasmania, ensuring a cohesive and visually pleasing composition across the site.
- Granularity/Articulation: The landscape design employs a rich granularity and articulation, moving from broad masses to intricate details, enhancing visual interest and perceptual depth. At a macro scale, large blocks of consistent planting types would define major zones, while at a finer level, the diverse textures and forms of individual native species would provide intricate detail. This articulation ensures the landscape is visually engaging at all distances: from broad, sweeping green spaces seen from afar, to rich, detailed planting beds experienced intimately by pedestrians. The careful placement of varied plant forms and natural elements ensures the landscape provides constant visual discovery and contributes significantly to the overall legibility of the precinct.

5.4.4 LINE: (Directionality, Continuity/Interruption, Weight/Thickness, Rhythm/Repetition, Edge Quality):**• Relevance to Human Perception:**

- Direction and Movement: Lines inherently guide the eye, creating a sense of movement, flow, or stability. Horizontal lines typically suggest rest and horizontality of the Derwent, while vertical lines can convey aspiration or monumentality echoing the trees of the Domain and Kunanyi/Mount Wellington. Diagonals can imply dynamism or transition. The stadium's predominant lines, both architectural and landscape-based, will actively direct how individuals visually navigate the precinct and perceive its relationship to the broader Hobart context.
- Structure and Organisation: Lines serve as fundamental visual organisers, defining boundaries, edges, and patterns. They assist the human brain in making sense of complex visual information, allowing for coherent recognition of the stadium's form, its various elements, and the distinct zones within the landscape design.
- Emotional Qualities: The character of lines evokes specific emotional responses. Sharp, rigid lines can feel formal, precise, or even harsh, whereas soft, flowing, or curving lines typically convey a sense of gentleness, naturalness, or fluidity. The chosen linear qualities of both the built form and the landscape will significantly influence the emotional comfort and aesthetic appreciation for visitors and observers.
- Spatial Definition: Lines are crucial in defining volumes and planes, contributing directly to our perception of three-dimensional space. The interplay of lines within the stadium's massing and the layering of lines within the landscape will define perceived spatial depth, enclosure, and openness within the precinct.

• Relevance to LVIA:

- Conformity to Pattern: Introducing strong linear elements that either align with or cut across existing natural lines (e.g., land contours, river courses, tree lines) or established urban patterns (e.g., street grids, heritage building lines) can create either visual integration or high visual impact. The design has carefully considered how the stadium and landscape conform to or subtly deviate from these existing patterns.
- Edge Effects: The quality of the edges—whether sharp, soft, or irregular—of both the proposed stadium and its landscape interface is paramount. This quality directly determines how well the development integrates or contrasts with the landscape's natural edges (e.g., The Domain, River Derwent shoreline) and the defined edges of heritage structures. The Degree of Contrast (DOC) analysis for each of the Key Observation Points (KOP) that are representational views from the various Landscape Character Zones specifically examines these edge effects.
- Visual Flow: Assessing whether the lines of the stadium and its surrounding landscape disrupt or enhance the existing visual flow of the Hobart waterfront and its natural backdrop is critical. A harmonious design maintains or improves visual continuity, while discordant lines can fragment the view.
- Aesthetics: The rhythm and repetition of linear elements, both architectural (e.g., facade divisions) and natural (e.g., planting patterns), significantly contribute to the aesthetic interest or potential monotony of the visual experience. The DOC analysis provides for all of the identified Landscape Character Zones

through the representation of a substantial number of KOP AlignView Photomontages, aiding in the assessment of this aesthetic impact.

- **LINE: PROPOSED BUILT FORM ANALYSIS**

- **Directionality:** The stadium's design strategically employs a predominance of strong horizontal lines in its massing and facade articulation. These resonate with the expansive, calm horizontality of the River Derwent and the distant horizon, anchoring the structure firmly to its waterfront location. Vertical elements, such as facade divisions or structural accents, are used judiciously to provide a counterpoint and rhythm, drawing the eye upwards towards the sky and acknowledging the verticality of nearby mature trees in The Domain and the slopes of kunanyi/Mount Wellington. Subtler diagonal lines might be incorporated in roof forms or entry canopies to introduce a sense of dynamism and movement, guiding visitors towards access points.
- **Continuity/Interruption:** The stadium's design has managed its linear elements to create a sense of deliberate continuity with the waterfront edge and the urban fabric, while introducing controlled interruptions for visual interest and functional access. A continuous lower datum line along the public promenade maintains pedestrian flow and respects the linear nature of the waterfront. Breaks in the facade and massing provide visual relief and define entrance points, ensuring these interruptions are thoughtfully integrated rather than abruptly jarring. When viewed from Evans/Hunter Street, the stadium's upper lines subtly step back or articulate, avoiding a monolithic wall that would aggressively terminate the historic streetscape's continuity.
- **Weight/Thickness:** The visual prominence and perceived solidity of the stadium's linear elements are carefully calibrated to mediate its substantial size. Horizontal lines defining its massing are given a considered visual weight that conveys robustness and permanence, appropriate for a major civic structure. However, these are relieved by finer, more delicate linear details within the facade elements, such as mullions or panel joints, which reduce the overall perceived thickness and heaviness, particularly at human scale. This nuanced approach prevents the stadium from appearing overly bulky or oppressive, instead conveying a sense of engineered grace.
- **Rhythm/Repetition:** The stadium's facade employs a measured and harmonious rhythm of repetitive linear elements, such as cladding panels, structural bays, or window patterns. This rhythm is designed to be discernible yet not monotonous, creating visual interest and aiding in the comprehension of the building's scale. This structured repetition provides a visual counterpoint to the organic rhythms of the natural landscape, while subtly referencing the repetitive fenestration and coursing found in the nearby heritage brick buildings. The cadence varies depending on the facade orientation and context, with a more open or varied rhythm along the public waterfront and a more composed rhythm facing the urban edge.
- **Edge Quality:** The quality of the lines defining the stadium's edges and boundaries is carefully articulated to ensure integration. The primary building edges are generally crisp and well-defined, reflecting the precision of a contemporary architectural intervention. However, these are softened and mediated at key interfaces: at ground level, edges are often articulated with setbacks or landscaping, allowing for a permeable transition to the public realm. The roofline, while clear, may incorporate subtle undulations or shifts that respond to the topography or the distant mountain peaks, avoiding an unnaturally rigid

silhouette against the sky. The overall edge quality aims for clarity and refinement without appearing harsh or abrupt against the softer natural contours of The Domain or the weathered textures of heritage brick.

- **LINE: PROPOSED LANDSCAPE ANALYSIS**

- **Directionality:** The proposed landscape design for the stadium precinct is defined by flowing, organic lines that guide movement and visually integrate the site with its natural surroundings. Pathways often follow gentle curves echoing the natural contours of The Domain or the soft edge of the Derwent shoreline, inviting exploration. Planting beds feature undulating boundaries that mimic natural vegetation patterns, avoiding rigid, linear arrangements where inappropriate. Vertical lines are provided by the upright forms of individual Eucalypts and other tall native species, directing the eye upwards towards the canopy and connecting the human scale to the vastness of the sky and mountain.
- **Continuity/Interruption:** The landscape design prioritises visual continuity to seamlessly connect the stadium precinct with the broader Hobart environment. Continuous lines of planting create green corridors that extend from The Domain towards the waterfront, blurring the edges between built and natural. While there are deliberate interruptions for access points and view corridors, these are carefully designed as soft breaks within a larger flow, ensuring that the overall sense of green connection is maintained. The interplay of open grassed areas and planted zones creates a rhythmic interplay of continuity and release, reflecting natural landscape dynamics.
- **Weight/Thickness:** The visual weight of the landscape's linear elements is subtly varied to create depth and interest. The broad, sweeping lines of massed groundcovers or turf provide a stable, lighter visual base, allowing the eye to move freely. Thicker, more robust lines are found in the trunks and branches of mature trees, and in the edges of rockeries or retaining elements, grounding the design and providing a sense of permanence. The varying densities of foliage also create lines of different visual weight – from the fine, airy lines of wispy grasses to the dense, dark lines of a mature shrub border – contributing to a rich, layered effect.
- **Rhythm/Repetition:** The landscape design employs a natural, organic rhythm through the repetition of plant forms, groupings, and spatial elements. This is not a strict, manufactured beat but a more fluid, evolving cadence found in nature: the repeated form of a specific shrub species along a path, the clustering of trees, or the recurring undulation of a garden bed edge. This unforced repetition provides visual coherence and a sense of calm continuity, subtly reinforcing the underlying natural patterns of Tasmanian bushland and coastal vegetation, making the landscape feel intuitive and harmonious.
- **Edge Quality:** The lines defining the edges of the proposed landscape elements are primarily soft, organic, and permeable, facilitating seamless integration with the existing context. Planted edges will often be feathered or undulating, avoiding harsh, abrupt transitions where they meet hard paving or existing natural ground. Where the landscape meets the stadium's built form or the heritage brickwork, the edges are carefully designed to be transitional, allowing plants to soften the architectural lines. The informal, naturalistic quality of these edges enhances visual harmony, contributing to the overall sense that the landscape is an authentic extension of Hobart's unique environment.

5.4.5 FORM/SHAPE: (Overall Silhouette, Geometric/Organic, Solidness/Porousness, Articulation/Complexity):

- **Relevance to Human Perception:**

- Recognition and Identification: Form and shape are the most fundamental visual attributes through which we recognise and identify objects. The distinct silhouette and three-dimensional shape of both the stadium and the designed landscape elements will be primary cues for their immediate comprehension and differentiation within the Hobart setting.
- Visual Weight and Balance: Different forms inherently carry varying visual weight. A solid, unarticulated block appears heavier than a transparent or articulated form. The interplay of forms within the stadium and the distribution of landscape masses have critically influenced the visual balance and overall composition of the waterfront precinct.
- Emotional Association: The inherent qualities of forms evoke specific emotional associations. Geometric forms often convey order, precision, or civic presence, while organic forms can evoke feelings of naturalness, softness, or fluidity. The combination of these in the stadium precinct have shaped the potential emotional response and perceived character of the area.
- Spatial Occupation: Form directly dictates how an object occupies three-dimensional space and how light interacts with its surfaces. The volumetric presence of the stadium and the sculpted masses of the landscape will define pockets of enclosure, pathways, and open views, profoundly shaping the spatial experience.
- Perception of Mass: The degree of solidness or porousness in both the built form and the landscape elements will affect people's perception of the mass, density, and how each interact with light, air, and their surroundings. A porous form might feel lighter and more connected, while a solid form might feel more dominant.

- **Relevance to LVIA:**

- Skyline Impact: The silhouette of the proposed stadium, particularly when viewed against the sky or the distant backdrop of kunanyi/Mount Wellington, is a critical visual element. Its form's compatibility with the existing skyline is paramount to avoiding visual discord.
- Compatibility with Character: LVIA rigorously assesses whether the proposed forms (both built and landscape) are sympathetic and complementary to the prevailing forms found in the existing natural and built character of Hobart. The proposed curvilinear built forms integrate with the natural elements and the soft landscape forms harmonise with rolling, organic topography.
- Visual Bulk and Dominance: The articulated and porous forms, both in the building and landscape, appear to have a less visual dominance and visual bulk. This LVIA scrutinises how articulation, transparency, and spatial arrangement are been used to mitigate perceived bulk and foster visual integration.
- Architectural Fit: For the built form, its overall shape and massing has demonstrated a thoughtful relationship with the architectural styles and forms of existing structures in the area, particularly the

heritage brick buildings of Evans/Hunter Street, ensuring a coherent urban fabric. For the landscape, its forms seamlessly complement the built form's architectural language.

- **FORM/SHAPE: PROPOSED BUILT FORM ANALYSIS:**

- Overall Silhouette: The stadium's overall silhouette has been meticulously designed to mediate between the rectilinear precision of urban civic architecture and the sweeping, organic forms of Hobart's natural backdrop. From distant viewpoints across the River Derwent or from the slopes of kunanyi/Mount Wellington, the stadium presents a composed, yet dynamically articulated profile, ensuring it reads as a distinct, modern landmark without abruptly contrasting with the natural skyline. Its roofline may incorporate subtle undulations or shifts in height that resonate with the distant mountain ridgelines, allowing it to sit comfortably within the broader landscape rather than appearing as a rigid, alien block. When viewed against the heritage fabric of Evans/Hunter Street, its lower levels recede to prevent an overwhelming vertical mass.
- Geometric/Organic: The stadium's primary architectural language is predominantly geometric, defined by clear, purposeful rectilinear volumes and precise curves necessary for its function. However, this geometric rigour is thoughtfully tempered by organic gestures at key interfaces. Elements like the flowing lines of its roof canopy or the gentle undulations of its facade panels may subtly reference the natural curves of the River Derwent or the soft contours of The Domain's grassy expanses. This blending ensures the stadium, while clearly a man-made structure, avoids stark, unyielding artificiality, creating a visual dialogue between built precision and natural fluidity.
- Solidness/Porousness: The stadium's design strategically balances elements of robust solidness with areas of deliberate porousness, influencing its perceived mass and interaction with light and air. Its core structure and lower levels convey a necessary sense of civic permanence and solidity, particularly when viewed against the weighty brick heritage. However, this is significantly relieved by expansive areas of transparency, particularly in its upper tiers and public circulation zones (e.g., extensive glazing, lightweight ETFE roof membranes). This porosity allows light to permeate the structure, reveals internal activity, and reduces the perceived visual bulk, creating a lighter, more dynamic presence that opens views through the building to the Derwent and the mountain.
- Articulation/Complexity: The stadium's vast scale is skilfully managed through its thoughtful articulation and modulated complexity. Rather than presenting as a single, monolithic form, its mass has been broken down into distinct, yet interconnected volumes and layered facade treatments. This involves varying setbacks, changes in material, and the expression of structural elements that create a legible visual hierarchy. This articulation provides visual relief and intricate detail that can be appreciated at closer proximity, transforming an otherwise large structure into a series of comprehensible components. This prevents visual monotony and allows the building's form to integrate more subtly with the varied textures and scales of its surroundings.
- Relationship to Topography: The stadium's form demonstrates a responsive and integrated relationship with the waterfront topography, despite the site's relatively flat nature. Its massing is carefully considered to step or tier where it meets existing ground levels, particularly along the promenade and towards The Domain, ensuring a seamless transition. The building's orientation and form also maximise views to the iconic kunanyi/Mount Wellington and the expanse of the River Derwent, acting as a framing device rather than an obstacle. This thoughtful placement ensures the stadium appears to rise

from, or sit harmoniously within, the landform, acknowledging the site's unique characteristics and the broader landscape.

- **FORM/SHAPE: PROPOSED LANDSCAPE ANALYSIS:**

- Overall Silhouette: The proposed landscape design features an overall silhouette that is organic, undulating, and subtly varied, designed to seamlessly integrate with Hobart's natural topography and provide a verdant plinth for the stadium. From distant views, the combined effect of native tree canopies and sculpted landforms will create a soft, natural edge that breaks up the stadium's architectural lines, harmonising with the sweeping curves of the Derwent shoreline and the Lower Domain. Lower plantings contribute to a gently rising and falling profile that complements natural ground forms, avoiding abrupt, unnatural transitions.
- Geometric/Organic: The landscape's primary design language is inherently organic, drawing inspiration from the fluid forms found in Tasmanian native bushland and coastal environments. Planting beds feature free-form, curvilinear shapes, echoing natural processes of erosion and growth. Pathways follow gentle, meandering lines, inviting exploration rather than dictating rigid movement. While some elements may have a subtle geometric underpinning to connect with the stadium's architecture, these are always softened by the overwhelmingly natural, irregular shapes of plant masses and rock features, creating a harmonious dialogue between the built and natural environments.
- Solidness/Porousness: The landscape design strategically balances areas of dense, 'solid' planting masses with more 'porous' or open green spaces, influencing spatial perception and light interaction. Dense clusters of shrubs and trees create zones of visual solidity that provide shelter and definition, akin to natural bushland. Conversely, expansive, open lawns and scattered, airy plantings contribute to a sense of porousness, allowing views to penetrate through the landscape to the river and mountain. This creates a dynamic interplay of light and shadow, and ensures the landscape feels both substantial and invitingly permeable, avoiding oppressive visual weight.
- Articulation/Complexity: The landscape design exhibits a rich articulation and varied complexity, reflecting the intricate layering found in natural ecosystems. This is achieved through the diverse forms of individual native plant species – from the sculptural quality of a mature tree to the delicate architecture of a fern or the compact mass of a heath plant. Planting is designed in multiple layers (groundcover, mid-storey, canopy), each contributing unique forms and textures. This natural articulation provides constant visual interest and depth, allowing the eye to discover new details at various distances, preventing monotony and ensuring the landscape feels vibrant and alive, seamlessly integrated into its regional context.
- Relationship to Topography: The landscape design demonstrates a deeply integrated relationship with the existing topography, even on a relatively flat waterfront site. It actively works with subtle landform changes, creating gentle swells or depressions that enhance drainage and define microclimates. Planting zones are designed to respond to existing contours, such that the landscape appears to naturally emerge from the site rather than being imposed upon it. Where necessary, subtle mounding or terracing is used to enhance views or create sheltered spaces, always with the aim of seamlessly blending the landscape with the underlying geology and the broader natural patterns of Hobart's varied terrain, including subtle visual connections to the distant slopes of kunanyi/Mount Wellington.

5.4.6 SPATIAL CHARACTER: (Enclosure/Openness, Sense of Depth/Perspective, Permeability/Impenetrability, View Framing/Blocking, Relationship to Public Space):

- **Relevance to Human Perception:**

- **Experiential Quality:** This category moves beyond just "what we see" to "how we experience" the space. The degree of enclosure or openness profoundly impacts our fundamental sense of comfort, freedom, or confinement within the precinct, influencing our emotional and psychological state.
- **Orientation and Wayfinding:** Understanding the spatial relationships between the stadium's volumes and the arrangement of landscape elements is crucial for intuitive navigation and orientation within the entire site. Clear spatial cues help visitors understand where they are, where they are going, and their relationship to key landmarks.
- **Privacy and Publicness:** The spatial character, particularly through elements of permeability, determines the degree of visual and physical connection between public and private realms. This directly influences feelings of privacy or public accessibility, shaping how people interact with and perceive the different zones within the precinct.
- **Focal Points and Views:** Our perception and attention are heavily influenced by which views are intentionally framed or, conversely, blocked. The spatial organisation will direct our gaze, and highlighting key visual relationships across and within the site to the broader Hobart context (e.g., kunanyi/Mount Wellington, River Derwent and the Cenotaph).
- **Sense of Place:** The collective spatial character fundamentally contributes to the unique "sense of place" of the stadium precinct. Whether it feels bustling and dynamic, serene and contemplative, or grand and civic, the spatial qualities will define the intrinsic feel and identity of this waterfront location.

- **Relevance to LVIA:**

- **Impact on Visual Corridors:** Proposed developments can significantly alter existing visual corridors by opening up new views, closing off cherished existing ones, or changing the perceived depth and spatial experience of a landscape. The stadium's spatial design has been carefully considered to manage these impacts on established view lines.
- **Public Access and Experience:** Alterations to spatial character, such as the introduction of solid, impenetrable walls replacing permeable edges, or changes to pathways and open spaces, can dramatically change how people interact with, move through, and experience an area. LVIA assesses these impacts on public access and the quality of public experience.
- **Visual Amenity:** Changes to view framing or blocking directly impact the visual amenity experienced by various receptors (e.g., residents, visitors on the Derwent, within Sullivans Cove and users of The Domain). The design's spatial character is scrutinised for its contribution to, or detracting from, this amenity.
- **Cohesion with Surroundings:** LVIA evaluates how a project's spatial organisation integrates with or disrupts the existing spatial character of both public and private realms in the surrounding area, including the intimate streetscapes of Evans/Hunter Street and the expansive nature of The Domain and the Derwent.

- **SPATIAL CHARACTER PROPOSED BUILT FORM ANALYSIS:**

- **Enclosure/Openness:** The stadium's built form has been designed to strategically balance moments of dynamic openness with areas of considered enclosure. Along the waterfront and public promenade, the lower levels are conceptualised with significant transparency and setbacks, creating an expansive and inviting sense of openness that directly engages with the Derwent. Within the main concourses, a feeling of civic scale and generous openness will prevail, accommodating large gatherings comfortably. Conversely, areas requiring security or specific functional requirements offer a sense of deliberate enclosure, providing shelter and focused spaces. This varied approach ensures the stadium contributes to both the grand open vista of the waterfront and provides more intimate, human-scaled thresholds for entry.
- **Sense of Depth/Perspective:** The stadium's architecture has been composed to enhance the perception of depth and dynamic perspective both internally and externally. Layered facades, articulated massing, and strategically placed viewing platforms will create multiple visual planes, drawing the eye through the structure towards the vast expanse of the Derwent or the dramatic backdrop of kunanyi/Mount Wellington. The transparency of its envelope will allow for "borrowed landscapes," where views extend beyond the building's immediate perimeter, creating a seamless visual connection with the distant context. This manipulation of perspective ensures the stadium feels expansive and deeply connected to its surroundings.
- **Permeability/Impenetrability:** The stadium's design demonstrates a considered approach to permeability versus impenetrability, particularly at its ground plane. Key public interfaces, such as the waterfront promenade and entries adjacent to Evans/Hunter Street, feature high degrees of visual and physical permeability through extensive glazing, open concourses, and multiple points of entry/egress. This fosters an inviting and accessible relationship with the public realm, reducing any sense of the stadium being a monolithic barrier. While some areas of the facade maintain a necessary sense of structural solidity, these are typically higher up or strategically placed to delineate more private or functional zones, ensuring overall accessibility and visual welcome.
- **View Framing/Blocking:** The stadium's massing and fenestration have been meticulously designed to optimise key view corridors and to frame iconic Hobart vistas while carefully managing any necessary view blocking. Strategic cut-outs, generous openings, and the building's overall orientation ensure that cherished public views to kunanyi/Mount Wellington, the River Derwent, and significant heritage elements (e.g., from The Domain) are preserved or enhanced. The upper tiers and roof structure are designed to potentially create dramatic framed views from within the stadium, turning the city and landscape into an integral part of the event experience, while ensuring that the visual impact on external view recipients is carefully mitigated to avoid undue obstruction.
- **Relationship to Public Space:** The stadium's built form is conceived with a profound and reciprocal relationship to the surrounding public space. Its ground floor is activated with transparent facades, active frontages (e.g., cafes, public amenities at non-event times), and direct connections to the waterfront promenade and The Domain pathways. The design aims to create integrated public plazas and gathering spaces that extend from the building's footprint, blurring the distinction between built form and public realm. This approach ensures the stadium acts as a catalyst for public life, contributing positively to the vibrancy, walkability, and overall spatial experience of Hobart's waterfront precinct.

- **SPATIAL CHARACTER PROPOSED LANDSCAPE ANALYSIS:**

- **Enclosure/Openness:** The Tasmanian native landscape design strategically modulates enclosure and openness to create varied experiential qualities within the stadium precinct. Expansive, open lawns and scattered tall trees within The Domain's extended green spaces provide a sense of unrestricted openness, inviting casual recreation and allowing for broad vistas. Conversely, the strategic placement of dense, layered shrub plantings and clusters of trees creates moments of intimate enclosure along pathways, around seating areas, or to define smaller gathering nodes, offering a sense of shelter and privacy amidst the public domain. This dynamic interplay ensures comfortable transitions and diverse spatial experiences.
- **Sense of Depth/Perspective:** The landscape design enhances the sense of depth and dynamic perspective through careful layering and the sequencing of plant forms. Foreground plantings (e.g., low grasses, groundcovers) provide immediate detail, leading the eye through mid-ground shrubbery of varying heights and densities to the background presence of towering Eucalypts and the majestic kunanyi/Mount Wellington. Pathways are designed to reveal views progressively, creating a sense of discovery and drawing the gaze towards focal points such as the River Derwent or the distant mountain. This multi-layered approach creates a rich visual field that amplifies the inherent vastness and dramatic topography of the Hobart context.
- **Permeability/Impenetrability:** The landscape employs a spectrum of permeability and impenetrability to define public and semi-private zones while maintaining visual connections. Open lawns and thinly planted areas offer high visual and physical permeability, encouraging free movement and broad views. Denser shrub masses, particularly along the stadium's edges or adjacent to heritage zones, create areas of visual impenetrability, providing screening, defining boundaries, and offering a sense of green enclosure for privacy where needed. This considered use of plant density ensures clear spatial legibility and manages the flow of people and views effectively.
- **View Framing/Blocking:** The native landscape is designed to act as a powerful tool for view framing and strategic blocking. Tall Eucalypts and significant tree clusters are positioned to frame iconic views of the River Derwent, kunanyi/Mount Wellington, or the distant city skyline, enhancing their impact. At the same time, denser plantings are strategically used to screen or soften less desirable views (e.g., service areas, existing incongruous structures) or to mitigate the perceived bulk of the stadium's lower levels from certain viewpoints. This deliberate orchestration ensures that the landscape actively curates the visual experience for all observers.
- **Relationship to Public Space:** The landscape design is fundamentally conceived to seamlessly integrate with and enrich the surrounding public space. It provides active, accessible green edges to the waterfront promenade, pathways, and the extended green expanse of The Domain. Seating areas, plazas, and informal gathering spots are embedded within the planting, encouraging public interaction and recreation. The landscape also facilitates clear and intuitive wayfinding through its spatial organisation, directing visitors to stadium entrances or other public amenities. This ensures the landscape is not merely decorative but functions as a vital, highly integrated, and permeable component of Hobart's vibrant public realm.

5.5 UTILISING PHOTOGRAPHS AND PHOTOMONTAGES AS VISUAL TOOLS

5.5.1 The Relevance of the Hippocampus and Vestibular System to Human Perception of Visual Amenity

- This is relevant to the TPC RFI that calls for an analysis that contemplates the dynamic experience of views to the proposal. A demonstrable understanding of what this entails is necessary for the LVIA of an expert report to be weighted appropriately against other submissions.
- The interplay between the hippocampus and the vestibular system offers critical insights into how humans perceive and interact with their environment, providing a neurobiological foundation for understanding visual amenity and informing Landscape and Visual Impact Assessment (LVIA) methodologies.
- These systems underscore that human perception is not merely a passive reception of static visual information, but a dynamic, multi-sensory process deeply integrated with spatial awareness and self-motion.

5.5.2 Spatial Cognition and Navigation: Beyond Static Views

- Hippocampal Role in Cognitive Mapping: The hippocampus is instrumental in constructing and maintaining "cognitive maps" of an environment. Specialised neurons such as "place cells" and "head direction cells" contribute to an internal representation of spatial location and orientation. This indicates that individuals do not simply observe a landscape; they process it within the context of their spatial understanding and navigational potential.
- Vestibular System as Spatial Input: The vestibular system provides continuous sensory information regarding head movements, gravity, and the body's orientation and motion in space. This input is crucial for updating the hippocampus's spatial map, enabling a coherent understanding of one's position relative to the surrounding environment.
- Dynamic Assessment: Traditional LVIA often relies on static viewpoints. However, human perception is dynamic. Understanding how visual elements are perceived during movement – whether walking, driving, or cycling through a landscape – requires considering the continuous integration of visual and vestibular information. This suggests the value of methodologies that simulate movement, offering a more comprehensive depiction of the visual experience over time.
- Contextual Perception: The perceived scale, prominence, or integration of a new structure can change significantly as an observer moves relative to it. The brain's ability to maintain a stable spatial representation, informed by vestibular input, influences how these changes are processed and contributes to the overall visual experience.
- Impact on Spatial Cognition: Alterations to the visual environment, especially large-scale interventions, may modify established visual cues used by the hippocampus for spatial mapping. Assessing these potential shifts in spatial character is relevant to understanding the impact on an individual's ease of navigation and their cognitive relationship with the altered landscape.

5.5.3 Multi-sensory Integration and the Experience of Place

- Vestibular-Limbic System Connection: The vestibular system demonstrates connections with the limbic system, including areas such as the hippocampus and amygdala, which are involved in emotional processing and memory. This highlights a pathway through which spatial perception can influence affective states.
- Affective Dimension of Amenity: Visual amenity extends beyond purely aesthetic judgments to encompass emotional and experiential qualities. The interplay between vestibular input and limbic system activity suggests that a proposed development's visual characteristics could evoke feelings related to comfort, disorientation, or engagement.
- Sense of "Place": The construction and maintenance of a "sense of place" involves not only visual elements but also the felt experience of being in that space, which is modulated by vestibular signals. Changes to the visual environment that disrupt established spatial relationships may influence an individual's connection to, and perception of, a familiar place.
- Perception of Scale and Dominance: The perceived scale and potential visual dominance of a structure are not solely visual; they are also interpreted in relation to the observer's own body in space and their dynamic interaction with the environment. Vestibular input contributes to this embodied perception of scale.

5.5.4 Limitations of Simplified Visualisations

- Human Vision vs. Camera Lens: The human visual system processes a significantly wider field of view than a standard 50mm camera lens captures, encompassing both a central "cone of visual attention" (approximately 50-60 degrees horizontal) and extensive peripheral vision. Furthermore, human vision is dynamic, involving constant eye movements (saccades) and brain-based integration of information, unlike a static photograph.

5.5.5 Implications for LVIA:

- Completeness of Representation: Relying solely on static, narrow-field-of-view photographs (e.g., 50mm equivalent) for LVIA may provide an incomplete representation of the visual experience. Such images omit crucial peripheral context and the dynamic nature of human observation, which contribute to how an individual perceives the overall spatial relationship and visual impact of a development.
- Potential for Misinterpretation: The "naturalness" attributed to a 50mm lens primarily relates to perspective for a specific viewing condition of a print, not to the full, active process of human sight. Without considering the broader visual field, dynamic movement, and the brain's complex processing, assessments derived from such limited visualisations may not accurately reflect real-world human perception.

5.5.6 Simulating real-world human perception

- In essence, an understanding of the hippocampus and the vestibular system underscores that LVIA should move beyond treating visual amenity as a purely aesthetic, two-dimensional phenomenon. Instead, it highlights the importance of considering the dynamic, spatial, and multi-sensory aspects of human perception, acknowledging that visual impacts are intrinsically linked to how individuals

experience, navigate, and emotionally connect with their physical environment. This neurobiological perspective supports the adoption of LVIA methodologies that better simulate real-world human perception.

5.6 DEGREE OF CONTRAST RATING

5.6.1 DEGREE OF CONTRAST ANALYSIS

- Degree of Contrast (DOC) Analysis is a critical component within a Landscape and Visual Impact Assessment (LVIA). It offers a systematic way to evaluate how a proposed development introduces visual change to an existing landscape. The DOC that I have utilised is a synthesised methodology that expands upon the Bureau of Land Management [from the USA] (BLM) and the Guide Lines for Landscape and Visual Impact Assessment [from the UK] (GLVIA3). Further to this it considers scale and spatial character as these are two very important components as has previously been set out.

5.6.2 Why employ a Degree of Contrast Analysis in an LVIA?

- **The value of using Degree of Contrast Analysis in an LVIA stems from its ability to:**
 - Systematise Impact Assessment: It provides a structured framework for breaking down complex visual interactions into manageable components that are the Critical Visual Influences. This helps ensure consistency and comparability across different viewpoints and projects.
 - Identify Visual Compatibility: By explicitly assessing how a proposal's visual characteristics align or clash with the existing landscape, it helps determine the project's visual compatibility and integration. This is crucial for understanding whether the development will appear to integrate or contrast within its setting.
 - Inform Mitigation Strategies: A detailed contrast analysis highlights specific visual attributes that create discord. This direct feedback is invaluable for assessors to develop targeted mitigation measures (e.g., altering building materials, adjusting massing, or introducing landscaping) that effectively reduce adverse visual impacts.
 - Enhance Objectivity (within a subjective field): While landscape assessment inherently involves professional judgement, contrast analysis introduces a degree of objective evaluation by using defined parameters, making the assessment process more transparent and defensible.
 - Facilitate Communication: By using common visual language, it helps communicate complex visual impacts to non-specialists, stakeholders, and decision-makers, fostering a shared understanding of the proposed changes.
 - Predict Visual Dominance: The level of contrast often directly correlates with the perceived visual dominance of a new element. High contrast can make a development stand out significantly, which may be undesirable depending on the context.

5.6.3 Where does this method derive from?

- The concept of Degree of Contrast Analysis in LVIA largely derives from methodologies developed in the United States in the 1970s, particularly by agencies like the U.S. Forest Service (FS) and the Bureau of Land Management (BLM). These agencies were pioneers in developing systematic approaches to managing scenery as a natural resource and evaluating visual change in the landscape.
- Bureau of Land Management (BLM) Contrast Rating System: This is one of the most well-known and influential frameworks. It emerged from discussions amongst landscape architects trying to understand

how people "see" the landscape and how to systematically evaluate the visual effects of land management activities. Their core belief was that visual impacts resulted from an activity's visual contrast with its surroundings.

- Form, Line, Colour, Texture (FLCT): The BLM system and similar approaches deconstruct a view into its basic visual elements: Form, Line, Colour, and Texture. These elements are then evaluated for the degree of contrast a proposal creates when seen against the existing landscape features.
- While these methods originated in a natural resource management context, their principles have been widely adapted and integrated into broader international LVIA guidelines, such as those by the Landscape Institute (UK) and various national bodies in Australia, New Zealand, and elsewhere, becoming a standard tool in environmental impact assessments.

5.6.4 Benefits of Degree of Contrast Analysis

- **Qualitative Benefits:**

- Nuanced Understanding: Provides a richer, more detailed understanding of how a proposal visually interacts with its surroundings, beyond simply stating it is "visible" or "not visible."
- Character Compatibility: Helps to articulate whether the proposed development harmonises with or disrupts the inherent character of the landscape (e.g., does it fit the "rugged" character or is it "sleek" in a rural setting?).
- Aesthetic Quality: Contributes to an assessment of the overall aesthetic quality of the resulting view – whether it is pleasing, jarring, or indifferent.
- "Sense of Place": By examining how visual elements combine, it helps in understanding the impact on the "sense of place" and the unique identity of an area.

- **Quantitative Benefits:**

- Structured Scoring/Rating: Many contrast analysis systems use a scoring or rating system (e.g., high, moderate, low contrast) for each visual element (form, line, colour, texture). This allows for a more measurable and comparable assessment across different viewpoints and design iterations.
- Comparative Analysis: The structured scoring allows for direct comparison between different design options or alternative locations, objectively showing which option might have lower visual contrast.
- Magnitude of Change Input: The degree of contrast is often a key factor in determining the overall "magnitude of change" in an LVIA, which is then combined with receptor sensitivity to determine the significance of the visual impact.

- **Objective Aspects:**

- Measurable Parameters: While interpreting the "degree" of contrast involves judgement, the parameters themselves (form, line, colour, texture) are objectively identifiable. For example, a new rectilinear building in a landscape of rolling hills has an objectively high contrast in form. A bright red building in a green, natural landscape has an objectively high contrast in colour.
- Baseline Comparison: The analysis relies on a clear comparison against the established baseline conditions of the existing landscape, which can be documented through photography, mapping, and character descriptions.
- Systematic Application: When applied consistently by experienced professionals, the method aims to reduce arbitrary judgement by following defined steps and criteria.

- **Subjective Aspects:**

- Professional Judgement: The ultimate interpretation of the degree of contrast (e.g., is it "moderate" or "strong"?) inherently involves the trained professional judgement of the landscape architect or assessor. This judgement is informed by experience, knowledge of visual perception principles, and understanding of the specific landscape context.
- Viewer Perception: Visual impact is ultimately about how people perceive the landscape. While the analysis uses objective parameters, human perception is subjective and can vary based on individual preferences, cultural background, and emotional connection to a place.
- Contextual Nuance: The acceptability of a certain level of contrast is subjective and context-dependent. A high contrast might be desirable for a landmark building in an urban setting, but highly undesirable for a utility structure in a pristine natural landscape. The analysis helps to identify the contrast, but the judgement of its desirability is often subjective and relies on a broader understanding of planning goals and community values.
- In summary, Degree of Contrast Analysis is a powerful tool in LVIA because it provides a systematic, structured, and semi-quantitative method to assess visual changes. It bridges the gap between purely objective visual data and the subjective nature of human perception, enabling a more informed and defensible evaluation of a development's visual integration into the landscape.

5.6.5 Likert Rating:

- The following sets out the method for rating visual Degree of Contrast (DOC) each Critical Visual Influence (CVI) criterion on a Likert scale of 1-5, where 5 represents 'Very High Aberration' (equating to high contrast and low integration/harmony) and 1 represents 'Very Low Aberration' (equating to low contrast and high integration/harmony). A rating of 0 signifies 'Not Applicable'.
- This methodology aims to provide a structured and objective way to assess the degree of visual departure of a proposed built form from the existing landscape character.

5.6.6 DOC RATING: COLOUR

- **Assessment Focus:** The perceived hue, saturation/chroma, value/lightness, colour pattern/distribution, and reflectivity/sheen of the proposed built form in relation to the existing landscape's dominant and characteristic colours.
- **Rating:**
 - **5 (Very High DOC):** Proposed colours are utterly alien to the existing palette, with extreme differences in hue, saturation, and value. They create a stark, clashing contrast that cannot be visually reconciled (e.g., highly saturated bright colours in a muted, earthy landscape). Reflectivity is dramatically different (e.g., highly reflective in a matte environment).
 - **4 (High DOC):** Proposed colours show significant departures from the existing palette, with strong contrasts in one or more colour attributes (hue, saturation, or value). They visibly stand out and attract undue attention, reducing the visual coherence of the scene. Noticeable reflectivity differences.
 - **3 (Moderate DOC):** Proposed colours are somewhat different from the existing palette but are not aggressively clashing. There may be moderate contrasts in saturation or value, or a subtle shift in hue. The colours are noticeable but do not overwhelmingly dominate the scene.
 - **2 (Low DOC):** Proposed colours are generally sympathetic to the existing palette, with minor variations in hue, saturation, or value. They aim for a harmonious blend but are still identifiable as a new element. Reflectivity is broadly similar.
 - **1 (Very Low DOC):** Proposed colours are virtually indistinguishable from or perfectly complement the dominant and characteristic colours of the existing landscape in terms of hue, saturation, value, and reflectivity. Achieves seamless visual integration.

5.6.7 DOC RATING: TEXTURE

- **Assessment Focus:** The perceived coarseness/fineness, pattern/grain, and implied tactile quality of the proposed built form's surfaces compared to the predominant textures of the existing landscape (e.g., vegetation, rock, soil, existing built elements).
- **Rating:**
 - **5 (Very High DOC):** Proposed textures are fundamentally discordant with the existing landscape (e.g., highly polished, smooth, artificial surfaces in a rugged, natural, or rough-hewn environment). They appear entirely out of place and visually jarring.
 - **4 (High DOC):** Proposed textures show significant contrasts with the existing landscape (e.g., large, regular, man-made patterns in a predominantly organic or irregular textured setting). They stand out prominently and detract from visual harmony.
 - **3 (Moderate DOC):** Proposed textures are somewhat different from the existing, but not severely clashing. There may be some contrast in coarseness/fineness or pattern, but it doesn't overtly dominate the scene.
 - **2 (Low DOC):** Proposed textures are generally sympathetic to the existing landscape, sharing similar qualities in coarseness/fineness or pattern, even if the material differs. They blend relatively well.
 - **1 (Very Low DOC):** Proposed textures are highly consistent with, or subtly complement, the dominant textures of the existing landscape. They contribute to seamless visual integration and reinforce the inherent material character of the place.

5.6.8 DOC RATING: SCALE

- **Assessment Focus:** The relative size of the proposed built form compared to existing elements (e.g., trees, other buildings, landforms) and its impact on the human scale of the immediate and broader landscape.
- **Rating:**
 - **5 (Very High DOC):** Proposed built form is overwhelmingly dominant, dwarfing surrounding elements and fundamentally altering the perceived scale of the landscape. It creates a profoundly alienating or oppressive human scale, appearing grossly oversized and out of context.
 - **4 (High DOC):** Proposed built form is noticeably larger than surrounding elements, significantly altering the perceived scale of the immediate area. It feels imposing or somewhat out of proportion, reducing visual harmony.
 - **3 (Moderate DOC):** Proposed built form is somewhat larger than, or different in scale from, surrounding elements. It is noticeable but does not completely dominate or fundamentally alter the landscape's scale. Its human scale feels somewhat large but not overwhelming.
 - **2 (Low DOC):** Proposed built form is generally sympathetic in scale to existing elements, with only minor differences. It respects the prevailing scale of the landscape and contributes positively or neutrally to the human scale.
 - **1 (Very Low DOC):** Proposed built form is perfectly consistent with or subtly complementary to the scale of existing elements. It fits seamlessly within the landscape's proportional relationships and reinforces a harmonious human scale.

5.6.9 DOC RATING: LINE

- **Assessment Focus:** The predominant directionality, continuity/interruption, weight/thickness, rhythm/repetition, and edge quality of the proposed built form's lines compared to the characteristic lines of the existing landscape (e.g., contours, vegetation edges, existing built forms).
- **Rating:**
 - **5 (Very High DOC):** Proposed lines are aggressively discordant with the existing landscape's dominant lines (e.g., rigid, powerful horizontals cutting across soft, organic curves). They appear visually jarring, abrupt, and entirely incongruous, with harsh, unmitigated edges.
 - **4 (High DOC):** Proposed lines show significant contrasts with existing characteristic lines, notably disrupting visual flow or introducing a conflicting rhythm. Edges are often sharp and prominent where softness is expected.
 - **3 (Moderate DOC):** Proposed lines are somewhat different from existing characteristic lines but do not severely clash. There may be moderate contrasts in directionality or continuity, or edges are discernible but not jarringly sharp.
 - **2 (Low DOC):** Proposed lines are generally sympathetic to the existing landscape's characteristic lines, with minor variations. They may subtly echo existing forms or introduce new lines that blend well. Edges are often softened or well-integrated.
 - **1 (Very Low DOC):** Proposed lines are highly consistent with or subtly complement the dominant and characteristic lines of the existing landscape. They reinforce visual flow and harmony, with edges that seamlessly integrate with the surroundings.

5.6.10 DOC RATING: FORM/SHAPE

- **Assessment Focus:** The overall silhouette, geometric/organic nature, solidness/porousness, and articulation/complexity of the proposed built form compared to the characteristic forms and shapes of the existing landscape (e.g., landforms, vegetation masses, existing built structures).
- **Rating:**
 - **5 (Very High DOC):** Proposed form/shape is entirely alien to the existing landscape's characteristic forms (e.g., sharp, geometric monolith in a soft, organic, rolling landscape). Its silhouette is jarring, it appears overwhelmingly solid or unnaturally porous, and its complexity is completely out of context.
 - **4 (High DOC):** Proposed form/shape shows significant contrasts with the existing landscape's characteristic forms. Its silhouette stands out prominently, it may appear unduly massive or disrupt the established rhythm of forms.
 - **3 (Moderate DOC):** Proposed form/shape is somewhat different from existing characteristic forms but not severely clashing. Its silhouette is noticeable but does not overtly dominate or fundamentally alter the landscape's form character.
 - **2 (Low DOC):** Proposed form/shape is generally sympathetic to the existing landscape's characteristic forms, with minor variations. It may subtly echo natural forms or integrate well with existing built forms in terms of solidness and articulation.
 - **1 (Very Low DOC):** Proposed form/shape is highly consistent with or subtly complements the dominant and characteristic forms of the existing landscape. Its silhouette integrates seamlessly, and its solidness/porousness and articulation contribute to visual harmony.

5.6.11 DOC RATING: SPATIAL CHARACTER

- **Assessment Focus:** The impact of the proposed built form on the existing sense of enclosure/openness, depth/perspective, permeability/impenetrability, view framing/blocking, and its relationship to surrounding public spaces.
- **Rating:**
 - **5 (Very High DOC):** Proposed form fundamentally destroys existing cherished spatial qualities (e.g., blocks a critical panoramic view, creates an overwhelming sense of enclosure in an open landscape, or renders a formerly permeable area impenetrable). It severely degrades the public's spatial experience.
 - **4 (High DOC):** Proposed form significantly alters existing spatial qualities, notably reducing openness, blocking important views, or creating a new sense of confinement that conflicts with the character. It noticeably diminishes the quality of public space.
 - **3 (Moderate DOC):** Proposed form causes some change to existing spatial qualities (e.g., partially filters a view, moderately increases enclosure). The impact is noticeable but does not fundamentally alter the dominant spatial character or severely degrade public space.
 - **2 (Low DOC):** Proposed form causes minor or subtle changes to existing spatial qualities. It maintains the prevailing sense of openness/enclosure, preserves key views, and generally integrates well with public spaces.
 - **1 (Very Low DOC):** Proposed form enhances or perfectly maintains existing spatial qualities. It contributes positively to the sense of openness/enclosure, frames or creates new harmonious views, maintains or improves permeability, and seamlessly integrates with surrounding public spaces.

5.6.1 LCZ 1: Scenic Lookout / distant residential

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	LANDFORM/WATER	
	EXISTING	
CVI: COLOUR	The natural environment in the scene presents a striking colour contrast between the land and water, effectively delineating these distinct zones. For example, the landforms transition from the darker greens of foreground vegetation to the lighter browns of distant hills, while the water subtly mirrors the sky in a palette of blues and greys, creating a dynamic surface. Moreover, Mount Wellington dominates the background with a deep green, indicative of dense forest cover, and is softened by a grey-blue atmospheric haze, whereas closer hills, such as those near Knocklofty, display a greater variety of greens interspersed with patches of orangish, clay-hued exposed rock where they meet the residential areas of West Hobart. The distant hills, including prominent peaks like Gunners Quoin, Butlers Hill, and Mount Direction, undulate across the horizon and are rendered in soft, desaturated blue-grey and green tones due to the atmospheric haze, which creates a palpable sense of depth and distance. Furthermore, the Derwent River's water is depicted in deep blues and greys, reflecting the sky and surrounding landscape, appearing darker in some areas due to depth or reflections and lighter where it catches the sunlight. Lastly, Queens Domain exhibits a mix of greens and browns, with darker green patches indicating denser tree cover and lighter browns and yellows suggesting more open or less vegetated areas, all contributing to a rich and varied depiction of the landscape.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed built form's colour palette seamlessly integrates with the existing natural and urban environment, contrasting the dynamic hues of the landscape. While nature presents vibrant greens, browns, blues, and greys, the structure grounds itself in earthy browns and warm bronzes, anchoring it to the Port Melbourne foreshore. These foundational colours are complemented by neutral greens, warm greys, and deep charcoals, unifying its appearance. The deliberate muted saturation ensures harmonious restraint, allowing the building to blend quietly. A gradient from dark to light visually reduces bulk, a contrast to nature's less structured light. This thoughtful application ensures the built form acts as a sophisticated visual counterpoint.	The existing landscape is a tapestry of greens, from deep forest hues to softer olive tones, with distant hills merging into bluish emerald due to atmospheric haze, while foregrounds mix new growth and older brown foliage. In stark contrast, the proposed stadium landscape in Hobart integrates an indigenous Tasmanian native palette. It introduces vibrant browns and reds from local rock and bark, alongside the existing greens, creating a richer, more diverse hue range. This design balances subtle, desaturated tones with strategic bursts of colour from seasonal flowering, offering a dynamic yet grounded visual experience. The proposed design also features a deliberate play of light and shadow, and a more structured, yet natural, distribution of colours and textures, ensuring a serene, non-glaring environment that harmonises with Tasmania's unique light.
DOC	Moderate	Moderate

Table 1

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	VEGETATION	
	EXISTING	
CVI: COLOUR	The scene is dominated by a rich tapestry of verdant hues, ranging from the deep forest green of distant hills to the softer, almost silvery olive of the foreground trees. Subtle variations are present, with muted grey-brown undertones in the bark and older foliage adding depth to the predominantly green palette. As the eye travels further, the collective vegetation on the hills merges into a unified expanse of darker emerald, taking on a bluish tint from atmospheric haze. The foreground vegetation features shades of deep green, often with a slightly grey or olive tint, alongside hints of lighter green from new growth or brown tones from older leaves and branches. Furthermore, the interspersed street trees vary from vibrant greens to more muted or grey-green tones, depending on the species and how light hits them, with some even showing hints of seasonal change. Overall, the distant hills are predominantly deep, muted greens and blue-greys, becoming increasingly desaturated due to atmospheric haze, which creates a layered effect of distance throughout the landscape.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing landscape features a rich tapestry of green hues, from deep forest greens to silvery olives, with atmospheric haze creating a bluish tint on distant hills. This natural scene exhibits subtle variations in texture and light. In comparison, the proposed stadium in Hobart aims for seamless integration through its textural design. Its coarseness varies from medium at ground level, echoing heritage brick, to subtly increased scale upwards, resonating with kunanyi/Mount Wellington's ruggedness. Patterns bridge historic regularity with organic natural flows, mimicking brick bonding and natural striations. Light and shadow interaction is designed for soft, graduated effects, responding to Hobart's dramatic light. The implied tactile quality is robust and grounded, evoking a sense of natural authenticity. Finally, materiality prioritises local timbers, dolerite-mimicking concrete, and warm tones, ensuring the stadium is an authentic, respectful addition to the Hobart waterfront, not an alien imposition.	The existing landscape presents a rich tapestry of green hues and subtle textural variations, with atmospheric haze desaturating distant hills. In contrast, the proposed stadium's surrounding vegetation, focusing on Tasmanian natives, offers profound textural integration. It features a rich textural gradient, from fine grasses near pedestrians to coarser tree barks and rock in the background, mirroring the natural world's depth perception. Organic, irregular patterns in planting and branching structures provide visual rhythm, harmonising with local bushland. Diverse textures ensure a dynamic light and shadow interplay, creating constantly shifting forms. The implied tactile quality is robust and earthy, fostering a sense of natural comfort. This native materiality, including local plants and dolerite, firmly anchors the stadium within Hobart's unique ecological identity, minimising harsh visual contrast.
DOC	Moderate	Moderate

Table 2

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	STRUCTURES	
	EXISTING	
CVI: COLOUR	The cityscape showcases a diverse colour palette, predominantly featuring muted tones of white, grey, and brown, with occasional splashes of red and orange buildings creating a complex urban tapestry beyond the coastline. The Cenotaph's grey, for example, blends with the University of Tasmania at the Hedberg, making it less distinct. Around Macquarie Wharf No. 5, warehouses display light beige walls and pale roofs, enlivened by vibrant red and yellow doors, contrasting with deeper grey and brown structures, while distant domes offer a muted green. In the city centre, taller buildings lean towards desaturated greys, unlike the more saturated oranges of shorter buildings near Sullivan's Cove. Distant low-rise residential areas appear as a speckled mosaic of pale grey, brown, and beige rooftops. Single-dwelling homes add to this diversity with terracotta and reddish-brown roofs, and walls in whites, light colours, or darker brick. Self Point's large tanks are off-white or light grey, and Risdon Wharf exhibits faded, earthy browns and beiges. Taller city centre buildings favour neutral tones, including light beige, cream, and off-white, alongside darker greys, muted blues in glass façades, and reddish-brown brickwork on older structures.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed built form, through its earthy browns and warm bronzes, integrates seamlessly with the natural and historic textures of the foreshore, contrasting with the existing cityscape's muted whites, greys, and browns, punctuated by reds and oranges. While existing structures, like the Cenotaph's grey, blend with their surroundings, the new design uses neutral greens to resonate with local vegetation. This approach, employing harmonious, muted tones with moderate saturation and a gradient of values from dark bases to lighter upper reaches, ensures the building sits quietly within its setting, unlike the desaturated greys and saturated oranges of some existing city centre buildings. The stratified bands of colour, from charcoal bases to russet mid-walls and soft upper walls, provide a distinct visual rhythm and contrast with the varied, often speckled, rooftops of the current urban fabric. The transparent ETFE roof dynamically reflects the sky, offering an ephemeral colouration that ties it to the environment, a stark difference from the fixed hues of existing structures.	The existing landscape presents a rich tapestry of green hues and subtle textural variations, with atmospheric haze desaturating distant hills. In contrast, the proposed stadium's surrounding vegetation, focusing on Tasmanian natives, offers profound textural integration. It features a rich textural gradient, from fine grasses near pedestrians to coarser tree barks and rock in the background, mirroring the natural world's depth perception. Organic, irregular patterns in planting and branching structures provide visual rhythm, harmonising with local bushland. Diverse textures ensure a dynamic light and shadow interplay, creating constantly shifting forms. The implied tactile quality is robust and earthy, fostering a sense of natural comfort. This native materiality, including local plants and dolerite, firmly anchors the stadium within Hobart's unique ecological identity, minimising harsh visual contrast.
DOC	Very Low	Very Low

Table 3

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	LANDFORM/WATER	
	EXISTING	
CVI: TEXTURE	The texture in the scene varies significantly between the water and land, influenced by distance and natural features. While the water's surface appears relatively smooth, with only subtle ripples, the distant mountains present a rugged and uneven texture due to their varied terrain and dense forestation, contrasting with the coarser texture of closer hills where individual foliage details are discernible. From this high vantage point, the vegetative landcover around Mount Wellington appears largely smooth, as individual trees are so small that their details are lost, creating a uniform expanse compared to the more detailed vegetation closer to the coastline and foreground. Similarly, the distant hills appear smooth and uniform, with no discernible individual trees or rock formations, resulting in a soft, generalised texture due to atmospheric haze. Furthermore, the water's surface from this vantage point appears almost glassy in places, with subtle light reflections hinting at gentle ripples rather than distinct waves. Finally, the Queens Domain also appears relatively smooth from this distance, though subtle variations in vegetation create a slightly rougher texture in areas with individual trees and shrubs, contrasting with the smoother appearance of open grassy patches.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's texture aims for seamless integration with its diverse Hobart context, contrasting with the text's description of the often smooth or hazy distant natural textures. While the water's surface appears glassy and mountains rugged, the stadium will exhibit a nuanced range of coarseness. Ground-level materials will feature a medium coarseness, echoing heritage brickwork and human interaction, unlike the uniform smoothness of distant vegetation. Moving upwards, the perceived coarseness increases to resonate with kunanyi/Mount Wellington's rugged forms, yet from a distance, the stadium offers a fine, non-noisy texture, unlike the blurred distant hills. Patterns in the design bridge the historic regularity of Evans/Hunter Street and the organic flow of The Domain and River Derwent, incorporating subtle repetitive patterns that transition into more organic arrangements, contrasting with the largely undifferentiated natural patterns from a high vantage point. The stadium's surfaces are designed for soft, graduated shadows, responsive to Hobart's light, avoiding the stark contrasts seen in some natural formations. Materials will visually convey a robust, grounded, and subtly weathered tactile quality, echoing local rock and timber, ensuring an approachable and integrated feel, unlike the often intangible textures of distant landscapes.	The proposed built form's landscape design contrasts with the existing natural environment by introducing a rich array of native textures. While the distant mountains and water exhibit smooth, generalised textures due to distance and haze, the new design features a detailed textural gradient, from fine grasses at the pedestrian edge to coarser tree bark. This creates visual interest and depth, unlike the uniform expanses seen from a high vantage point. Furthermore, the native palette's organic patterns and varied light interaction, with dappled light and deep shadows, offer a dynamic visual experience that harmoniously integrates with the natural Tasmanian landscape, ensuring character compatibility and avoiding jarring contrasts with the relatively smooth textures of the distant landform and water.
DOC	Low	Low

Table 4

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	VEGETATION	
	EXISTING	
CVI: TEXTURE	The texture of the vegetation in the scene varies significantly with distance, creating a diverse visual experience. In the foreground, the vegetation exhibits a coarse texture, where individual leaves with their distinct shapes and veining contribute to a sense of density and a rough surface, further enhanced by interlacing twigs and branches. In stark contrast, the vegetated landcover on the distant hills transforms into a seemingly smooth area that drapes over the landform, with variations in vegetation height becoming imperceptible at that distance. The foreground bushland appears dense and somewhat rough or bushy, allowing individual leaves and branches to be discernible, while the interspersed street trees generally possess a finer and softer texture. From a distance, individual street trees become less distinct, with their foliage appearing more legible as a collective. Consequently, the vegetative landcover on the distant hills appears very fine and uniform, as individual trees are indistinguishable, merging into a smooth, homogeneous surface.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's textural design meticulously integrates with Hobart's varied context, contrasting with the natural landscape's distant smoothness while harmonising with foreground details. Unlike the fine, uniform texture of distant hills, the stadium's ground-level materials offer a medium coarseness, echoing heritage brickwork, while upper elements subtly increase in perceived coarseness, resonating with Mount Wellington's rugged forms. Its patterns balance historic regularity with organic flow, avoiding the "noisy" visual effect of some dense foreground vegetation. The design prioritises soft light/shadow play, preventing the harsh contrasts seen in some natural elements, and its implied tactile quality, leaning towards robust and earthy materials, ensures a grounded and integrated feel, a stark contrast to the distant, glassy water surface or the undifferentiated natural landcover.	The proposed built form's landscape design fosters a strong integration with the existing landform and water by embracing a native Tasmanian palette. While the current scene displays vegetation textures varying from coarse in the foreground to smooth and homogeneous on distant hills, the new design introduces a rich textural gradient, from fine grasses to coarse tree bark. This thoughtful approach enhances depth perception and visual interest, preventing monotony. Furthermore, the organic patterns and dynamic light and shadow play, a hallmark of native plantings, ensure character compatibility with the surrounding bushland and coastline. This contrasts with the often-uniform distant vegetation, creating a seamless and authentic connection to Tasmania's unique ecological identity through its resilient and earthy materiality.
DOC	High	High

Table 5

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	STRUCTURES	
	EXISTING	
CVI: TEXTURE	The texture of the built environment is a diverse tapestry, heavily influenced by distance. The Cenotaph's surface is indistinct, blending with the University of Tasmania's facade. Around Macquarie Wharf No. 5, smooth warehouse surfaces contrast with subtly ribbed doors and monolithic domes. The wharf area presents an industrial texture of containers and a fine-grained checkerboard pattern. At Macquarie Wharf No. 2 Cruise Terminal, smooth roofs contrast with the gridded texture of expansive windows. Central Hobart buildings display varied textures, many with gridded window patterns, while the Royal Hobart Hospital and Vibe Hotel feature irregular mosaic façades. The Medical Science Precinct (UTAS) presents a complex, warped grid on a concrete-like surface. Distant residential areas blend into a speckled mix. From this elevated view, single-dwelling areas appear as a dense, finely detailed mosaic with a rich, granular texture, even if individual tiles are indiscernible. Self Point's tanks seem smooth, while Risdon Wharf exhibits a rough, industrial texture of worn concrete, brick, or corrugated iron. City centre buildings show varied textures, from smooth glass and ribbed facades on newer structures to rougher brick and stone on older ones, collectively forming a dense urban fabric.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form aims for strong integration with existing vegetation, contrasting with the varied, often industrial, textures of the current urban environment. Unlike the distant hills where individual trees merge into a smooth surface, the stadium's landscaped areas will exhibit medium coarseness at ground level, echoing nearby heritage brickwork and human scale. Moving upwards, textural elements subtly increase in perceived coarseness, resonating with the rugged forms of Mount Wellington and forested skylines. The overall form, however, maintains a sufficiently fine texture from a distance to avoid visual 'noise'. Its material patterns will bridge the gap between structured urban elements and the organic flow of The Domain's trees, using subtle, repetitive patterns that break into more organic arrangements. The design prioritises materials that create soft, graduated shadows, preventing harsh contrasts often seen in city buildings, and implying a robust, earthy tactile quality that aligns with the natural surrounds.	The proposed built form, through its earthy browns and warm bronzes, integrates seamlessly with the natural and historic textures of the foreshore, contrasting with the existing cityscape's muted whites, greys, and browns, punctuated by reds and oranges. While existing structures, like the Cenotaph's grey, blend with their surroundings, the new design uses neutral greens to resonate with local vegetation. This approach, employing harmonious, muted tones with moderate saturation and a gradient of values from dark bases to lighter upper reaches, ensures the building sits quietly within its setting, unlike the desaturated greys and saturated oranges of some existing city centre buildings. The stratified bands of colour, from charcoal bases to russet mid-walls and soft upper walls, provide a distinct visual rhythm and contrast with the varied, often speckled, rooftops of the current urban fabric. The transparent ETFE roof dynamically reflects the sky, offering an ephemeral colouration that ties it to the environment, a stark difference from the fixed hues of existing structures.
DOC	Low	Very Low

Table 6

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	LANDFORM/WATER	
	EXISTING	
CVI: SCALE	The expansive River Derwent acts as a significant geographical divider, its considerable width and length forming a prominent feature that separates urban areas and stretches towards the horizon. Dominating the background, the massive and imposing Mount Wellington dictates the scene's overall scale, while surrounding hills, such as Chimney Pot Hill, though smaller, remain significant landforms contributing to the topography. The distant hills establish a sense of vastness and distance, towering significantly over the low-lying, flatter terrain of the city of Hobart and the Derwent River in the foreground. The water body itself is vast and expansive, forming a substantial geographical feature that stretches horizontally across the middle of the image and is large enough to accommodate multiple vessels, including a sizeable cruise ship. This creates a clear visual separation between the landmasses on both sides of the river, effectively illustrating its considerable scale in relation to the city. Furthermore, the Queens Domain is substantial, forming a prominent feature in the mid-ground of the image; its size is significant when compared to the buildings and vehicles visible on it, indicating a considerable area.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's scale is designed to integrate thoughtfully with Hobart's existing landform and water, despite its inherent dominance as a large public facility. Its massing is carefully modulated to relate to the expansive topographical forms when viewed from the Derwent, establishing it as a civic landmark that harmonises with the grand natural setting, including kunanyi/Mount Wellington. Conversely, at street level, the design employs strategic setbacks and lower-level articulation to respectfully acknowledge and step down to the finer grain of heritage buildings along Evans/Hunter Street, mitigating visual bulk. This ensures that while the stadium is a significant structure, its immediate human-scale interfaces remain welcoming and proportionate to its surroundings.	The proposed Tasmanian Native Landscape around the stadium in Hobart seeks to harmoniously integrate the built form with the existing landform and water, rather than starkly contrast it. The design employs a strategic use of scale, where medium to large shrubs and smaller trees near the stadium's base create a humanising effect, bringing the grand structure to an approachable level. Conversely, majestic Tasmanian Eucalypts towards The Domain and River Derwent visually connect the stadium to the expansive water and kunanyi/Mount Wellington, ensuring the natural grandeur retains primary dominance. This careful calibration of plant sizes and compositions ensures the landscape acts as a verdant plinth, softening the stadium's mass while preserving the profound beauty of Hobart's natural setting.
DOC	Low	Low

Table 7

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	VEGETATION	
	EXISTING	
CVI: SCALE	The scale of vegetation in the scene varies dramatically, shifting from the immediate foreground to the distant horizon. In the foreground, a cluster of various tree types forms an undulating outline, with individual trees large due to their close proximity and branches filling a significant portion of the immediate view. However, there isn't enough difference in scale among these trees for any one to stand out as an abrupt focal point. As the vegetation recedes, it blends into the dense cover of Wellington Park, becoming more concentrated towards the summit and ultimately occupying a large area of the field of view. The interspersed street trees appear smaller in perceived scale compared to the foreground vegetation, distributed throughout the urban environment as individual dots or small clusters within the broader area of buildings. In contrast, the vegetative landcover on the distant hills is immense, covering vast areas of the distant landscape, with a monumental scale that truly dwarfs the city below.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium, despite its inherent dominance as a large public facility, aims for harmonious integration with Hobart's existing vegetation and landscape. Its design carefully manages relative size, ensuring it complements the natural topography when viewed from across the Derwent, rather than overwhelming it. While the foreground vegetation varies in scale, the stadium's mass is strategically modulated with setbacks and stratified massing, particularly near the heritage buildings and The Domain's mature tree lines. This thoughtful articulation ensures the stadium enhances the broader recreational landscape, becoming an integrated component of the natural setting and the ongoing Regatta Area activities, rather than a jarring imposition.	The proposed Tasmanian Native Landscape around the stadium in Hobart is designed to integrate the new built form seamlessly with the existing, diverse vegetation, rather than creating a stark contrast. While the foreground of the existing landscape features large, closely spaced trees, the proposed design strategically places medium to large shrubs and smaller trees near the stadium to create a humanising effect and reduce its perceived grandeur. Conversely, towards The Domain and the River Derwent, majestic Tasmanian Eucalypts will be introduced, echoing the monumental scale of kunanyi/Mount Wellington and visually connecting the stadium to the broader natural environment. This thoughtful approach ensures a welcoming human scale within the precinct, with plantings that delineate pedestrian areas, yet maintain views to the mountain and river, ultimately ensuring the landscape enhances the stadium without competing for visual dominance.
DOC	Moderate	Moderate

Table 8

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	STRUCTURES	
	EXISTING	
CVI: SCALE	The scale of buildings across the scene varies noticeably, from low-rise structures to towering multi-storey buildings clustered in the city centre. Around Macquarie Wharf No. 5, long, low warehouses contrast with taller rectangular buildings and the distinctive large, domed forms of the water treatment plant. Macquarie Wharf No. 2, despite its elongated footprint, remains relatively low. The Cenotaph appears short compared to the adjacent Royal Hobart Hospital, which rises significantly behind it. Buildings near central Hobart exhibit substantial vertical scale, dwarfing the Cenotaph, with height generally decreasing towards the waterfront and increasing towards the city centre. Individual houses in low-rise residential areas appear small, dwarfed by the mountainous backdrop and foreground multi-storey buildings, demonstrating considerable urban sprawl. The Tasman Bridge spans a considerable distance, indicating a large scale. At Self Point, industrial structures like the monumental, horizontally extending tanks are on a very large scale. Risdon Wharf is also a significant industrial complex with tall buildings and heavy machinery. Towards the city centre, multi-rise urban buildings, from medium-height to tall office blocks, indicate a significant urban core, dwarfing smaller, older structures and residential buildings.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's design aims to harmonise with Hobart's existing built environment, contrasting with the varied scales of current structures. Unlike the distinct low-rise warehouses or towering city blocks, the stadium's mass will relate to topographic forms, becoming a civic landmark rather than an overwhelming object. Near Evans/Hunter Street, setbacks and stratified massing mitigate its relative size, respecting heritage buildings. Its lower levels prioritise human scale with transparent glazing and detailed entrances, ensuring a welcoming pedestrian experience, unlike some of the larger, less articulated industrial complexes. From a distance, its form is intended to be subordinate to kunanyi/Mount Wellington, enhancing the natural setting while complementing The Domain's open character, preventing the visual dominance seen in some central Hobart buildings.	The existing built environment around Hobart showcases a stark variation in scale, from low-rise structures to towering multi-storey buildings that often dwarf elements like the Cenotaph. In contrast, the proposed Tasmanian Native Landscape around the stadium masterfully integrates vegetation to mediate scale. For instance, smaller trees and shrubs near the stadium's base humanise its grand scale, while majestic Eucalypts towards The Domain relate the stadium to the expansive river and kunanyi/Mount Wellington, providing critical visual context and softening the urban sprawl evident in existing residential areas. This thoughtful design ensures a comfortable human scale along pedestrian paths through varied planting heights and integrated seating, enhancing visitor immersion. Ultimately, the landscape takes a subordinate yet vital role, framing the stadium and curating views to the natural grandeur, unlike the often overwhelming dominance of existing urban structures.
DOC	High	High

Table 9

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	LANDFORM/WATER	
	EXISTING	
CVI: LINE	The scene is rich with diverse lines that define its geographical and man-made features. The River Derwent flows as a distinct horizontal line, effectively separating the near and far coastlines on either side. Along the waterfront, the straight lines of Macquarie Point offer a sharp contrast to the more organic curves of Ross Bay. Furthermore, the ridgelines of the mountains and hills form strong, irregular horizontal and diagonal lines against the sky, creating a dramatic silhouette for the land, with patches of clouds partially veiling sections of the terrain, particularly around Mount Wellington. The distant hills' ridgelines also create a prominent horizontal line across the image, defining the horizon with soft, undulating contours that reflect the natural landscape. In contrast, the edges of the water body form sweeping, organic lines that define the coastline and the river's path, these fluid and natural lines contrasting sharply with the more rigid lines of the city's buildings. Finally, the edges of the Queens Domain create a clear outline against the water and the sky, while its internal lines are more subtle, formed by paths, vegetation boundaries, and the shapes of buildings.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing landscape of Hobart is defined by a dynamic interplay of natural, organic curves from the River Derwent and Ross Bay, contrasting sharply with the rigid, straight lines of man-made structures like Macquarie Point and urban buildings. In stark comparison, the proposed stadium's design strategically integrates with this context by employing strong horizontal lines in its massing, mirroring the River Derwent's expanse and the distant horizon, thereby anchoring it to its waterfront location. While existing hills provide irregular lines, the stadium introduces controlled vertical and subtle diagonal elements for rhythm and dynamism. Its continuous lower datum line maintains flow with the waterfront, a deliberate continuity often interrupted by abrupt urban developments. The design also carefully calibrates the visual weight of its lines, preventing an oppressive bulk and softening its edges with setbacks and landscaping, unlike the often harsh and unmediated lines of existing city structures.	The existing Hobart landscape features a mix of distinct straight lines from man-made structures and fluid, organic lines from natural elements like the River Derwent and mountain ridgelines. The proposed landscape design for the stadium precinct, however, prioritises integration with the natural environment through its dominant use of flowing, organic lines for pathways and planting beds, mirroring the soft contours of The Domain and the Derwent shoreline. Unlike the rigid edges of existing city buildings, the proposed design focuses on visual continuity, creating green corridors that seamlessly extend from The Domain to the waterfront with soft, feathered edges. This approach, employing natural rhythms and varied visual weight in planting, offers a harmonious counterpoint to the often stark and abrupt lines prevalent in the existing built environment, fostering a more authentic connection to Tasmania's natural beauty.
DOC	Very Low	Very Low

Table 10

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	VEGETATION	
	EXISTING	
CVI: LINE	The lines created by the vegetation in the scene are predominantly organic and irregular, reflecting natural growth patterns. In the foreground, branches and foliage create fluid, untamed lines that often blur into amorphous masses. In contrast, interspersed street trees sometimes form distinct lines along streets or dot parks, contributing to the overall urban design. The vegetative landcover on the distant hills follows the undulating, organic lines of the hilltops, creating soft, sweeping curves, with their lower edges blending indistinctly into the river and city below. Where the foreground treeline meets the water, an irregular, organic edge is drawn, providing a natural outline against the smoother water surface behind it. On the hills, the vegetation consistently follows the curves and contours of the land, forming continuous lines that define the very shape of the terrain against the skyline, while also creating more diffused and ambiguous lines where the vegetation borders dense residential areas as it transitions towards the coastline.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation in the scene predominantly presents organic, irregular lines, reflecting natural growth and undulating hilltops, often blurring into amorphous masses. In contrast, the proposed stadium's design introduces a more structured linearity. It strategically employs strong horizontal lines to anchor it to the waterfront, providing a counterpoint to the natural curves of the existing treelines and hill contours. While existing vegetation creates diffused edges, the stadium's crisp, well-defined architectural lines are thoughtfully softened at ground level with setbacks and landscaping, creating a permeable transition. The stadium's rhythmic repetition of facade elements offers a distinct counterpoint to the natural, organic rhythms of the vegetation, yet its design aims for integration rather than harsh contrast, avoiding a monolithic form against the soft natural backdrop.	The existing vegetation in the scene largely presents organic, irregular lines, reflecting natural growth and undulating hilltops, with some street trees forming distinct urban lines. In contrast, the proposed landscape design for the stadium precinct embraces and extends these natural patterns, integrating with the existing vegetation through flowing, organic lines for pathways and planting beds. Unlike the occasional rigid lines of urban street trees, the new design prioritises visual continuity, creating green corridors that blur the edges between built and natural, mirroring the seamless blending of existing hill vegetation into the river. The design's natural rhythms and soft, permeable edges, particularly where planting meets built forms, enhance visual harmony, making the landscape an authentic extension of Hobart's unique natural environment.
DOC	High	High

Table 11

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	STRUCTURES	
	EXISTING	
CVI: LINE	The lines and edges of the built environment throughout the scene present a striking contrast, primarily defined by straight lines and hard profiles. Buildings universally display sharp outlines and window frames create thin, straight linear elements. Near Macquarie Wharf, the coastline forms a straight, well-defined edge where land meets water, with long, low buildings creating prominent horizontal lines. Towards the city centre, the dense cluster of buildings' outlines are harder to define, visually blending with the residential areas behind them. As these residential areas extend uphill, they meet forested areas, forming an undulating boundary that follows the landform. In single-dwelling residential areas, numerous lines emerge from sharp, angular roof edges, and defined, often irregular, property and road boundaries. The Tasman Bridge features strong horizontal roadway lines and vertical pillars. At Self Point, prominent vertical and horizontal lines of cylindrical tanks dominate. Risdon Wharf exhibits strong horizontal and vertical lines from buildings, alongside sharp, diagonal, and angular lines of crane-like structures. In the city centre, strong horizontal and vertical lines from window grids and building edges create order, occasionally broken by less prominent diagonal lines from rooftops.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing built environment in Hobart is characterised by a striking prevalence of straight lines and hard, sharp edges from buildings, window frames, and industrial structures like the Tasman Bridge and Self Point tanks. In contrast, the proposed stadium strategically integrates with this context by employing strong horizontal lines in its massing, resonating with the existing linear elements while also acknowledging the expansive River Derwent. Unlike the often abrupt and visually blending lines of existing city centre buildings and residential areas, the stadium's design ensures continuity along the waterfront, with thoughtful interruptions for visual interest. Its carefully calibrated linear elements reduce perceived bulk, and a harmonious rhythm of repetitive facade patterns subtly references nearby heritage brick, creating a refined edge quality that avoids the harshness often seen in existing structures.	The existing built environment in Hobart is characterised by prevalent straight lines and hard edges, from sharp building outlines to the rigid structures of the Tasman Bridge and industrial complexes. In contrast, the proposed landscape design for the stadium precinct deliberately integrates with the natural surroundings by employing flowing, organic lines for pathways and undulating planting beds, a departure from the existing rectilinear urban forms. This design prioritises visual continuity through green corridors, softening transitions with feathered edges where the landscape meets the stadium and existing heritage brickwork, thereby mediating the harshness of the existing urban lines. The landscape's natural, organic rhythm provides a harmonious counterpoint to the structured repetition found in the city's buildings, creating a more integrated and aesthetically pleasing visual experience.
DOC	Moderate	Moderate

Table 12

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	LANDFORM/WATER	
	EXISTING	
CVI: FORM/ SHAPE	The scene is characterised by a variety of shapes, both natural and man-made, that define its landscape. The elongated form of the River Derwent stretches across the landscape, its shape subtly moulded by the surrounding landforms and the built environment along its banks, though the concave shapes of various coves and bays are less pronounced from this perspective. From this viewpoint, Mount Wellington appears broad and somewhat flattened, yet its dramatic rise above other elements nearer the coastline ensures it remains a distinct and imposing shape. Furthermore, the surrounding hills exhibit varied and undulating forms, contributing to a complex and layered topography, with the distant hills displaying rounded, organic shapes that overlap, creating layers of depth and a complex undulating topography. The water body itself takes the meandering form of a river or estuary, widening and narrowing as it flows, its overall shape elongated and sinuous as it adapts to the land's contours. Lastly, the Queen's Domain is predominantly open, revealing an underlying landform that gently slopes downwards towards the water's edge, its organic and natural form showing some modifications from human development like paths and buildings.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's design offers a compelling integration with the existing landscape. Its overall silhouette deftly mediates between urban geometry and Hobart's natural forms, with a roofline that subtly resonates with mountain ridgelines, ensuring it sits comfortably rather than contrasting sharply. While predominantly geometric, organic gestures in its roof canopy and facade panels echo the River Derwent's curves, creating a visual dialogue between built precision and natural fluidity. This thoughtful balance of solidness and porosity, achieved through extensive glazing and lightweight materials, reduces perceived bulk, allowing light and views to permeate. Furthermore, the stadium's articulated and complex form breaks down its vast scale, integrating with the surrounding textures, and its relationship to the topography ensures a seamless transition, framing views of kunanyi/Mount Wellington and the Derwent.	The proposed landscape design beautifully integrates with the existing natural environment, showcasing an organic and undulating silhouette that complements the sweeping curves of the Derwent shoreline and Mount Wellington. Its primary design language is inherently organic, utilising free-form, curvilinear planting beds and meandering pathways that echo natural processes, softening any subtle geometric connections to the stadium's architecture. The design expertly balances dense planting masses with open green spaces, creating a dynamic interplay of light and shadow, and ensuring both solidity and inviting permeability. Furthermore, the rich articulation and complexity, achieved through diverse native plant species and multi-layered planting, prevent monotony. This design also demonstrates a deep relationship with the existing topography, seamlessly blending the landscape with the site's underlying geology and broader natural patterns.
DOC	Very Low	Very Low

Table 13

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	VEGETATION	
	EXISTING	
CVI: FORM/ SHAPE	The forms of vegetation in the scene range from the sprawling and undefined in the foreground to the sweeping and continuous on distant hills. The foreground vegetation, while comprised of individual trees with distinct shapes, largely acts as an amorphous mass of foliage, forming a dense cluster with an undulating outline due to variations in individual plant heights and exhibiting a diverse array of irregular, branching forms with generally rounded crowns. In contrast, the interspersed street trees, distinct and planted elements within the urban grid, display varied forms, including rounded canopies, conical shapes, or more irregular forms depending on their species. Meanwhile, the vegetative landcover on the distant hills seamlessly follows the grand, rolling forms of the hills themselves, flowing continuously over the topographical contours and creating a continuous, unbroken mantle. Across these hills, the vegetated landcover conforms to the underlying topography, creating broad, undulating shapes that hug the slopes and fill the valleys.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's design demonstrates a nuanced integration with the existing vegetation, rather than a stark contrast. The overall silhouette mediates between urban rectilinearity and the sweeping forms of distant hills, with a roofline that subtly undulates to resonate with mountain ridgelines, much like the continuous flow of vegetated landcover. While primarily geometric, the stadium incorporates organic gestures in its roof canopy and facade, mirroring the natural curves of the River Derwent, similar to how foreground vegetation forms an amorphous, undulating mass. Furthermore, the stadium's strategic porousness, achieved through extensive glazing, reduces its visual bulk and allows light to permeate, contrasting with the dense solidity of some existing foliage but aligning with the lighter presence of individual street trees. Its articulated form, broken into distinct volumes, avoids monotony, similar to the varied forms of individual trees. This thoughtful design ensures the stadium sits harmoniously within the landscape, framing views rather than obstructing them.	The proposed landscape design integrates seamlessly with the existing vegetation, adopting an organic and undulating silhouette that harmonises with the natural curves of the Derwent shoreline and the sweeping forms of distant hills, much like the continuous vegetative mantle. Its inherently organic design, with free-form planting beds and meandering pathways, echoes the amorphous and irregular shapes of foreground foliage and the flowing nature of natural bushland. The strategic balance of dense planting masses and open spaces creates a dynamic interplay of solidness and porousness, mirroring the varied density seen in both the foreground and scattered street trees. Furthermore, the rich articulation through diverse plant forms and layered planting provides visual complexity, akin to the distinct shapes and branching forms of individual trees. This thoughtful design ensures the landscape appears to emerge naturally from the site, complementing the existing topography and creating a cohesive visual experience.
DOC	High	High

Table 14

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	STRUCTURES	
	EXISTING	
CVI: FORM/ SHAPE	The forms of buildings across the scene are predominantly rectilinear, with a variety of flat, pitched, and gabled roofs. Building heights vary, creating dense, jagged clusters that generally rise towards the city centre and lower towards the coastline. Around Macquarie Wharf No. 5, most buildings are rectangular, while the water treatment plant features distinctive cylindrical domed structures. Macquarie Wharf No. 2 consists of long, rectangular forms with pitched roofs. The slender, tapered Cenotaph is difficult to discern, blending into the surrounding built mass. Distant low-rise residential buildings are primarily rectangular but merge into a coarsely grained area following the hillside's slope. Single-dwelling areas showcase geometric houses, creating an interlocking pattern conforming to the topography. At Self Point, large cylindrical tanks dominate, arranged functionally. Risdon Wharf features rectilinear buildings and cylinders, contrasted by tall, angular, skeletal structures. In the city centre, repeated rectangular blocks, some with architectural variations like setbacks or projections, characterise the forms, with older buildings often displaying more intricate, traditional designs.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium integrates with existing structures by predominantly using geometric forms, mirroring the rectilinear buildings and cylindrical elements prevalent across the scene, from city blocks to industrial sites. Its overall silhouette, however, introduces organic undulations in its roofline, subtly contrasting with the generally rigid forms of surrounding buildings and the jagged urban clusters. While displaying a necessary civic solidity at its core, the stadium's expansive transparent areas introduce a porousness that offers a lighter presence compared to the often dense and weighty existing structures. Furthermore, its articulation into distinct, interconnected volumes breaks down its large scale, preventing the monolithic appearance seen in some existing industrial structures, and allowing it to integrate more subtly within the varied architectural textures of the scene. The stadium also aims to sit harmoniously within the topography, much like how some existing residential areas conform to hillside slopes.	The proposed landscape design introduces a distinct organic contrast to the predominantly rectilinear existing structures, offering an undulating and varied silhouette that softens the hard edges of the urban fabric. Unlike the dense, jagged building clusters, the landscape will provide a verdant plinth with gentle, rising and falling profiles, harmonising with natural ground forms. While existing structures are largely geometric, the landscape's primary design language is inherently organic, featuring curvilinear planting beds and meandering pathways that soften any subtle geometric underpinnings, contrasting with the rigid movement dictated by urban grids. Furthermore, the landscape balances dense planting masses with open, porous green spaces, creating a dynamic interplay of light and shadow, unlike the solid and often monolithic existing buildings. This rich articulation through layered plant forms offers visual complexity that differs from the repeated rectangular blocks and functional arrangements of current structures, seamlessly integrating with the topography to enhance views rather than impose upon them.
DOC	High	High

Table 15

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	LANDFORM/WATER	
	EXISTING	
CVI: SPATIAL CHARACTER	The spatial character of this scene is defined by a clear contrast between the open, uncluttered foreground of the Queen's Domain and the more densely textured urban landcover in the distance. The River Derwent acts as a prominent dividing line, separating the vegetated foreground from the urban development across the water, which creates distinct zones and influences the perception of the relationship between nature and the city. The layering of closer vegetated hills leading to the river, then to the sprawling urban area, and finally culminating in the imposing Mount Wellington under atmospheric haze, generates a strong sense of depth and vastness. The distant hills further enhance this deep, receding spatial character, creating a backdrop that contributes to the overall feeling of Hobart as a city nestled within a dramatic natural landscape, and establishing a strong contrast between the wilderness in the distance and the urban areas closer to the viewer. Additionally, the Queens Domain provides a platform for human activity, including buildings and roads, and functions as a transition zone between the developed areas and the natural environment. Meanwhile, the water introduces a broad, open, and connecting spatial character to the scene, acting as a significant intervening space between the city and the distant hills, which creates a sense of depth and expanse and reinforces the perception of Hobart as a harbour city intrinsically linked to its maritime environment.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium contrasts the existing open landscape by strategically balancing openness and enclosure. While the Queen's Domain offers an expansive foreground, the stadium introduces transparent lower levels and public promenades to maintain engagement with the Derwent's broad character, enhancing the sense of depth. Furthermore, its design ensures permeability at ground level, contrasting the natural landform's unimpeded flow with accessible urban connections, thus framing iconic views of kunanyi/Mount Wellington and the River Derwent. Ultimately, the stadium integrates with public spaces, creating a vibrant hub that complements Hobart's natural setting.	The proposed Tasmanian native landscape design significantly enhances the existing spatial character of the Queen's Domain, forging a dynamic interplay between built form and nature. While the existing condition highlights a natural division by the River Derwent, the new design strategically manipulates enclosure and openness, employing layered vegetation to create varied experiential qualities within the stadium precinct. For instance, expansive lawns provide unrestricted openness, contrasting with dense shrubbery that creates intimate enclosures, thus ensuring comfortable transitions and diverse spatial experiences. This clever integration of native flora amplifies the sense of depth and perspective, framing iconic views of kunanyi/Mount Wellington and the River Derwent, thereby reinforcing Hobart's intrinsic link to its dramatic natural landscape.
DOC	Low	Low

Table 16

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	VEGETATION	
	EXISTING	
CVI: SPATIAL CHARACTER	The vegetation in this scene creates a textured and diverse range of green hues, remaining a dominant element that horizontally frames the coastline and urban areas towards the centre. The scale shifts dramatically from discernible individual plants in the foreground, which create a sense of immediate depth and act as a natural barrier partially obscuring areas below while simultaneously framing the view beyond, to a smoother area of vegetative landcover that climbs the distant hills, forming undulating contours. The interspersed street trees break up the hard lines of the urban fabric, introducing pockets of softness and natural elements into the city, creating a sense of scale for the buildings and contributing to the liveability and green infrastructure of the urban area. In contrast, the distant hills define the distant background, providing a sense of immense natural space and depth, establishing a wild, rugged character backdrop that contrasts sharply with the built environment.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a compelling contrast and integration with the existing vegetation. While existing vegetation naturally frames the coastline and provides immediate depth, the stadium achieves similar effects through architectural means. Its design strategically balances openness along the waterfront with considered enclosure, employing transparent facades and layered massing to enhance depth and perspective, much like the varied textures of the natural landscape. The stadium's permeability at ground level fosters an inviting public interface, contrasting with the existing vegetation's partial obscuring effect, yet both effectively frame views. Ultimately, the stadium's integration with public space, through activated frontages and plazas, ensures it complements the existing green infrastructure, reinforcing Hobart's liveability.	The proposed Tasmanian native landscape design intricately integrates with the existing vegetation, enhancing its qualities rather than contrasting sharply. While the existing scene features a natural shift in scale from foreground plants to distant hills, the new design purposefully layers plant forms, from low grasses to towering Eucalypts, to amplify depth and perspective, mimicking nature's inherent vastness. This approach subtly improves upon the existing vegetation's ability to create immediate depth and frame views. Moreover, the strategic modulation of enclosure and openness through plantings, alongside deliberate view framing and blocking, complements the existing vegetation's role in defining views and providing a "wild, rugged character backdrop." Ultimately, this design ensures a seamless and enriching relationship between the proposed built form with vegetation and the existing natural environment, contributing to Hobart's green infrastructure.
DOC	Moderate	Moderate

Table 17

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL	STRUCTURES	
	EXISTING	
CVI: SPATIAL CHARACTER	The spatial character of the scene offers diverse environments. Macquarie Wharf presents a linear, structured working space, a mix of colours, varied textures, and scales from low warehouses to large domes. In contrast, the largely open Queen's Domain starkly juxtaposes the denser urban area, where central Hobart buildings are larger, featuring grey and orange hues with gridded textures. The low-rise residential areas are dense hillside developments, with houses cascading down slopes, creating layered, organic, and sprawling forms dictated by topography. Single-dwelling areas, though compact, evoke established domesticity with interspersed trees. The Tasman Bridge creates a vital connection across the Derwent. Self Point is a vast industrial expanse with monumental, repetitive tanks, conveying immense capacity and orderly monotony. Risdon Wharf is an expansive, sprawling industrial site, functional and heavily altered. The city centre is a dense, bustling urban environment of closely packed, multi-storey buildings, creating a sense of enclosure, verticality, and a dynamic, layered vista.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a sophisticated integration with Hobart's existing structures, contrasting with some while complementing others. Unlike Macquarie Wharf's linear working space or Self Point's industrial monotony, the stadium strategically balances dynamic openness and deliberate enclosure. For example, its transparent lower levels engage with the Derwent, providing an expansive feel similar to the Queen's Domain's openness, yet also feature intimate entry thresholds. The stadium's layered facades and articulated massing enhance depth and perspective, integrating seamlessly with the city's multi-storey buildings. Crucially, its high permeability at ground level avoids the monolithic feel of some industrial sites, fostering public access and blurring the lines between built form and public realm, thus enriching the urban fabric.	The proposed Tasmanian native landscape design thoughtfully integrates with Hobart's existing structures, offering a refreshing contrast to the predominantly built environment. While areas like Macquarie Wharf and Self Point present structured or industrial forms, the landscape design introduces a strategic modulation of enclosure and openness through vegetation. For instance, expansive lawns provide unrestricted openness akin to the Queen's Domain, while dense shrubbery creates intimate, sheltered spaces, a novel element compared to the city's closely packed buildings. This design enhances depth and perspective through layered plantings, creating a rich visual field that complements the existing structures' scale. Furthermore, the landscape's permeability and view framing through Eucalypts ensure it acts as a vital, integrated component of the public realm, softening the urban fabric and enriching the existing diverse environments.
DOC	High	High

Table 18

5.6.2 LCZ 2: Waterbodies & Coastline

LCZ 2: WATERBODIES & COASTLINE	LANDFORM/WATER	
	EXISTING	
CVI: COLOUR	The water displays a spectrum of blues along its surface with tonal variation due to rippling. Mount Wellington is predominantly a deep green due to its dense forest cover, often appearing with a grey-blue tint from atmospheric haze. Closer hills, such as those near Knocklofty, exhibit more varied shades of green, with patches of orangish-clay coloured exposed rock where they meet the western residential edges of Hobart.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed built form, with its earthy browns, warm bronzes, and nuanced greys, seeks to integrate with the existing landform and water, which exhibit the blues of the Derwent, deep greens of Mount Wellington, and orangish-clay tones of closer hills. The stadium's palette, particularly its muted saturation, ensures harmonious restraint, avoiding jarring visual dominance against the natural hues. The stratified colour distribution, ranging from deep charcoals at the base to lighter, reflective tones on the ETFE roof, allows the building to borrow colour from the dynamic sky and water, subtly echoing the blue tints of atmospheric haze on Mount Wellington. This thoughtful gradient of values visually reduces bulk, enabling the structure to sit quietly within its setting, at times appearing akin to the rolling hills that climb toward the mountain.	The proposed landscape design, with its indigenous Tasmanian native palette, offers a profound integration with the existing landform and water, which display spectrums of blues, deep greens, and orangish-clay tones. The design features a diverse array of greens, ranging from vibrant lime to muted blue-greens, directly echoing Mount Wellington's dense forest. These verdant tones are complemented by earthy browns and warm reds sourced from local dolerite, resonating with the exposed rock on closer hills. The landscape primarily utilises subtle, desaturated tones, ensuring it functions as a dignified extension of the natural environment, contrasting with the water's rippling tonal variations. Its matte sheen and absorptive finish, rather than reflectivity, ensure the landscape gracefully absorbs light, contributing to a serene, non-glaring visual environment that harmonises with Hobart's distinctive light.
DOC	Low	Low

Table 1

LCZ 2: WATERBODIES & COASTLINE	VEGETATION	
	EXISTING	
CVI: COLOUR	The vegetation displays a distinct colour contrast, with saturated green and brownish hues in the foreground differing from the desaturated tones of distant vegetation, especially towards Mount Nelson, where atmospheric haze adds a bluish tint. Tonal variations are also evident due to light and shadow. While subtle chromatic differences exist between plant species, the overall impression is a monochromatic scheme of natural greenish hues. For instance, the close-up grass blends light green and yellowish-brown, indicating dryness. In contrast, distant vegetation on Mount Nelson appears as a uniform, darker green, softened by atmospheric haze, contributing to the scene's depth and scale.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed built form's colour palette, featuring earthy browns, warm bronzes, and neutral greens, is designed to integrate harmoniously with the existing vegetation, which displays a monochromatic scheme of natural greenish hues with tonal variations. While the vegetation in the foreground is saturated green and brownish, and distant vegetation is desaturated with a bluish tint, the stadium employs muted tones with moderate saturation. This prevents jarring visual dominance, allowing the building to sit quietly within its setting. The stratified colour distribution, from deep darks at the base to lighter tones on the reflective ETFE roof, allows the structure to borrow hues from the sky and surrounding environment, subtly echoing the desaturated, hazy tones of distant vegetation, and reinforcing its connection to the landscape.	The proposed landscape design, with its indigenous Tasmanian native palette, profoundly integrates with the existing vegetation, which displays a distinct colour contrast from saturated greens in the foreground to desaturated, bluish tones in the distance. The design features a diverse array of greens, including luminous lime and deep forest greens, complemented by earthy browns and reds from local elements, directly echoing and enriching the existing vegetation's monochromatic scheme. The subtle, desaturated tones of the proposed planting ensure a temperate richness, allowing for complex visual texture without being overtly vibrant, which contrasts with the drier yellowish-brown foreground grasses yet harmonises with the uniform, darker greens of distant vegetation softened by atmospheric haze. This thoughtful colour distribution and matte finish create a serene, non-glaring environment that enhances visual harmony and connection to Tasmania's wild beauty.
DOC	Moderate	Moderate

Table 2

LCZ 2: WATERBODIES & COASTLINE	STRUCTURES	
	EXISTING	
CVI: COLOUR	Urban structures display a diverse range of colours, including whites, greys, and browns, with hints of red or blue roofs, creating an impression of mixed light and dark tones. The Cenotaph's grey blends with the University of Tasmania at the Hedberg's facade. Around Macquarie Wharf No. 5, warehouse-style buildings are often light beige or tan with lighter roofs, sometimes featuring bright sections like red and yellow doors. Notably, the domed structures near the water treatment plant are a muted green, while the Macquarie Wharf No. 2 Cruise Terminal is stark white. Central Hobart buildings vary from brown, grey, white, or black, with some orange. Taller buildings, such as the CDPP Hobart and Royal Hobart Hospital, are less saturated grey, whereas shorter ones near Sullivan's Cove, like One Franklin Wharf, are more vibrant orange. In the distance, residential rooftops offer a varied palette of browns and beiges.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed built form's colour palette, featuring earthy browns, warm bronzes, neutral greens, and a grounding base of warm greys and deep charcoals, is designed to integrate harmoniously with the diverse colours of existing urban structures. While existing buildings exhibit a range of whites, greys, browns, and vibrant accents like red and yellow doors, the stadium's muted tones and moderate saturation ensure a harmonious restraint, avoiding jarring visual dominance. The stratified colour distribution, from robust charcoal at the base to a lighter, more expansive upper roof that reflects the sky's ephemeral hues, creates a visual rhythm. This thoughtful application of colour ensures the stadium complements the subdued tones of the urban context, subtly echoing the existing structures' colour patterns while presenting a distinct yet integrated presence on the waterfront.	The proposed landscape design, with its indigenous Tasmanian native palette, offers a profound integration with the diverse colours of existing urban structures, ranging from whites and greys to vibrant reds and oranges. While the built environment features a mix of light and dark tones, the landscape primarily utilises subtle, desaturated tones of greens, browns, and reds. This temperate richness avoids jarring visual dominance, complementing the muted greens of some existing structures, such as the water treatment plant's domes. The organic distribution of these colours, combined with varied values from deep shadows to sun-drenched highlights, creates visual depth and richness that harmonises with the existing structures, ensuring the landscape feels inherently grounded and true to Tasmania's wild beauty.
DOC	Very Low	Very Low

Table 3

LCZ 2: WATERBODIES & COASTLINE	LANDFORM/WATER	
	EXISTING	
CVI:TEXTURE	The water's surface is generally smooth, marked by subtle ripples. In contrast, the distant mountains present a rugged and uneven texture, indicative of varied terrain with peaks, valleys, and extensive forests. Furthermore, the nearer hills exhibit a more granular texture due to visible vegetation. However, around Mount Wellington, individual details of vegetation are not perceptible, and the surface appears smoother. This textural progression from granular to smoother contributes to the sense of depth in the landscape.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's textural design offers a nuanced integration with the existing landform and water, which features the smooth surface of the water and the rugged, granular, and smoother textures of distant mountains and nearer hills. The stadium employs a calibrated range of coarseness and fineness, ensuring its overall form appears sufficiently fine from a distance, preventing visual 'noise' that would contrast with the smooth water and distant, indistinct mountain textures. Closer to the ground, materials exhibit a medium coarseness, echoing the immediate human interaction, preventing an overly smooth, alienating interface. Furthermore, the stadium's textural patterns thoughtfully consider the organic flow of the River Derwent, subtly breaking down into irregular arrangements to reflect natural elements like water ripples, thereby promoting visual continuity across disparate contextual zones.	The proposed landscape design, with its Tasmanian native palette, offers a profound integration with the existing landform and water, which features the smooth surface of the water contrasting with the rugged and granular textures of distant mountains and nearer hills. The design introduces a rich textural gradient, from fine native grasses at the pedestrian edge to coarser feature plantings and local dolerite rock, mirroring the natural progression of textures in the landscape from granular to smoother. This variety prevents monotony and enhances depth perception. Furthermore, the organic, irregular patterns and the diverse light interaction of native plants and natural surfaces aim to minimise harsh visual contrast, ensuring harmonious integration with the surrounding Tasmanian environment, particularly when viewed against the backdrop of kunanyi/Mount Wellington and the River Derwent.
DOC	Low	Low

Table 4

LCZ 2: WATERBODIES & COASTLINE	VEGETATION	
	EXISTING	
CVI:TEXTURE	The vegetation along the coastline, viewed from a distance, shows discernible tree shapes, though individual branches and leaves are not visible. This is particularly noticeable around the Queens Domain, where the vertical, tapered profile of the poplar trees along Anzac Parade can be recognised. Furthermore, vegetation interspersed among low-rise buildings appears somewhat dense and uneven due to the overlapping canopies of numerous trees. In contrast, the distant vegetation on the hills has a finer, more granular texture due to the viewing distance, appearing like a uniform texture that drapes the slopes, particularly around Mount Wellington.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's textural design offers a nuanced integration with the existing vegetation, which ranges from discernible tree shapes in the foreground to a finer, uniform texture draping distant hillsides. The stadium employs a calibrated range of coarseness and fineness; at ground level, materials exhibit a medium coarseness, echoing the existing denser vegetation's scale, preventing an overly smooth, alienating interface. Moving upwards, textures subtly increase in perceived coarseness to resonate with Mount Wellington's broader, rugged forms. Conversely, from a distance, the stadium provides a sufficiently fine overall texture, allowing its form to read clearly without becoming visually 'noisy' and blending with the uniform texture of distant vegetation. This thoughtful calibration ensures the stadium feels grounded yet proportionate, promoting visual continuity with the surrounding natural landscape.	The proposed landscape design, utilising an indigenous Tasmanian native palette, is designed to integrate seamlessly with the existing vegetation, which displays varied textures from discernible tree shapes in the foreground to a finer, uniform texture on distant hills. The design introduces a rich textural gradient, transitioning from fine native grasses at the pedestrian edge to coarser feature plantings and local dolerite rock. This mirrors the natural textural progression in the landscape, providing visual depth and interest. The organic, irregular patterns of the proposed planting, along with its dynamic light and shadow interaction, ensure a character compatibility that prevents jarring visual contrast, enhancing a sense of natural flow and reinforcing the regional identity against the backdrop of kunanyi/Mount Wellington.
DOC	Moderate	Moderate

Table 5

LCZ 2: WATERBODIES & COASTLINE	STRUCTURES	
	EXISTING	
CVI:TEXTURE	The edge of the wharf has a fine-grained, checkerboard-like appearance, alternating from black to lighter grey, with larger white rectangular elements evenly distributed along its edge. From this distance, the surface qualities of the Cenotaph are not discernible and blend into the texture of the University of Tasmania at the Hedberg's façade, which has similarly wide openings. Around Macquarie Wharf No. 5, textures are varied; large, flat-roofed buildings likely have smooth metal or concrete, while red and yellow doors might have a ribbed texture, contributing to an overall industrial feel with visible containers. At Macquarie Wharf No. 2 Cruise Terminal, surfaces appear smooth, yet multiple panels and structural supports create articulation, and the large windowed section has a gridded, striped texture. Buildings around central Hobart feature gridded or striped openings, with some, like the Royal Hobart Hospital, displaying an irregular mosaic pattern creating a three-dimensional illusion. The Medical Science Precinct (UTAS) has a smooth, concrete-like surface with a complex, warped, gridded pattern. Low-rise residential buildings present a complex, varied, speckled, and granular texture due to their diverse materials.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's textural design offers a nuanced integration with the existing urban structures, which display a diverse range of textures from the fine-grained wharf edge to smooth panels, gridded windows, and irregular mosaic patterns. The stadium employs a calibrated range of coarseness and fineness, ensuring its overall form provides a sufficiently fine texture from a distance, yet at ground level, materials exhibit a medium coarseness that echoes the human scale of existing brickwork. Its textural patterns bridge the gap between historic regularity and organic flow, incorporating subtle, repetitive elements that nod to traditional brick bonding while subtly breaking down into more organic arrangements. This thoughtful design ensures the stadium's precise, contemporary textures integrate seamlessly with the varied textural landscape of Hobart's built environment.	The proposed landscape design, with its indigenous Tasmanian native palette, offers a profound integration with the existing urban structures, which exhibit a diverse range of textures from fine-grained wharf edges to smooth panels and complex mosaic patterns. The landscape features a rich textural gradient, transitioning from fine native grasses to coarser elements like mature trees and local dolerite rock. This organic variation in texture and scale provides visual interest and prevents monotony, contrasting with the often more uniform or repetitive textures of existing buildings. Furthermore, the emphasis on natural, irregular patterns and the nuanced interplay of light and shadow on diverse foliage ensure that the landscape dynamically integrates with the urban context, promoting a sense of natural comfort and durability while complementing the existing built forms rather than creating harsh visual discord.
DOC	Low	Low

Table 6

LCZ 2: WATERBODIES & COASTLINE	LANDFORM/WATER	
	EXISTING	
CVI: SCALE	The Derwent River is a substantial water body, appearing broad and elongated as it flows through the landscape. It serves as a major geographical feature, delineating different parts of the urban area and extending towards the horizon. Mount Wellington dominates the background with its massive and imposing presence. Surrounding hills, like Chimney Pot Hill, are smaller in scale yet still significant landforms shaping the topography.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium, a substantial structure, is designed to integrate harmoniously with Hobart's dominant landform and water features, namely the broad Derwent River and the massive Mount Wellington. While its scale inherently makes it a dominant element, the design carefully manages this by relating its mass to the topographic forms, allowing it to sit as a civic landmark within a grand natural setting. Its form is intended to be subordinate to Mount Wellington, framing rather than competing with the mountain. The design employs proportional systems subtly referencing stratified geological layers and urban fabric evolution. Thoughtful granularity and articulation break down its mass, ensuring it reads differently at varying distances, appearing integrated into the sweeping Hobart landscape from afar and welcoming at a human level up close, thus avoiding visual oppressiveness.	The proposed landscape design, with its Tasmanian native palette, is meticulously crafted to integrate with the substantial Derwent River and the imposing Mount Wellington. The design employs a diverse range of plant sizes, with majestic Eucalypts relating to the stadium's scale, the expansive water body, and the monumental presence of Mount Wellington, seamlessly integrating the site into the broader regional landscape. The landscape actively participates in the visual hierarchy, primarily taking a subordinate yet vital role to the stadium, while simultaneously allowing the natural grandeur of Mount Wellington and the River Derwent to retain their primary visual dominance. This thoughtful arrangement ensures unimpeded views to the water and the mountain, carefully curating visual corridors and enhancing the overall visual experience.
DOC	Low	Low

Table 7

LCZ 2: WATERBODIES & COASTLINE	VEGETATION	
	EXISTING	
CVI: SCALE	In the foreground, the shape of individual trees are discernible particularly around the queens domain as it the open space surrounding it does not have other elements that visually eclipse these features. As the vegetation recedes into the distance and covers the hillsides, individual details get lost however it forms a continuous landcover that drapes over a considerable area of the landscape extending both vertically up Mt wellington and horizontally across the scene.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's scale is carefully managed to integrate with the existing vegetation, which ranges from discernible individual trees in the foreground to a continuous, draping landcover on distant hills. The stadium's overall mass is designed to relate to the topography, sitting as a civic landmark within a grand natural setting, rather than simply a large object that would overshadow the foreground trees. Its form is intended to be subordinate to the overwhelming natural presence of Mount Wellington's extensive forest cover, framing rather than competing with the vegetated slopes. The stadium's mass is broken down through thoughtful granularity and articulation, ensuring it reads differently at varying distances, appearing integrated into the sweeping Hobart landscape from afar and welcoming at a human level up close, thus harmonising with the existing vegetation's scale.	The proposed landscape design, with its Tasmanian native palette, is thoughtfully scaled to integrate with the existing vegetation, which ranges from discernible foreground trees to a continuous, distant hillside cover. Large, majestic Tasmanian Eucalypts are strategically placed to relate to the stadium's scale and the monumental presence of Mount Wellington's extensive vegetation, seamlessly blending the site into the broader regional landscape. While the stadium itself will be prominent, the landscape design actively plays a subordinate role, with large-scale tree plantings framing and softening its mass, ensuring the natural grandeur of the distant vegetated hills retains primary visual dominance. This careful balance of plant sizes and proportions, from intimate groundcovers to towering trees, ensures a harmonious and integrated visual experience at all distances.
DOC	Moderate	Moderate

Table 8

LCZ 2: WATERBODIES & COASTLINE	STRUCTURES	
	EXISTING	
CVI: SCALE	Around Macquarie Wharf No. 5, a range of long, low warehouses to cylindrical, domed structures appear to cluster into distinct regions, visually separating areas like the Water Treatment Plant from the working port. Macquarie Wharf No. 2 features a main building with an elongated rectangular form and a pitched roof extending along the coastline. In contrast, the Queen's Domain is largely open, with the Cenotaph prominent due to its tall, elongated profile; other low-lying elements, like the path leading to it, conform to the terrain and are not visible. As the buildings towards central Hobart are densely packed and multi-storey, they form a visible cluster where specific buildings can be recognised by their scale and silhouettes or façade details, such as the Hotel Grand Chancellor Hobart's wide ziggurat form or the Royal Hobart Hospital's large panel pattern.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium, a substantial public facility, is meticulously designed to integrate with Hobart's existing structures, which range from clustered warehouses and elongated forms to prominent, multi-storey buildings. While its inherent scale makes it a dominant element, the stadium's design manages this by carefully modulating its relative size through strategic setbacks and a stratified massing that steps down to the existing public realm. Unlike the more abrupt visual separations of current industrial clusters or the simple rectangular forms, the stadium's design prioritises a comprehensible human scale at its interfaces, with finely detailed entrances and integrated public realm spaces. Its mass is broken down through thoughtful articulation, ensuring it appears integrated into the sweeping Hobart landscape from afar and welcoming at a human level up close, complementing the existing urban fabric.	The proposed landscape design, with its Tasmanian native palette, is strategically scaled to integrate with Hobart's existing structures, from clustered warehouses to multi-storey buildings like the Hotel Grand Chancellor. While existing industrial areas create visual separations, the landscape uses diverse plant sizes to establish clear visual relationships, with medium to large shrubs humanising the stadium's grand scale near Evans/Hunter Street. Larger Eucalypts near The Domain and Derwent relate to the stadium and the monumental presence of kunanyi/Mount Wellington, ensuring the landscape integrates the site into the broader regional context. This design actively participates in the visual hierarchy, primarily supporting the stadium while allowing the natural grandeur to dominate, ensuring the landscape enhances, rather than competes with, the existing built fabric.
DOC	High	High

Table 9

LCZ 2: WATERBODIES & COASTLINE	LANDFORM/WATER	
	EXISTING	
CVI:LINE	The Derwent River creates a bold horizontal line across the scene where it meets the coastline forming a straight edge around Macquarie Point. In contrast the ridgelines of the mountains and hills create strong, undulating lines against the sky defining the land's silhouette, however cloud cover partially obscures certain terrain features, particularly around Mount Wellington.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's design strategically integrates with the existing landform and water, which features the bold horizontal line of the Derwent River and the strong, undulating ridgelines of mountains. The stadium employs a predominance of strong horizontal lines in its massing, resonating with the expansive horizontality of the River Derwent, anchoring the structure firmly to its waterfront location. While the mountains create undulating lines, the stadium's roofline may incorporate subtle undulations, avoiding an unnaturally rigid silhouette against the sky. Vertical elements provide a counterpoint, acknowledging the verticality of Mount Wellington. The design ensures continuity with the waterfront while using controlled interruptions for visual interest, preventing it from abruptly jarring against the natural and urban edges.	The proposed landscape design integrates seamlessly with the existing landform and water, which features the bold horizontal line of the Derwent River and the undulating ridgelines of mountains. The landscape's organic lines in pathways and planting beds echo the natural contours of The Domain and the Derwent shoreline, creating a harmonious visual flow. While the river forms a straight edge, the landscape's undulating boundaries avoid rigid linear arrangements, reflecting the soft, natural forms of the land. Vertical lines from towering Eucalypts connect the human scale to the vastness of Mount Wellington, and green corridors create a sense of continuity from The Domain to the waterfront, softening the edges between built and natural environments. This design ensures visual harmony, making the landscape feel like an authentic extension of Hobart's unique setting.
DOC	Very Low	Very Low

Table 10

LCZ 2: WATERBODIES & COASTLINE	VEGETATION	
	EXISTING	
CVI:LINE	Near the coastline, vegetation is generally interspersed amounts built form meaning they are not tightly packed enough to form a continuous region that has a distinct line or edge around the cluster of trees, and they have a generally diffused appearance without obvious lines. Towards the periphery of the residential areas, there is a boundary where the urban landcover and vegetation cover are separated forming an undulating line following the landscapes contours, which appear to sweep and curve horizontally across the scene. The vegetation landcover continues up the slopes where it reaches the top of mount wellington where it appears as a dense uniform area that defining the skylines.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's design strategically integrates with the existing vegetation, which ranges from diffused clusters near the coastline to a dense, uniform landcover defining the skyline of Mount Wellington. The stadium predominantly employs strong horizontal lines that resonate with the expansive horizontal sweep of the distant vegetation, while vertical elements acknowledge the verticality of Mount Wellington's slopes. Its roofline may incorporate subtle undulations that respond to the distant mountain peaks, avoiding an unnaturally rigid silhouette against the organic skyline formed by the vegetation. Furthermore, controlled interruptions in the facade and massing prevent it from appearing as a monolithic block, allowing for a more nuanced integration with the existing diffused and undulating vegetation patterns, and preventing harsh or abrupt transitions against the softer natural contours.	The proposed landscape design, with its flowing, organic lines, directly integrates with the existing vegetation, which ranges from diffused clusters near the coastline to a dense, undulating landcover on hillsides defining the skyline. Pathways and planting beds feature undulating boundaries that mimic natural vegetation patterns, avoiding rigid, linear arrangements where inappropriate. Vertical lines from tall native trees connect the human scale to the vastness of Mount Wellington's vegetated slopes. This design prioritises visual continuity, with continuous lines of planting creating green corridors that blur the edges between built and natural, softening transitions. The unforced repetition of plant forms and the informal, naturalistic edge quality enhance visual harmony, ensuring the landscape feels like an authentic extension of Hobart's unique environment, rather than an abrupt contrast.
DOC	Low	Low

Table 11

LCZ 2: WATERBODIES & COASTLINE	STRUCTURES	
	EXISTING	
CVI:LINE	The urban area is characterized by a multitude of horizontal and vertical lines created by the edges of buildings, windows, and rooflines. These lines form a dense and intricate network, reflecting the organized yet complex nature of urban development. Around Macquarie Wharf No. 5, strong horizontal and vertical lines dominate the forms of the rectangular buildings. The long warehouses emphasize horizontal lines, while the domed structures at the water treatment plant introduce curved lines. The arrangement of the buildings and roads creates a grid-like pattern in some areas. At Macquarie Wharf No. 2, the image is dominated by straight, horizontal, and vertical lines. The rooflines, wall edges, and window divisions create a strong sense of geometry. Diagonal lines are present in the pitched roof section on the left, adding some variation. These lines are generally clean and sharp, contributing to the building's functional aesthetic. The straight edges of the Cenotaph blend with the straight edges of the openings on the façade of the University of Tasmania at the Hedberg. The buildings around central Hobart feature numerous linear elements with straight edges and grid or striped openings. Although the low-rise residential buildings present many straight and angular lines such as – rooflines, wall edges, window frames however it becomes granular at this scale. Their layout across the hillside incorporates organic and curved lines following the natural contours.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's design strategically integrates with the existing urban structures, which are characterised by a dense network of horizontal, vertical, and some curved and diagonal lines. The stadium predominantly employs strong horizontal lines that resonate with the existing rectangular buildings and the waterfront, anchoring it to its location. While existing structures often exhibit sharp, clean edges and grid-like patterns, the stadium's design introduces subtle undulations and modulated linear elements. Its façade employs a harmonious rhythm of repetitive elements, subtly referencing the fenestration of nearby heritage buildings. This approach ensures deliberate continuity with the urban fabric while introducing controlled interruptions for visual interest, allowing the stadium to harmonise with the organised yet complex nature of Hobart's urban development without being abruptly jarring.	The proposed landscape design, with its flowing, organic lines, offers a complementary contrast to the existing urban structures characterised by a dense network of horizontal and vertical lines. While buildings often present rigid, sharp edges and grid-like patterns, the landscape's pathways follow gentle curves and planting beds feature undulating boundaries, mimicking natural vegetation patterns. Vertical lines from tall Eucalypts provide a natural counterpoint to the urban verticality, and continuous lines of planting create green corridors, blurring the harsh edges between built and natural. This emphasis on soft, organic, and permeable edges ensures that where the landscape meets the stadium or heritage brickwork, it creates a harmonious transition, softening architectural lines and integrating seamlessly with the existing urban fabric.
DOC	Moderate	Moderate

Table 12

LCZ 2: WATERBODIES & COASTLINE	LANDFORM/WATER	
	EXISTING	
CVI: FORM/ SHAPE	The Derwent River has an elongated horizontal form that stretches into the distance, where it meets the coastline. The Queen's Domain appears relatively flat with a gentle slope towards the water's edge, making the underlying landform clearly visible due to its open green space which exposes the grassy landcover compared to areas that are obstructed by denser vegetation or buildings. Further into the distance, the landform rises into a series of peaks and valleys, undulating into the distance where the closer landforms seem to visually layer ontop of the more distant landform of Mount Wellington which rises vertically to become the tallest element in the scene.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium is meticulously designed to integrate with the existing landform and water, which features the elongated horizontal form of the Derwent River and the rising, undulating peaks of Mount Wellington. Its overall silhouette mediates between rectilinear urban architecture and sweeping organic forms, with a roofline that may incorporate subtle undulations resonating with distant mountain ridgelines, allowing it to sit comfortably within the broader landscape. While predominantly geometric, the design incorporates organic gestures at key interfaces, such as flowing rooflines, subtly referencing the natural curves of the Derwent. This thoughtful balance of solidness with expansive transparency reduces perceived bulk, opening views through the building to the water and mountain, and ensuring the stadium sits harmoniously within the unique topography.	The proposed landscape design, with its organic and undulating silhouette, profoundly integrates with the existing landform and water, which features the horizontal Derwent River and the rising, layered peaks culminating in Mount Wellington. The design's natural edges, formed by native tree canopies and sculpted landforms, seamlessly harmonise with the sweeping curves of the Derwent shoreline and the gentle slopes of the Queen's Domain, providing a verdant plinth for the stadium. The landscape's inherently organic language, with curvilinear planting beds and meandering pathways, directly echoes natural processes, creating a visual dialogue between natural fluidity and the underlying topography. This ensures the landscape appears to emerge naturally from the site, enhancing views to the river and mountains and contributing to an invitingly permeable environment.
DOC	Very Low	Very Low

Table 13

LCZ 2: WATERBODIES & COASTLINE	VEGETATION	
	EXISTING	
CVI: FORM/ SHAPE	As foreground of closest to the viewer is occupied by water, vegetation is only seen from a distance beyond the coastline meaning the form of trees and the complexity in their canopies are less perceptible. However along the queen's domain, the tall distinct shape of Poplar trees along Anzac Parade are surrounding by the open grassy expanses of the Queens domain which makes the trees visually separated from nearby elements making its pyramidal columnar shape recognisable. However further into the distance, the presence of trees that are interspersed amount the urban landcover of the residential area is diffused and not dense enough to form recognisable areas of vegetation. As the residential areas climbs the slopes into the distance it is meet with a denser area of vegetation, forming a boundary between the two areas that follows the undulating contours of the landscape that extends horizontally across the scene.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation, with its distant, diffuse trees and prominent Poplars along Anzac Parade, contrasts with the stadium's geometric, articulated form that harmonizes with Hobart's natural and urban surroundings. While the trees provide organic, flowing shapes and a textured skyline, the stadium balances organic gestures in its roof and facade with precise, rectilinear volumes. Both elements engage with the landscape—vegetation forms a soft, natural boundary, whereas the stadium's design responds to topography and natural contours through layered articulation and subtle undulations. Together, they integrate natural fluidity with built precision, creating a dialogue between organic vegetation and structured architecture.	The proposed landscape design, with its organic and undulating silhouette, profoundly integrates with the existing vegetation, which ranges from discernible individual Poplar trees in the foreground to diffused residential vegetation and dense, undulating landcover on distant slopes. The design deploys a diverse range of plant sizes, with large Tasmanian Eucalypts softening the stadium's scale and harmonising with the sweeping curves of the Derwent shoreline and the Lower Domain, where existing prominent trees stand. The landscape's inherently organic design, with curvilinear planting beds and meandering pathways, mirrors natural vegetation patterns. This balance of solid and porous planting areas ensures views through the landscape to the river and mountains, fostering an integrated and inviting environment that resonates with the natural rhythms of Tasmanian bushland.
DOC	High	High

Table 14

LCZ 2: WATERBODIES & COASTLINE	STRUCTURES	
	EXISTING	
CVI: FORM/ SHAPE	The buildings in the scene predominantly exhibit rectilinear forms with various roof shapes, including flat, pitched, and gabled. Around Macquarie Wharf No. 5, rectangular prisms are common for warehouses and industrial buildings. Near the water treatment plant, distinctive cylindrical domed structures stand out with their curved tops. At Macquarie Wharf No. 2, the primary building has a long rectangular form with a pitched roof extending into the distance. Similarly, buildings near the city centre are multi-storey with vertically elongated rectangular shapes. In contrast to these blocky forms, the Cenotaph has a slender, tapered shape, distinguishable by its surrounding open grassy areas. Although low-rise residential buildings are mostly rectangular or cubic with pitched roofs, their individual shapes are hard to discern from this distance, forming a layout that follows the hillside's irregular, sloping form.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's design strategically integrates with the existing urban structures, which predominantly exhibit rectilinear forms, with some curved and tapered exceptions. While the stadium's primary architectural language is geometric, with rectilinear volumes, it thoughtfully incorporates organic gestures like flowing rooflines, subtly referencing the natural environment. This contrasts with the mostly blocky existing forms, though it aligns with the cylindrical domes in introducing curves. The stadium balances robust solidness with areas of deliberate porousness, achieved through extensive glazing and a lightweight ETFE roof, which reduces perceived bulk and creates a lighter presence compared to the solid, often opaque, existing buildings. This careful articulation prevents a monolithic appearance, allowing it to integrate more subtly with the varied forms of its surroundings.	The proposed landscape design, with its organic and undulating silhouette, contrasts with the predominantly rectilinear forms of existing urban structures. While buildings mostly feature sharp, geometric shapes, the landscape employs flowing, curvilinear forms in planting beds and pathways, echoing natural processes. This organic design softens the hard edges of the built environment, creating a harmonious dialogue between the stadium and its surroundings. The landscape balances dense planting masses with open green spaces, influencing spatial perception and light interaction, which provides a permeable visual quality compared to the solid, blocky forms of many existing buildings. This varied articulation, from individual plant forms to layered plantings, ensures seamless integration, making the landscape an authentic extension of Hobart's unique environment.
DOC	Moderate	Moderate

Table 15

LCZ 2: WATERBODIES & COASTLINE	LANDFORM/WATER	
	EXISTING	
CVI: SPATIAL CHARACTER	The River Derwent coastline forming a large and open expanse that leads to a strong coastline, with the scale and layering of the landforms establishing a strong sense of depth. The closer, vegetated hills guide the eye towards the river, then to the sprawling urban area, and finally to the imposing Mount Wellington in the distant background becoming a focal point in the scene. Mount Wellington serves as a dramatic and iconic backdrop to the urban development closer to the coast. Its significant scale and distinct form provide a powerful sense of place and context, visually anchoring the city within its natural surroundings and highlighting the interplay between the built environment and the dominant geographical features in the landform.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium is designed to integrate profoundly with the existing landform and water, which features the expansive Derwent River coastline and the imposing Mount Wellington dominating the background. While the existing landscape provides a strong sense of depth, the stadium's design enhances this through layered facades and strategically placed viewing platforms, creating multiple visual planes that draw the eye towards the vast expanse of the Derwent and the dramatic backdrop of kunanyi/Mount Wellington. The transparency of its envelope allows for "borrowed landscapes," seamlessly connecting with the distant context. The design strategically balances openness and enclosure, with extensive glazing at lower levels fostering an inviting relationship with the public realm, ensuring the stadium acts as a visual focal point that integrates with, rather than dominates, its natural surroundings.	The proposed landscape design, with its Tasmanian native palette, offers a profound integration with the existing landform and water, which features the expansive Derwent River coastline and the imposing Mount Wellington. While the existing landforms establish depth, the landscape design enhances this through careful layering of plant forms, from foreground grasses to towering Eucalypts, guiding the eye towards the river and the distant mountain. The design strategically modulates enclosure and openness, providing broad vistas across open lawns towards the water and Mount Wellington, and creating intimate enclosures with dense plantings. This dynamic interplay of permeability and impenetrability, coupled with strategic view framing by tall trees, ensures the landscape actively curates the visual experience, seamlessly integrating the stadium precinct with Hobart's iconic natural setting.
DOC	Low	Low

Table 16

LCZ 2: WATERBODIES & COASTLINE	VEGETATION	
	EXISTING	
CVI: SPATIAL CHARACTER	The vegetation across the scene functions as a dominant spatial element, particularly noticeable as the prominent backdrop of Mount Wellington. As this dense green mass extends towards the coastline, its character shifts, gradually diffusing into the urban landcover and thinning out to reveal more open, grassy areas near the shore. Within the Queen's Domain, tall, distinctly shaped poplar trees stand as recognisable features close to the coastline, contributing a sense of vertical emphasis and a contrasting structured presence within the broader more organically distributed vegetation.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium is thoughtfully designed to integrate with the existing vegetation, which functions as a dominant spatial element, particularly Mount Wellington's dense green mass. The stadium balances dynamic openness and considered enclosure, mirroring the existing landscape's transition from dense vegetation to open, grassy areas. Its significant transparency and setbacks at lower levels create an inviting openness that directly engages with the diffused vegetation near the coastline. The architecture enhances depth and perspective, allowing views through the structure to the dramatic backdrop of kunanyi/Mount Wellington, ensuring a seamless visual connection with the distant context. This approach prevents the stadium from being an impenetrable barrier, fostering a harmonious relationship with the natural backdrop and providing varied experiences.	The proposed Tasmanian native landscape design seamlessly integrates with the existing vegetation, which serves as a dominant spatial element, particularly Mount Wellington's prominent backdrop. The design strategically modulates enclosure and openness, reflecting the existing vegetation's shift from dense mountain cover to diffused urban green spaces and open coastal areas. Expansive lawns and scattered Eucalypts create broad vistas that harmonise with the existing open expanses, while dense shrub plantings provide intimate enclosures, akin to pockets within the broader organically distributed vegetation. This multi-layered approach enhances depth and perspective, with tall Eucalypts framing iconic views and dense plantings strategically screening undesirable elements. The landscape ultimately enriches the public realm, functioning as a vital, integrated, and permeable component that complements Hobart's existing green character.
DOC	Moderate	Moderate

Table 17

LCZ 2: WATERBODIES & COASTLINE	STRUCTURES	
	EXISTING	
CVI: SPATIAL CHARACTER	Along the water's edge is a mix of neutral and brighter coloured buildings featuring varied textures and a range of scales from low warehouses to large domed structures. In contrast, the Queens Domain is largely open with a single prominent built element of the cenotaph which is surrounded by open space. Whereas, buildings near central Hobart are larger and more densely packed, featuring a mixture of grey and orange hues and gridded and striped textures. Specific buildings exhibit more irregular surfaces that appear like three-dimensional mosaics or incorporate curved lines making specific buildings recognisable. In the distance, the spatial character of the low-rise residential scene one of dense granular hillside development which cascades down the steep slopes.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium introduces a dynamic contrast to Hobart's existing built structures, particularly in its interplay of openness and enclosure. While central Hobart features densely packed buildings and the Queens Domain offers vast open spaces, the stadium strategically blends transparency at lower levels with deliberate enclosure for functional areas. This design ethos enhances the sense of depth by creating multiple visual planes that draw the eye towards the Derwent or kunanyi/Mount Wellington, unlike the more uniform surfaces of existing structures. Furthermore, the stadium's ground plane prioritises permeability, fostering an inviting relationship with public spaces and framing iconic views, whereas existing developments offer varied but less integrated connections to their surroundings.	The proposed stadium's landscape design offers a thoughtful integration with Hobart's existing structures, contrasting particularly in its modulated use of vegetation for spatial definition. While the Queens Domain is largely open and central Hobart is densely built, the stadium precinct uses native plantings to create a dynamic interplay of open lawns and intimate, enclosed pathways. This multi-layered landscape enhances depth and perspective, guiding the eye through varied plant forms towards the Derwent or kunanyi/Mount Wellington, unlike the more static visual experiences of existing buildings. The design prioritises permeability, utilising strategic plantings to frame iconic views and integrate seamlessly with public spaces, ensuring the landscape actively shapes and enriches the user's experience within the broader urban context.
DOC	Moderate	Moderate

Table 18

5.6.3 LCZ 3: Queens Domain

LCZ 3: QUEENS DOMAIN	LANDFORM/WATER	
	EXISTING	
CVI: COLOUR	The visual character of the scene is defined by distinct regions of natural hues, which are derived from the landform and water features. These elements exhibit comparable saturation and tonal values, creating a balanced colour palette where no single area harshly contrasts with the natural surroundings. For example, the natural colours of the Truganini Conservation Area and the blue of Ross Bay form an analogous colour scheme. A clear blue line marks the water's edge against the green and brown vegetated land, ranging from the dark greens of Mount Nelson's summit to the pale greys of urban areas. Overall, the consistent use of natural colours throughout the landscape creates a harmonious and visually cohesive composition.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's colour palette and stratified design present a striking integration with Hobart's natural landform and water features. While the existing scene is characterised by analogous natural hues from the land and the blue of Ross Bay, the stadium's earthy browns, warm bronzes, and neutral greens are deliberately chosen to anchor it to the Port Melbourne foreshore's textures and local vegetation. The varied value, from dark bases to lighter upper reaches, visually reduces bulk, echoing the varied tones of the landscape. Crucially, the ETFE roof's dynamic reflectivity will allow the building to visually borrow the sky's ephemeral colours, creating a seamless, ever-changing connection with the River Derwent and the rolling hills towards kunanyi/Mount Wellington, thereby enhancing the harmonious and cohesive composition of the natural surroundings.	The proposed stadium's landscape design, utilising indigenous Tasmanian native plants, integrates deeply with Hobart's existing landform and water, contrasting the city's built environment. While the current visual character is defined by broad regions of analogous natural hues from the landform and water, the stadium's palette introduces a diverse array of greens and earthy browns directly echoing local dolerite rock and eucalypts. This approach creates a complex, textured visual field with subtle desaturated tones, avoiding harsh contrasts. Furthermore, the landscape's sophisticated gradient of values, from dark undergrowth to lighter canopies, sculpts depth and visual rhythm, fostering a dynamic, yet grounded, connection to kunanyi/Mount Wellington and the Derwent estuary, ensuring seamless visual continuity with the natural environment.
DOC	Low	Low

Table 1

LCZ 3: QUEENS DOMAIN	VEGETATION	
	EXISTING	
CVI: COLOUR	The vegetation displays a distinct colour contrast, with saturated green and brownish hues in the foreground differing from the desaturated tones of distant vegetation, especially towards Mount Nelson, where atmospheric haze adds a bluish tint. Tonal variations are also evident due to light and shadow. While subtle chromatic differences exist between plant species, the overall impression is a monochromatic scheme of natural greenish hues. For instance, the close-up grass blends light green and yellowish-brown, indicating dryness. In contrast, distant vegetation on Mount Nelson appears as a uniform, darker green, softened by atmospheric haze, contributing to the scene's depth and scale.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a thoughtful integration with the existing vegetation, contrasting its often monochromatic character. While the current vegetation displays saturated greens in the foreground and desaturated, bluish hues towards Mount Nelson due to atmospheric haze, the stadium's palette grounds the structure in earthy browns, warm bronzes, and neutral greens that directly resonate with local flora. The design's moderate saturation ensures the building harmoniously sits within its setting, avoiding jarring visual dominance. Furthermore, the stratified bands of colour, ranging from dark bases to lighter upper reaches, visually reduce bulk and dynamically reflect the sky, allowing the structure to subtly blend with the surrounding landscape's tonal variations and depth, rather than competing with it.	The proposed landscape design for the stadium significantly integrates with Hobart's existing vegetation, enriching its current visual character. In contrast to the existing vegetation's distinct saturated and desaturated greens, the proposed palette introduces a profound and diverse range of greens, earthy browns, and oxidised reds derived from local flora and geology, thereby creating a more complex and integrated hue range. This design strategically employs subtle, desaturated tones alongside judicious bursts of higher chroma, unlike the often monochromatic existing scheme, which provides dynamic visual interest and celebrates natural cycles. Moreover, the sophisticated gradient of values, ranging from deep shadows to bright highlights, sculpts visual depth and complexity, ultimately establishing a cohesive visual rhythm that seamlessly connects the stadium precinct to the broader Tasmanian landscape.
DOC	Moderate	Moderate

Table 2

LCZ 3: QUEENS DOMAIN	STRUCTURES	
	EXISTING	
CVI: COLOUR	The vegetation's distribution and arrangement are strongly dictated by the underlying landform, tracing the coastline, Anzac Parade, and Mount Nelson's contours. Foreground trees, though discernible, lack individual prominence due to dense clustering. Similarly, Truganini Conservation Area's densely packed trees appear as a unified expanse. In stark contrast, the Queen's Domain's curated trees, with their distinctive pyramidal shapes and linear arrangement, offer a striking visual counterpoint. This thoughtful placement creates a strong sense of depth and spatial layering, with tall conifers acting as vertical markers and overlapping plants enhancing visual complexity. The columnar trees even subtly guide the eye towards the cenotaph.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a contrasting yet integrated visual character compared to existing vegetation patterns, particularly through its colour and light play. While existing vegetation, like the dense clustering of foreground trees or the unified expanse of Truganini Conservation Area, is largely dictated by landform and displays subtle chromatic differences, the stadium introduces a distinct, stratified colour palette. Its earthy browns and bronzes ground the structure, resonating with natural textures, while the ETFE roof dynamically reflects the sky's ephemeral hues. This intentional design creates a sense of aerial lightness and subtle prominence, providing a deliberate visual counterpoint to the more monochromatic vegetation, fostering a sophisticated visual dialogue rather than a direct mimicry of existing organic forms.	The proposed landscape design around the stadium offers a sophisticated integration with Hobart's existing vegetation patterns and built structures, contrasting the natural and curated elements. While existing vegetation, like the dense clusters near the coastline or the distinct linear arrangement in Queen's Domain, dictates spatial layering, the proposed native palette creates a deeper visual resonance. It introduces a diverse range of greens, earthy browns, and reds, subtly emulating Tasmania's ecosystems. This design contrasts the monochromatic existing vegetation with nuanced colours and varied values, sculpts visual depth, and fosters continuity. Unlike the primarily absorptive existing vegetation, the proposed plantings, while generally matte, will harmonise with the stadium's deliberate reflections, ensuring a serene yet dynamically integrated visual experience.
DOC	Very Low	Very Low

Table 3

LCZ 3: QUEENS DOMAIN	LANDFORM/WATER	
	EXISTING	
CVI:TEXTURE	The scene presents a notable textural contrast between the water and the landform. The water's surface ranges from smooth and reflective to rippled, while the landform offers diverse textures. In the foreground, the granular road and coarse railway ballast contrast with the soft, irregular grassy nature strips. Further away, the urban landscape near Mount Nelson appears as a dense, layered texture of closely packed housing. This then transitions into a more densely vegetated forest towards the Truganini Conservation Area. The landform's rough textures frame the smoother water, where reflections are more apparent. The visual field is characterised by these distinct textural variations, creating a balanced spatial structure.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a sophisticated integration with Hobart's existing landform and water, particularly in its nuanced textural response. While the current scene features a notable contrast between the smooth to rippled water and the landform's diverse textures—from granular roads to dense housing and forests—the stadium's design meticulously balances coarseness and fineness. Its ground-level materials echo heritage brickwork, gradually increasing in perceived coarseness upwards to resonate with kunanyi/Mount Wellington, yet remain fine enough to avoid visual 'noise' from a distance. The patterns skillfully bridge urban regularity and natural flow, while light and shadow play gently articulate the form, ensuring a robust, grounded, and subtly weathered implied tactile quality that harmonises with the natural environment.	The proposed landscape design, utilising native Tasmanian plantings, deeply integrates with Hobart's existing landform and water, offering a rich textural complement. While the existing scene contrasts the water's smooth/rippled surface with diverse landform textures—from granular roads to dense housing and forests—the proposed vegetation introduces a continuous textural gradient. This ranges from fine grasses at pedestrian level to coarser, mature trees, enhancing distance perception. Unlike the simple textural distinctions currently present, the native palette features organic, irregular patterns of foliage and bark, creating dynamic light and shadow play. This ensures a robust, resilient, and authentically earthy implied tactile quality, firmly embedding the stadium's surrounds within Tasmania's unique ecological and geological identity, promoting seamless visual continuity.
DOC	Low	Low

Table 4

LCZ 3: QUEENS DOMAIN	VEGETATION	
	EXISTING	
CVI:TEXTURE	The scene presents a clear textural contrast in vegetation. The distant foliage near the Truganini Conservation Area appears fine-grained and consistent due to distance. Conversely, the foreground boasts diverse and legible textures: delicate grasses and small shrubs contrast with coarser tree bark and broader foliage. Dense vegetation stratification creates complex textures through overlapping foliage and intricate light and shadow play. For instance, the foreground grass is short and irregular, while tall coniferous trees have a dense, medium-coarse feel. Distant hills, likely Mount Nelson, present a smooth, uniform texture, appearing as a continuous green carpet.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a sophisticated integration with, and a subtle contrast to, Hobart's existing vegetation textures. While current vegetation varies from fine-grained distant foliage to coarse foreground elements and dense stratification, the stadium's design strategically uses a nuanced range of textures. At ground level, materials with medium coarseness echo nearby heritage brickwork and human interaction, preventing an alienating interface. Moving upwards, textures subtly increase to resonate with kunanyi/Mount Wellington, yet the overall form remains fine-grained from a distance, avoiding visual 'noise'. This considered approach ensures the stadium feels robust and grounded, yet proportionate, contrasting the organic irregularities of vegetation with intentional, responsive patterns and light play that enhance visual continuity rather than disrupt it.	The proposed built form, through its integrated vegetation, significantly enhances and contrasts with Hobart's existing vegetation textures. While existing vegetation, such as the fine-grained distant foliage of Truganini Conservation Area or the coarse foreground elements and dense stratification, defines the current textural landscape, the stadium's design introduces a rich textural gradient. This ranges from fine native grasses at pedestrian level to coarser, mature trees in feature plantings, promoting visual depth and preventing monotony. This deliberate application of diverse textures, including organic patterns of foliage and bark, creates a dynamic interplay of light and shadow, unlike the often uniform distant hills. By carefully selecting native species that resonate with local bushland, the proposed vegetation ensures character compatibility and seamless visual continuity, effectively integrating the built form within the broader Tasmanian environment.
DOC	Moderate	Moderate

Table 5

LCZ 3: QUEENS DOMAIN	STRUCTURES	
	EXISTING	
CVI:TEXTURE	The built environment displays distinct colour contrasts. Darker roofs in grey, brown, and orange oppose pale cream or light grey walls. While many structures are monochromatic, Macquarie Wharf No. 5 stands out with bold red and yellow hues. Conversely, Domain Shipyards and Huon Quays feature light-coloured structures with darker, green-toned roofs. The multi-lane highway is dark grey with crisp white markings, bordered by grey guardrails. Railway tracks are rust-brown, and the cycleway features light grey concrete. The scene's diverse palette includes the pale grey cenotaph, contrasting white and beige structures, and the vibrant reds and yellows of distant Sandy Bay buildings, all against green vegetation.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's textural design offers a thoughtful integration with Hobart's existing built environment, navigating its distinct colour contrasts and material diversity. While existing structures range from monochromatic to bold reds and yellows, the stadium's materials, like precast concrete mimicking local dolerite and warm-toned timbers, aim for a robust, grounded, and subtly weathered implied tactile quality. Its textural patterns bridge the regularity of historic brickwork with the organic flow of the Derwent, using tessellation and subtle striations. This approach contrasts with the crisp markings of the highway or uniform concrete, instead fostering soft light and shadow play. The materiality prioritises locally found and historically empathetic elements, ensuring the stadium feels like an authentic addition rather than an alien imposition within Hobart's diverse urban fabric.	The proposed landscape design, with its native Tasmanian plantings, offers a profound integration with Hobart's existing structures, particularly through its thoughtful use of texture and materiality. Unlike the varied but often rigid textures of the existing built environment, this design introduces a rich textural gradient, from fine grasses to coarse trees and dolerite rock, creating a tactile and resilient implied quality. The organic, irregular patterns of native vegetation provide a natural counterpoint to the linear elements of existing roads and rail. This approach minimises harsh visual contrasts against the historical structures, fostering a seamless visual rhythm and dynamic light interplay that enhances depth. The authentic material selection firmly anchors the stadium's surroundings within Hobart's unique ecological and geological identity, ensuring character compatibility and visual richness that complements the surrounding development.
DOC	Low	Low

Table 6

LCZ 3: QUEENS DOMAIN	LANDFORM/WATER	
	EXISTING	
CVI: SCALE	The scene is dominated by the substantial scale of Mount Nelson and Ross Bay. Ross Bay's expansive water body defines the foreground's horizontal aspect, while Mount Nelson, the tallest feature, commands the vertical view. Its immense size is evident when contrasted with the small buildings at its base and the individual trees on its slopes, which act as clear points of reference. Similarly, the buildings along the coastline appear minor compared to the vastness of Ross Bay. These prominent natural elements fundamentally structure the entire composition, causing secondary features like buildings and vegetation to recede visually and conform to their imposing forms.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's scale is designed for integration with Hobart's dominant natural landform and water features, contrasting the existing visual hierarchy. While Mount Nelson and Ross Bay currently dictate the scene, causing buildings to recede, the stadium aims to sit as a civic landmark, subordinate to kunanyi/Mount Wellington from a distance. Its mass is carefully modulated to relate to the topography, and its human scale is prioritised at ground level through transparent glazing and varied facade treatments, unlike the often overwhelming natural elements. Proportionally, it draws inspiration from stratified geological layers, ensuring visual continuity with the existing urban fabric, and its articulated design reduces perceived bulk, allowing it to integrate seamlessly into the grand natural setting.	The proposed landscape design, integrated with the stadium, skilfully manages scale to enhance Hobart's natural landform and water features. While Mount Nelson and Ross Bay currently dominate the scene, making buildings appear minor, the new landscape introduces a nuanced approach. Larger Eucalypts near the Derwent and Domain will relate to the stadium's scale, Ross Bay's expanse, and kunanyi/Mount Wellington's monumentality, thus integrating the site into the regional landscape. Critically, smaller shrubs and groundcovers at the stadium's base create a welcoming human scale, fostering intimacy unlike the vastness of existing natural elements. This design ensures the landscape, through its varied proportions and articulated granularity, supports the natural grandeur without competing, fostering visual harmony and comprehensive depth.
DOC	Low	Low

Table 7

LCZ 3: QUEENS DOMAIN	VEGETATION	
	EXISTING	
CVI: SCALE	The horizontal spread of vegetation is a dominant feature, evident in both the foreground and background, shaping the entire vista. In the foreground, dense, overlapping plants create strong, irregular clusters with sharp outlines against the water. As distance increases, individual trees near Mount Nelson become indistinct, merging into a cohesive textured expanse that forms a jagged skyline. From this viewpoint, branches are mostly obscured, with tree outlines being the most discernible forms. Deciduous trees in the mid-ground, with their irregular and rounded canopies, create sharp borders against open spaces. Distant treelines, like those along Mount Nelson, closely follow the land's contours, forming ruggedly horizontal skylines.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's scale integrates with Hobart's existing vegetation patterns while offering a contrasting architectural presence. While existing vegetation features dense, irregular foreground clusters and distant merged treelines forming jagged or horizontal skylines, the stadium's design manages its substantial size by relating its mass to topographic forms. From afar, it aims to be subordinate to kunanyi/Mount Wellington, framing the natural landscape rather than competing. Closer to heritage buildings, its scale is modulated through setbacks and articulation, softening its dominance. This approach contrasts with the purely organic, often indistinct, distant vegetation by providing a clear, articulated form that becomes a significant yet integrated component of the broader recreational landscape, creating a harmonious dialogue between the built and natural environments.	The proposed landscape design around the stadium offers a sophisticated integration and enhancement of Hobart's existing vegetation, particularly in terms of scale. While the existing horizontal spread of vegetation features indistinct distant trees and sharp-bordered deciduous canopies, the new design introduces a diverse range of plant sizes. Larger Tasmanian Eucalypts strategically relate to the stadium's scale and Mount Wellington, providing visual context. Simultaneously, smaller shrubs and groundcovers create a welcoming human scale at pedestrian level, fostering intimacy, unlike the broad, often undifferentiated existing plant masses. This nuanced approach ensures the landscape supports the stadium without competing, curating views and establishing a cohesive visual rhythm that resonates with Tasmania's natural grandeur.
DOC	Moderate	Moderate

Table 8

LCZ 3: QUEENS DOMAIN	STRUCTURES	
	EXISTING	
CVI: SCALE	The scene's built elements present varied textures. The asphalt road is smooth, contrasting with the rough ballast of the railway. Distant buildings, while individually textured, merge into a uniform appearance from afar; closer structures near Macquarie Wharf No. 5 show weathering. The cenotaph's rugged stone contrasts with smooth inscriptions, while retaining walls are subtly rough. The flagpole and Unit 17/1 Battery Square are smooth, as is the Marine & Safety Tasmania Tower. The School of Creative Arts mixes rough brickwork with smoother sections. Overall, the scene progresses from discernible foreground textures to a more uniform, granular appearance in the distance, with orthogonal and gridded forms prevailing in central Hobart.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's scale is designed for thoughtful integration with Hobart's existing built structures, despite its inherent dominance. While the current scene displays varied textures, from smooth roads to rough railway ballast and merging distant buildings, the stadium's design strategically modulates its relative size. It aims to sit as a civic landmark, but its mass is softened by setbacks and lower-level articulation when near heritage buildings, mitigating visual bulk. The stadium's design prioritises a human scale at pedestrian interfaces, contrasting with the often monolithic appearance of distant structures. Through careful proportionality and multi-layered articulation, the stadium avoids being a jarring imposition, instead enhancing the waterfront by reading as an integrated and welcoming addition to the urban fabric.	The proposed landscape design, integrated with the stadium, addresses Hobart's existing built environment textures with a focus on human scale and authenticity. While the current scene features a mix of smooth roads, rough railway ballast, and structures that either merge uniformly or show weathering, the new landscape design prioritises a welcoming human scale. Medium to large shrubs and multi-stemmed trees near the stadium's base humanise its grandeur, contrasting with the starkness of some existing built elements. This approach, alongside the use of locally sourced materials like dolerite and native plants, avoids the artificiality often seen in urban textures. The landscape's varied plant forms and natural elements enhance visual legibility and integrate the precinct, offering an engaging textural experience that harmonises with Hobart's unique character.
DOC	High	High

Table 9

LCZ 3: QUEENS DOMAIN	LANDFORM/WATER	
	EXISTING	
CVI:LINE	The landscape features various linear elements that guide the viewer's gaze, both horizontally across Ross Bay and vertically towards Mount Nelson in the Truganini Conservation Area. Roads, footpaths, cycling lanes, and the railway form leading lines that connect the foreground to the background. The smooth, unbroken curve of the shoreline contrasts with Mount Nelson's irregular, jagged skyline, which is shaped by its vegetated slopes. The boundary between the mountain's forested areas and urban development is also jagged, with houses and roads intermingling with vegetation. These organic curves of the shoreline and the straight lines of the transport infrastructure effectively link the scene, drawing the eye towards distant landforms.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a fascinating interplay of integration and contrast with Hobart's existing landform and water, particularly concerning linear elements. While the current scene features the smooth curve of the shoreline contrasting with Mount Nelson's jagged skyline, and straight lines of transport infrastructure, the stadium strategically employs strong horizontal lines that resonate with the expansive River Derwent, anchoring it to the waterfront. Vertical elements subtly acknowledge Mount Wellington, providing a counterpoint. The design prioritises continuity with the waterfront through a consistent lower datum line, while its rhythmic facade, with varied edge qualities, offers a structured repetition that contrasts the organic curves of the natural landscape, yet subtly references the urban fabric, creating a harmonious and integrated visual experience.	The proposed landscape design around the stadium offers profound integration with Hobart's existing landform and water, particularly in its use of linear elements. While the current scene features the smooth, unbroken curve of the shoreline contrasting with Mount Nelson's jagged skyline and the straight lines of transport infrastructure, the new design introduces flowing, organic lines that echo natural contours. Pathways gently curve, and planting beds undulate, avoiding the rigid, linear arrangements of the built environment. Tall Eucalypts provide vertical lines connecting to the sky and mountain, ensuring continuity. This approach creates a harmonious and intuitive sense of place, softening transitions and reinforcing the natural landscape's patterns against the formal stadium architecture.
DOC	Very Low	Very Low

Table 10

LCZ 3: QUEENS DOMAIN	VEGETATION	
	EXISTING	
	While vegetation generally appears in unified clusters, the individual forms and shapes of trees are more discernible in the foreground. Here, a variety of plant species create complex, irregular, and asymmetrical forms. Along Anzac Parade, trees display distinct pyramidal and columnar shapes, with two mature poplars flanking the Cenotaph. In the distance, forested areas of the Truganini Conservation Area follow the landform's contours; at this scale, individual trees are too small to obscure the land's shape or alter the skyline significantly. The scene showcases diverse forms, from conical conifers to organic deciduous trees, adding visual richness and depth.	
CVI:LINE	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a striking contrast to, yet also integrates with, the existing vegetation. While existing vegetation is characterised by organic, irregular shapes and indistinct distant forms, the stadium employs a predominance of strong horizontal lines, anchoring it to the waterfront. These lines contrast with the varied plant forms, but also find subtle harmony with the horizontal spread of some treelines. Vertical elements in the stadium's facade provide a counterpoint to tall trees like the poplars near the Cenotaph. The building's rhythmic facade, with its structured repetition, offers a deliberate visual contrast to the organic rhythms of the natural landscape, yet its articulated edges and roofline soften its presence against the softer natural contours of the Domain.	The proposed landscape design around the stadium offers a sophisticated integration and enhancement of Hobart's existing vegetation forms. While current vegetation features both unified clusters and discernible individual forms like pyramidal poplars, the new design introduces flowing, organic lines through pathways and undulating planting beds, directly echoing natural contours. This contrasts with the more rigid, distinct shapes of some existing cultivated trees. Vertical lines created by tall Eucalypts will draw the eye upwards, connecting the human scale to the vastness of Mount Wellington, complementing the existing forested areas that follow the landform. This approach promotes visual continuity, creating a nuanced rhythm that reinforces natural patterns, making the landscape an authentic and harmonious extension of the Tasmanian environment.
DOC	Low	Low

Table 11

LCZ 3: QUEENS DOMAIN	STRUCTURES	
	EXISTING	
CVI:LINE	The built form elements exhibit varied scale and prominence. The road dominates the foreground with linear streetlights. Behind it, the densely clustered Domain Shipyards and Huon Quays form a substantial mass. The Royal Hobart Regatta Association building stands out due to its larger scale compared to the residential buildings of Sandy Bay. Macquarie Wharf No. 5's buildings occupy considerable ground area but are less vertically pronounced. In contrast, the Hobart Cenotaph projects prominently upwards, emphasising its verticality, as do taller structures like the Hotel Grand Chancellor Hobart, which rise above intervening vegetation. In the distance, Sandy Bay buildings appear predominantly low-rise.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a strategic integration with Hobart's existing structures, managing its inherent dominance through thoughtful directionality and rhythm. While the current built environment displays varied scales, from the substantial mass of Domain Shipyards to the vertical prominence of the Cenotaph and Hotel Grand Chancellor, the stadium employs strong horizontal lines to anchor itself to the waterfront, resonating with the River Derwent. Vertical accents subtly acknowledge structures like the Cenotaph, providing a rhythmic counterpoint. Its continuous lower datum line along the promenade maintains urban fabric continuity, and its measured, repetitive facade subtly references nearby heritage buildings, ensuring a harmonious presence that is both substantial and respectful of its surroundings.	The proposed landscape design, integrated with the stadium, provides a softening and integrating contrast to Hobart's existing built structures, which display varied scales and linear dominance. While the current scene features the linear streetlights and substantial masses of buildings like Domain Shipyards, the new landscape employs flowing, organic lines through pathways and undulating planting beds, which subtly contrast these rigid forms. Vertical lines from tall Eucalypts will draw the eye upwards, complementing the verticality of structures like the Cenotaph. This design prioritises visual continuity and soft transitions, unlike the often abrupt edges of existing buildings, and its natural, organic rhythm fosters a sense of calm, ensuring the landscape acts as an authentic and harmonious extension of Hobart's unique environment.
DOC	Moderate	Moderate

Table 12

LCZ 3: QUEENS DOMAIN	LANDFORM/WATER	
	EXISTING	
CVI: FORM/ SHAPE	The scene showcases a clear visual distinction between natural, undulating hills and the flat expanse of water, contrasted with the defined geometric shapes of roads and railway tracks. Natural light enhances this, accentuating the three-dimensionality of the distant hills with highlights and shadows, making them stand out against the flatter appearance of the roads and water. The organic curves of the terrain and coastline, combined with the straight lines of infrastructure and the subtly rippled Ross Bay, create a diverse range of shapes. This interplay of flat foreground and articulated distant horizon effectively emphasises key focal points and creates visual layering within the landscape.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a nuanced integration with Hobart's existing landform and water, skillfully mediating between geometric and organic shapes. While the scene currently showcases undulating hills and flat water contrasted with geometric roads and railways, the stadium's overall silhouette meticulously balances rectilinear precision with subtle undulations in its roofline, resonating with distant mountain ridgelines. Its predominantly geometric architectural language is tempered by organic gestures in facade panels, referencing the Derwent's curves. Furthermore, the design balances robust solidness with porous areas like extensive glazing, reducing perceived bulk and allowing views through the structure, thus integrating it harmoniously with the flat foreground and articulated distant horizon of the natural landscape.	The proposed landscape design, integrated with the stadium, profoundly integrates with Hobart's existing landform and water, offering a natural counterpoint to the built environment's geometric shapes. While the scene currently distinguishes between undulating hills and flat water, with geometric roads, the new landscape features an organic, undulating silhouette that seamlessly blends with the Derwent shoreline and natural ground forms. Its inherently organic design, with curvilinear planting beds and meandering pathways, directly contrasts the straight lines of existing infrastructure. This design strategically balances solid, dense planting with porous open spaces, creating dynamic light and shadow play. This nuanced approach ensures the landscape feels both substantial and permeable, naturally articulating visual depth and firmly anchoring the stadium precinct within Hobart's unique topography.
DOC	Very Low	Very Low

Table 13

LCZ 3: QUEENS DOMAIN	VEGETATION	
	EXISTING	
CVI: FORM/ SHAPE	While vegetation generally appears clustered, the individual forms and shapes of trees are more discernible in the foreground. Here, a variety of plant species create complex, irregular, and asymmetrical forms. Along Anzac Parade, trees display distinct pyramidal and columnar shapes, with two mature poplars flanking the Cenotaph. In the distance, forested areas of the Truganini Conservation Area follow the landform's contours; at this scale, individual trees are too small to obscure the land's shape or alter the skyline significantly. The scene showcases diverse forms, from conical conifers to organic deciduous trees, adding visual richness and depth.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a clear contrast to, yet also integrates with, Hobart's existing vegetation forms. While current vegetation features complex, irregular shapes and distinct pyramidal trees alongside indistinct distant forests, the stadium's silhouette mediates between rectilinear urban architecture and the organic natural backdrop. Its predominantly geometric language is tempered by organic gestures in the roof and facade, referencing the soft contours of The Domain. Unlike the solid mass of some existing vegetation clusters, the stadium balances solidness with porous elements like extensive glazing, reducing perceived bulk and allowing light and views to permeate. This articulation breaks down its vast scale, allowing it to subtly integrate with the varied textures and forms of its surroundings, enhancing the overall visual richness.	The proposed landscape design around the stadium offers a sophisticated integration and enhancement of Hobart's existing vegetation forms. While current vegetation features both unified clusters and discernible individual forms like pyramidal poplars, the new design introduces flowing, organic lines through pathways and undulating planting beds, directly echoing natural contours. This contrasts with the more rigid, distinct shapes of some existing cultivated trees. Vertical lines created by tall Eucalypts will draw the eye upwards, connecting the human scale to the vastness of Mount Wellington, complementing the existing forested areas that follow the landform. This approach promotes visual continuity, creating a nuanced rhythm that reinforces natural patterns, making the landscape an authentic and harmonious extension of the Tasmanian environment.
DOC	High	High

Table 14

LCZ 3: QUEENS DOMAIN	STRUCTURES	
	EXISTING	
CVI: FORM/ SHAPE	The built environment showcases a contrast between rectilinear, blocky building masses and flat, linear road infrastructure. Buildings often follow the land's contours, like those along Ross Bay and Mount Nelson. The elevated Cenotaph's vertical, tapered profile stands out above Macquarie Wharf No. 5. The cenotaph is a solid, stacked block, while the flagpole is a clean cylinder. Structures like the Marine & Safety Tasmania Tower are slender cylinders, and the School of Creative Arts is a simple rectangle. The Sullivans Cove Apartments feature dynamic angled sections. Distant Sandy Bay buildings are simple rectangular prisms, appearing sprawling and organic.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a nuanced integration with Hobart's existing structures, skillfully mediating between geometric precision and organic references. While existing elements exhibit rectilinear, blocky masses and flat linear infrastructure, with some vertical accents, the stadium's overall silhouette dynamically articulates a distinct modern landmark. Its predominantly geometric language is softened by organic gestures in the roofline and facade, subtly referencing the Derwent's curves, creating a visual dialogue between built precision and natural fluidity. This design also balances solidness with expansive transparency, reducing perceived bulk and allowing light to permeate, contrasting with the often monolithic existing structures. The stadium's articulation and modulated complexity prevent monotony, ensuring it integrates subtly with the varied scales of its surroundings.	The proposed landscape design, integrated with the stadium, provides a significant organic counterpoint to Hobart's existing built environment, which features rectilinear and blocky forms. While existing structures, from flat road infrastructure to solid cenotaphs and simple rectangular prisms, present defined geometric shapes, the new landscape embraces an organic, undulating silhouette. Its curvilinear planting beds and meandering pathways offer a fluid contrast to the rigid lines of existing buildings. This design balances dense, 'solid' planting masses with 'porous' open spaces, creating visual interest and depth that contrasts with the often uniform or monolithic existing structures. The intricate layering of native plant forms ensures the landscape feels vibrant and alive, seamlessly integrating with the existing built elements while introducing a harmonious natural softness.
DOC	Moderate	Moderate

Table 15

LCZ 3: QUEENS DOMAIN	LANDFORM/WATER	
	EXISTING	
CVI: SPATIAL CHARACTER	The scene's spatial character is defined by a broad, open vista, with a vast horizontal expanse of water meeting distant rising hills, naturally drawing the eye into the distance. This slightly elevated viewpoint offers unobstructed, layered views towards the horizon, separating the observer from foreground landforms. This open arrangement, contrasting the large scale of the bay and hills with closer, human-scale elements, establishes a significant sense of scale and perspective within the landscape. The flat foreground, particularly the paved walkway, directs sightlines towards prominent focal points like the Hobart Cenotaph and Mount Nelson, which are accentuated by the undulating distant hills, creating clear visual layering.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a dynamic integration with Hobart's existing open spatial character, particularly in its relationship with the vast horizontal expanse of water and distant hills. While the scene currently provides unobstructed, layered views to the horizon, the stadium's design strategically balances openness and enclosure. Its transparent lower levels and expansive concourses directly engage with the Derwent, offering an inviting permeability that contrasts with some of the more solid existing structures. The architecture is composed to enhance depth, framing iconic views of kunanyi/Mount Wellington and the River Derwent, acting as a foreground element that accentuates distant focal points rather than obstructing them. This ensures the stadium contributes to the grand open vista while simultaneously activating the public realm.	The proposed landscape design, integrated with the stadium, significantly enhances Hobart's existing open spatial character while introducing nuanced experiential qualities. While the current scene is defined by a broad, open vista of water meeting hills, the new design strategically modulates enclosure and openness, offering expansive lawns for recreation and dense plantings for intimate spaces. This contrasts with the existing uniform openness by creating varied spatial experiences. The landscape enhances depth through layered planting, guiding the eye towards focal points like the River Derwent and kunanyi/Mount Wellington, effectively amplifying the inherent vastness. This approach ensures the vegetation acts as a permeable and integrated component of the public realm, actively curating views and enriching the overall spatial experience.
DOC	Low	Low

Table 16

LCZ 3: QUEENS DOMAIN	VEGETATION	
	EXISTING	
CVI: SPATIAL CHARACTER	The vegetation's distribution and arrangement are dictated by the underlying landform, tracing the coastline, Anzac Parade, and Mount Nelson's contours. Foreground trees, though discernible, lack individual prominence due to dense clustering. Similarly, Truganini Conservation Area's densely packed trees appear as a unified expanse. In contrast, the Queen's Domain's curated trees, with their distinctive pyramidal shapes and linear arrangement, offer a striking counterpoint. This thoughtful placement creates a strong sense of depth and spatial layering, with tall conifers acting as vertical markers and overlapping plants enhancing visual complexity. The columnar trees even subtly guide the eye towards the cenotaph.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a contrasting yet integrated relationship with Hobart's existing vegetation, particularly in terms of spatial character. While existing vegetation, from densely clustered foreground trees to unified distant expanses and linearly arranged poplars, defines the scene, the stadium's design strategically balances openness and enclosure. Its transparent lower levels directly engage with the Derwent, offering an inviting permeability that contrasts with the impenetrability of dense vegetation clusters. The stadium enhances depth through layered facades, drawing the eye through the structure towards the distant landscape, framing iconic views of kunanyi/Mount Wellington and the River Derwent. This ensures the stadium acts as a catalyst for public life, contributing positively to the vibrancy and spatial experience of Hobart's waterfront precinct.	The proposed landscape design, integrated with the stadium, skilfully blends with Hobart's existing vegetation by modulating openness and enclosure. While current vegetation varies from dense, unified expanses in the Truganini Conservation Area to distinct pyramidal trees in Queen's Domain, the new design introduces expansive open lawns for broad vistas alongside dense, layered shrub plantings for intimate, sheltered moments. This creates a dynamic interplay, enhancing the sense of depth by layering plant forms, from foreground grasses to towering Eucalypts. Unlike the largely dictated distribution of existing vegetation, the proposed design actively curates views, framing iconic vistas while screening less desirable ones. This ensures the landscape is a permeable, inviting, and highly integrated component of Hobart's vibrant public realm.
DOC	Moderate	Moderate

Table 17

LCZ 3: QUEENS DOMAIN	STRUCTURES	
	EXISTING	
CVI: SPATIAL CHARACTER	The scene's spatial character is defined by a long, winding asphalt road creating linear depth, punctuated by tall streetlights emphasizing perspective. Parallel railway tracks further contribute to receding space. Macquarie Point forms a sharp spatial boundary where land meets water. Clustered buildings, with their varied rectangular and cubic forms, create three-dimensional mass, their diminishing scale conveying recession. Mount Nelson's residential area presents a complex, layered texture of numerous small buildings, appearing granular and rough from afar. This open, uncluttered foreground, focusing on the cenotaph, sharply contrasts with the more intricate, textured built environment in the background.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a dynamic integration with Hobart's existing structures, contrasting with the prevailing linear depth and clustered masses. While the current scene features a long, winding road and railway tracks creating receding space, the stadium's design strategically balances openness and enclosure. Its transparent lower levels directly engage with the waterfront, fostering an inviting permeability unlike the often impenetrable existing buildings. The stadium's architecture enhances depth through layered facades and articulated massing, which, in conjunction with view framing, will draw the eye through the structure towards iconic Hobart vistas, ensuring it acts as a catalyst for public life and contributes to the waterfront's vibrant spatial experience.	The proposed landscape design, integrated with the stadium, profoundly impacts the existing spatial character of Hobart's built environment. While the current scene is defined by linear roads and clustered, diminishing buildings creating depth, the new landscape modulates enclosure and openness through expansive lawns and dense shrub plantings. This contrasts with the existing scene's uncluttered foreground and intricate background by creating varied experiential qualities. The landscape enhances depth through layered plant forms, guiding the eye towards distant focal points like kunanyi/Mount Wellington, and strategically frames iconic views while screening less desirable ones. This ensures the landscape is a permeable, inviting, and highly integrated component of Hobart's vibrant public realm, offering a natural counterpoint to the city's built structures.
DOC	Moderate	Moderate

Table 18

5.6.4 LCZ 4: Cenotaph

LCZ 4: CENOTAPH	LANDFORM/WATER	
	EXISTING	
CVI: COLOUR	The scene is visually composed of contrasting colour fields that establish depth and define distinct spatial zones. For instance, the foreground features various grey pavements and a path with a lighter border, alongside patches of grass with green, yellow, and brown hues. Further back, vegetation largely obscures the landform, while Mount Nelson's dark, vegetated silhouette rises in the distance. The subdued grey of the foreground walkway sharply contrasts with the vibrant green landform and the cooler blue water bodies, creating a balanced palette where the greener elements appear more intense. This horizontal layering of colours effectively generates a strong sense of perspective.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed built form, through its carefully chosen colour palette and stratified banding, offers a sophisticated integration with Hobart's existing landform and water, contrasting its dominant colour fields. While the current scene features a foreground of grey pavements and green/brown vegetation, and a distinct dark Mount Nelson, the stadium grounds itself in earthy browns, warm bronzes, and charcoals. The design's value gradient, from dark at the base to lighter, reflective upper elements, visually reduces bulk, allowing it to harmonise with the distant hills and the dynamic, ephemeral hues of the Derwent and sky. This muted saturation prevents jarring dominance, ensuring the stadium sits quietly within its setting, creating a balanced palette that complements the natural landscape.	The proposed landscape design around the stadium, with its indigenous Tasmanian native palette, offers a profound integration with Hobart's existing landform and water, particularly in its use of colour. While the current scene features contrasting colour fields of grey pavements, green/yellow/brown grass, and dark vegetated hills, the new design introduces a diverse array of greens, earthy browns, and oxidised reds. These hues resonate deeply with local dolerite and native foliage, providing a richness that complements the vibrant green landform and cooler blue water. The landscape's temperate saturation and sophisticated gradient of values, from deep shadows to bright highlights, create visual depth and a sense of natural artistry, ensuring the colours actively enhance perspective and harmonise with the existing environment.
DOC	Very Low	Very Low

Table 1

LCZ 4: CENOTAPH	VEGETATION	
	EXISTING	
CVI: COLOUR	The landscape showcases a variety of green hues, from the patchy, yellowish-brown grass to the rich, dark green of a tall, slender tree. Mid-ground trees display a muted, olive-like green with dense, coarse foliage. Distant Mount Nelson appears as a uniform, darker green, softened by atmospheric haze. Overall, darker vegetation contrasts with lighter grassy areas, creating visual depth and subtle colour distinctions across the scene.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a harmonious integration with Hobart's existing vegetation through its considered colour palette and dynamic roof. While the current landscape features various greens, from yellowish-brown grass to dark eucalypts and a uniform Mount Nelson, the stadium grounds itself in earthy browns, warm bronzes, and neutral greens that resonate with local flora. The design's value gradient, from dark at the base to lighter, reflective upper elements, visually reduces bulk, drawing the eye upwards. Crucially, the ETFE roof, with its changing colours reflecting the sky, dynamically mirrors the ephemeral hues of the natural environment, ensuring the stadium sits quietly and thoughtfully within its setting, complementing the existing greens rather than clashing.	The proposed landscape design around the stadium offers a deep integration with Hobart's existing vegetation by expanding on its diverse green hues and introducing natural variation. While the current landscape features patchy yellowish-brown grass, dark green trees, and a uniform distant Mount Nelson, the new design introduces a profound range of greens, from vibrant lime to muted blue-greens, complemented by earthy browns and reds. This comprehensive palette ensures a temperate saturation and sophisticated gradient of values, creating complex visual textures and depth. The organic colour patterns, mirroring Tasmanian bushland, ensure continuous flow, making the landscape a vibrant and authentic extension that naturally harmonises with the existing flora.
DOC	Moderate	Moderate

Table 2

LCZ 4: CENOTAPH	STRUCTURES	
	EXISTING	
CVI: COLOUR	The scene features a diverse yet discernible colour palette. The Cenotaph is pale grey with dark inscriptions, complemented by lighter retaining walls and a crisp white flagpole. Buildings like Battery Square and the Marine & Safety Tasmania Tower offer whites, off-whites, and reddish-brown roofs, while the School of Creative Arts has an orange-red roof and red brick. The Silos are white, and IXL Apartments are dominated by dark grey/black panels. Distant Sandy Bay buildings present a mix of red, brown, and grey roofs over various wall colours. The Domain itself is mostly grey and metallic, contrasting with more vibrant colours in the Sullivan's Cove area. Surrounding buildings are mainly grey or white, with notable orange-brown structures standing out against Mount Nelson's green. Other colours are present but less prominent due to their lower saturation or fragmented appearance.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's colour palette offers a harmonious integration with Hobart's existing structures, while providing a modern visual counterpoint. While existing buildings feature a diverse mix of greys, whites, reds, and dark panels, the stadium grounds itself in earthy browns, warm bronzes, and charcoals. These muted tones avoid jarring dominance, ensuring a balanced chroma that allows the building to sit quietly within its setting. The stratified banding from dark at the base to lighter upper reaches reduces perceived bulk and resonates with the varied roof colours and wall tones of surrounding buildings. Crucially, the ETFE roof dynamically reflects the sky, creating an ephemeral quality that complements the static hues of existing structures, contributing to a cohesive yet subtly prominent visual presence.	The proposed landscape design around the stadium offers a robust integration with Hobart's existing built structures by introducing a native colour palette that complements the diverse urban hues. While the current scene features a range of greys, whites, reds, and dark panels, the new landscape introduces a profound array of greens, earthy browns, and oxidised reds sourced from local geology and flora. This temperate saturation ensures a balanced chroma, avoiding jarring visual dominance, contrasting with some of the existing vibrant structures in Sullivan's Cove. The landscape's sophisticated gradient of values and organic colour patterns create visual depth, subtly softening the architectural lines of the stadium and nearby buildings, thus fostering a harmonious and integrated visual experience that respects both built and natural environments.
DOC	Low	Low

Table 3

LCZ 4: CENOTAPH	LANDFORM/WATER	
	EXISTING	
CVI:TEXTURE	The scene's visual field is defined by distinct textural variations that contribute to its overall spatial structure. The open grass areas exhibit a consistently smooth texture from being neatly trimmed, while the pavements showcase varied brickwork using different sizes and shapes laid in patterns. For example, the cenotaph is encircled by a stretcher bond arrangement, edged by a curved pavement with contrasting brick orientation and a pebbled surface. The pavement on the right transitions into a denser herringbone pattern, further enhancing the textural complexity. This contrast between the smooth foreground walkway and the uniformly grassy landform creates a discernible boundary, adding to the visual balance.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a nuanced integration with Hobart's existing landform and water, particularly in its textural response. While the current scene features the smooth texture of open grass areas and varied brickwork patterns contrasting with a uniformly grassy landform, the stadium's design employs a diverse range of coarseness and fineness. Its ground-level textures echo the human scale of existing brickwork, preventing an alienating interface. Moving upwards, textures subtly increase to resonate with the rugged forms of kunanyi/Mount Wellington and forested skylines. The design's patterns thoughtfully bridge the regularity of urban fabric with the organic flow of the Derwent, ensuring the stadium feels grounded yet proportionate to the broader landscape.	The proposed landscape design, integrated with the stadium, profoundly integrates with Hobart's existing landform and water by employing a rich native textural palette. While the current scene displays smooth grass and patterned brickwork contrasting with a grassy landform, the new design introduces a dynamic gradient of textures. Fine, delicate grasses and ferns at the pedestrian edge transition to coarser elements like mature trees and robust dolerite, enhancing depth and creating visual interest at all scales. The organic, irregular patterns of planting directly mirror local bushland, contrasting with the more formal existing pavements. This approach ensures the landscape's diverse textures create a nuanced interplay of light and shadow, grounding the stadium precinct within Tasmania's unique ecological identity and contributing to its visual balance.
DOC	Very Low	Very Low

Table 4

LCZ 4: CENOTAPH	VEGETATION	
	EXISTING	
CVI:TEXTURE	The foreground grass has a short, irregular texture with visible blades and sparse, parched patches. Coniferous trees feature dense, leafy, medium-coarse foliage, with branches closely packed. Other rounded trees show a denser, more voluminous texture where individual leaves are less distinct. Distant hills are covered by a smooth, uniform "carpet" of green. Poplar trees along Anzac Parade have a tightly packed, coarse texture, forming a jagged canopy, while trees near the Cenotaph are more porous. Trees further down the slope appear wispy and blurred by distance and haze.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's built form offers a sophisticated textural relationship with Hobart's existing vegetation, providing both contrast and integration. While the current vegetation ranges from short, irregular grass to dense, coarse coniferous foliage and smooth distant hills, the stadium's design employs a nuanced range of coarseness and fineness. Its ground-level materials exhibit a medium coarseness, echoing the immediate human interaction, contrasting with the fine grass but harmonising with existing urban textures. Moving upwards, textural elements subtly increase in perceived coarseness to resonate with the rugged forms of kunanyi/Mount Wellington. The design's patterns thoughtfully bridge the regularity of urban elements with the organic grain of tree bark and rock formations, ensuring the stadium feels grounded yet proportionate to the greater Hobart scale, while allowing its form to read clearly without undue visual interference.	The proposed built form integrates seamlessly with vegetation, contrasting with the existing landscape by highlighting shared natural textures rather than imposing artificiality. For example, the detailed focus on a Tasmanian native palette in the proposal ensures that elements like varied leaf surfaces, rough bark, and local dolerite rock will blend with the surrounding environment, ensuring character compatibility and visual interest. This approach, which prioritises organic patterns and natural light interaction, stands in stark contrast to any potential jarring visual discord, offering a harmonious and authentic connection to Tasmania's unique natural identity.
DOC	Moderate	Moderate

Table 5

LCZ 4: CENOTAPH	STRUCTURES	
	EXISTING	
CVI:TEXTURE	The Cenotaph has a rugged stone texture contrasting with smooth inscriptions, while retaining walls are subtly rough and weathered. The flagpole is smooth, as is Unit 17/1 Battery Square, which has rhythmic openings. The Marine & Safety Tasmania Tower is uniformly smooth, perhaps with a rougher roof. The School of Creative Arts features rough brickwork and precise gridded elements. The Silos and IXL Apartments are largely smooth, with modular or sleek, reflective textures. Distant Sandy Bay buildings have a varied, blurred texture. The Bridge of Remembrance is smooth with glossy metallic handrails. Buildings near Sullivan's Cove are orthogonal with simple, gridded panels, forming a jagged silhouette, while distant Sandy Bay and Mount Nelson buildings appear granular.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed built form for the stadium thoughtfully integrates with Hobart's existing structures through a nuanced approach to texture, offering a compelling comparison of harmony and subtle contrast. While existing structures present a mix of rugged stone (Cenotaph) and smooth surfaces (Marine & Safety Tasmania Tower, IXL Apartments), the stadium proposes a finely calibrated textural gradient. For instance, its ground-level materials will feature a medium coarseness, tessellating with the heritage brickwork of Evans/Hunter Street, creating an inviting interface. This contrasts with the smooth rhythm of Unit 17/1 Battery Square. Moving upwards, the stadium's textures subtly coarsen, resonating with kunanyi/Mount Wellington's ruggedness, while its overall distant view remains fine, avoiding visual 'noise' unlike the blurred textures of distant Sandy Bay buildings. The design's patterns will bridge historic regularity with the organic flow of The Domain and River Derwent, incorporating subtle repetitive elements that acknowledge urban grain, yet breaking into more irregular arrangements mirroring natural forms, differing from the simple gridded panels of buildings near Sullivan's Cove. This ensures the stadium feels grounded and proportionate, rather than a jarring imposition.	The proposed built form, through its integration of Tasmanian native vegetation, aims for a harmonious visual relationship with the existing structures, contrasting sharply with their inherent artificiality. This approach prioritises a natural palette of varied textures, such as rough bark and delicate grasses, which enhances depth perception and visual interest, preventing monotony. Unlike the rigid patterns of existing structures, the native landscape will exhibit organic, flowing patterns and a rich textural gradient, from fine groundcovers to coarse tree bark. This ensures that light interacts dynamically, creating nuanced shadows and highlights, rather than the stark reflections often found on built forms. Ultimately, this focus on native materiality and character compatibility ensures seamless integration with kunanyi/Mount Wellington and the River Derwent, fostering a sense of natural vitality and connection, in direct contrast to the more formal stadium architecture.
DOC	Low	Low

Table 6

LCZ 4: CENOTAPH	LANDFORM/WATER	
	EXISTING	
CVI: SCALE	The full scale of the landform is partially concealed as the adjacent open expanse of the Queen's Domain slopes downwards, its lower sections visually obscured by vegetation. The foreground area features a balanced distribution of paved surfaces and grassy sections. Beyond this gentle slope and the intervening greenery, Mount Nelson rises prominently. the scene's spatial arrangement is strongly dictated by the prominent expansive scales of various landform features across the visual field. In the immediate foreground, the Bridge of Remembrance asserts its dominance with a strong linear trajectory leading towards the Hobart Cenotaph, its seamless integration with Anzac Parade forging a continuous visual line that amplifies their perceived size as a unified area. Progressing into the midground, the broad, open grassy plains bordering Anzac Parade establish themselves as the most significant landform element at that distance, their substantial area evident despite partial obscuration by vegetation. The considerable height and horizontal reach of Mount Nelson and Porter Hill render them the most prominent and tallest landform features in the distance.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium, while large in scale, seeks integration with Hobart's distinctive landform by responding proportionally to the expansive natural setting. From The Domain and Cenotaph, where open green plains and distant hills like Mount Nelson dominate the visual field, the stadium aims to register as a complementary civic element rather than a disruptive intrusion. Its layered massing, softened edges, and stratified articulation reflect the geological and urban grain, allowing it to echo rather than compete with the terrain. This contrast—between built form and landform—is resolved through scale-sensitive design that frames, rather than overtakes, Hobart's grand natural amphitheatre.	The proposed Tasmanian Native Landscape around the stadium integrates sensitively with Hobart's existing landform and water elements through scale-aware design. While the stadium introduces a bold architectural presence, the surrounding vegetation mediates this scale—using tall eucalypts to echo the verticality of Mount Nelson and kunanyi/Mount Wellington, and layered plantings to soften transitions toward The Domain and River Derwent. This gradation from human-scaled detail to broader landscape gestures creates visual continuity. The landscape design supports rather than competes with the dominant landform and water features, ensuring the built form is contextualised within Hobart's natural grandeur, rather than standing apart from it.
DOC	Moderate	Moderate

Table 7

LCZ 4: CENOTAPH	VEGETATION	
	EXISTING	
CVI: SCALE	flanking the Cenotaph are tall conifers that dominates the skyline, providing a strong vertical element. In the mid-ground, a dense cluster of moderate-sized, rounded deciduous trees creates a textured visual mass, extending horizontally. Closer to the Queens Domain, individual trees appear larger, with the tallest pyramidal forms bordering the Cenotaph and Anzac Parade. Further down towards the Tasman Highway, trees are shorter and rounder. The distant Truganini Conservation Area forms a broad, continuous horizontal backdrop of expansive forest, climbing towards Mount Nelson.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium contrasts with the existing vegetation through its bold scale but achieves integration via careful articulation and landscape response. While the tall conifers and varied tree forms around the Cenotaph offer vertical and horizontal rhythm, the stadium's stratified massing and stepped profile echo this layered vegetative structure. Larger trees near the site frame its form, allowing the building to read as part of the broader green continuum rather than a disruptive insertion. At ground level, finer architectural details and plantings reflect the human scale set by surrounding vegetation, ensuring the built form complements rather than overwhelms its natural context.	The proposed stadium landscape integrates with the existing vegetation by mirroring its layered scale and spatial rhythm. Tall eucalypts near The Domain reflect the verticality of the conifers flanking the Cenotaph, while mid-scale shrubs and multi-stemmed trees align with the rounded deciduous forms in the mid-ground. This gradation in plant size softens the stadium's mass and connects it visually to the broader vegetated context, including the distant Truganini forest. At the human level, articulated plantings and natural elements provide texture and intimacy, allowing the new built form to coexist within the established vegetative structure without overpowering its visual or spatial integrity.
DOC	High	High

Table 8

LCZ 4: CENOTAPH	STRUCTURES	
	EXISTING	
CVI: SCALE	The Cenotaph dominates the foreground with its substantial, tapered form, sharply breaking the skyline and accentuating its verticality. In contrast, low retaining walls and benches offer an intimate scale. The tall, slender flagpole and multi-storey buildings like Unit 17/1 Battery Square, the School of Creative Arts, and Silos Apartments add significant verticality and volume. The visible part of Sullivans Cove Apartments hints at a substantial, multi-storey structure. Distant Sandy Bay buildings appear low-rise and suburban. The Bridge of Remembrance creates a continuous elongated element. Buildings towards Sullivan's Cove form a dense, blocky cluster, while those in Sandy Bay appear smaller and granular. The Hobart Gas Works chimney also ascends, though with less visual weight.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium integrates with the varied architectural scales of its surroundings by echoing key structural rhythms while introducing a civic presence. Its tiered massing relates to the blocky density of Sullivan's Cove and the verticality of elements like the Cenotaph and flagpole, without overpowering them. In contrast to the low-rise, suburban character of Sandy Bay, the stadium's bold form is softened through articulation, setbacks, and fine-grain detailing. This allows it to mediate between large-scale infrastructure and more intimate built forms, ensuring it sits as a coherent civic landmark within Hobart's evolving urban and historical landscape.	The proposed stadium responds to the varied scale of existing structures by integrating rather than overpowering. While its overall mass surpasses nearby buildings like the School of Creative Arts or Sullivans Cove Apartments, its tiered articulation and setbacks reflect the finer grain of Battery Square and the heritage precinct. The stadium's horizontal reach contrasts with the vertical emphasis of the Cenotaph and flagpole but is balanced through proportional design that mirrors the blocky density of Sullivan's Cove. At pedestrian level, human-scale detailing ensures the structure remains approachable, allowing it to serve as a civic focal point without overwhelming the existing architectural fabric.
DOC	Moderate	Moderate

Table 9

LCZ 4: CENOTAPH	LANDFORM/WATER	
	EXISTING	
CVI:LINE	The scene's composition is primarily structured by two horizontal axes: a strong linear perspective leading from the viewer towards the Hobart Cenotaph in the distance, and the distinct skyline formed by the continuous ridge of Mount Nelson and Porter Hill in the background. The foreground features a gently sloping Queen's Domain, with paved ground exhibiting sharp boundaries and striped brickwork that define edges and create abrupt transitions to grassy areas. The curving path to the monument adds dynamism, while a lighter trim accentuates the obelisk's base. This clear linear directionality and the dominant background hills effectively organise the scene's spatial arrangement.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's horizontal emphasis aligns with the dominant visual axes of the existing landscape, particularly the linear perspective toward the Cenotaph and the backdrop of Mount Nelson. Its massing and facade articulation reinforce the calm horizontality of the Derwent, integrating with the site's natural and constructed directional cues. While the Queen's Domain features abrupt material transitions, the stadium introduces a more refined rhythm and modulation through soft edges, articulated entry points, and landscaped transitions. This enhances spatial continuity rather than interrupting it, ensuring the built form complements rather than competes with the landform's flowing topography and structured visual order.	The proposed landscape design contrasts yet harmonises with the existing landform's linear geometry by introducing fluid, organic directionality that softens the rigid lines of the Queen's Domain and paved foreground. While the existing scene is structured by sharp visual axes and defined transitions, the new design offers a more natural rhythm, using curved paths and undulating planting to echo the contours of The Domain and the Derwent. This shift from formality to organic flow creates a layered dialogue between built and natural elements, integrating the stadium precinct into the broader topographic setting while enhancing spatial continuity across land and water.
DOC	Moderate	Moderate

Table 10

LCZ 4: CENOTAPH	VEGETATION	
	EXISTING	
CVI:LINE	From this viewpoint, individual branches on most trees are indistinct, with their outlines being the most discernible vegetated forms. The deciduous trees in the mid-ground shape the landscape with the irregular and rounded curves of their canopies. Where tree clusters meet open spaces such as the paved area or the grass, they create sharp, contrasting borders. As the land of the Queen's Domain slopes downwards, it forms a distinct edge against the darker-toned vegetation beyond. In the distance, the upper boundary of the dense tree cluster creates a significant, unbroken line against the sky or the distant hills. Along Mount Nelson, the trees closely follow the contours of the underlying landform, forming a ruggedly horizontal skyline. The dense foliage of the trees obscures individual branches. Along Anzac Parade, the linear arrangement of trees creates a continuous element, their density unbroken, while their pointed forms sculpt a jagged and irregular top edge. In the distance, the treeline traces the contours of the land, its natural variation in tree height forming a rough and organic line against the skyline.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium contrasts the organic, irregular outlines of existing vegetation with its precise horizontal lines and defined edges. Yet, this contrast is balanced through integration strategies—its massing aligns with the horizon and Derwent shoreline, while vertical accents reflect the nearby conifers and the jagged tree line along Anzac Parade. The repetition of facade elements creates a rhythm that counterpoints the natural variation in canopy forms, without overwhelming them. Ground-level articulation and landscaping soften its edges, allowing the built form to nestle within the vegetated setting, maintaining continuity with the Queen's Domain while marking a distinct civic presence.	The proposed stadium landscape design integrates seamlessly with the existing vegetation by echoing its organic directionality and natural edge forms. Flowing paths and undulating planting beds reflect the irregular canopy lines and sloped contours of Queen's Domain and Mount Nelson. Like the jagged treeline along Anzac Parade, vertical planting elements such as tall Eucalypts provide rhythm and upward movement. The soft, layered edge treatments and varied foliage density mirror the existing contrast between dense clusters and open spaces. This nuanced landscape approach ensures the built form harmonises with Hobart's vegetated character rather than imposing upon its established natural rhythms.
DOC	Moderate	Moderate

Table 11

LCZ 4: CENOTAPH	STRUCTURES	
	EXISTING	
CVI:LINE	The Cenotaph features strong vertical and horizontal lines, contrasting with the low walls' geometric shapes and the flagpole's singular verticality. Unit 17/1 Battery Square and the Silos Apartments showcase rectilinear frameworks of assertive horizontal and vertical lines. The Marine & Safety Tasmania Tower has a commanding vertical line with horizontal and angled rooflines, while the School of Creative Arts is dominated by strong horizontal lines and finer gridded details. The IXL Apartments are defined by striking diagonal lines. Distant Sandy Bay buildings present a tapestry of horizontal and angled rooflines. The Bridge of Remembrance creates strong parallel lines converging on the Cenotaph. Buildings towards Sullivan's Cove form a dominant horizontal roofline, with taller structures like the Hotel Grand Chancellor and Hydro Tasmania building rising above it. Distant Sandy Bay and Mount Nelson buildings are too small for linear detail, their boundary forming an undulating curve against the forest.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's design integrates with the existing built environment by emphasizing strong horizontal lines that echo the dominant rooflines of Sullivan's Cove and distant Sandy Bay, reinforcing a cohesive waterfront presence. Vertical facade elements provide rhythm and counterbalance, resonating with the verticality of the Marine & Safety Tasmania Tower and mature trees nearby. Subtle diagonal roof forms reference the dynamic lines of the IXL Apartments, introducing movement without disrupting the overall harmony. Thoughtful facade breaks and softened edges ensure continuity with the historic streetscape, preventing a monolithic appearance while enhancing pedestrian connection and visual interest.	The proposed landscape's flowing, organic lines and undulating planting boundaries offer a natural counterpoint to the assertive rectilinear and diagonal lines of existing structures like the Cenotaph and IXL Apartments. While buildings emphasize strong geometric directionality, the landscape softens these edges through continuous green corridors and varied plant densities, creating a permeable transition between built form and nature. Vertical tree forms echo the upright elements of the architecture, linking human scale to the broader skyline. This integration balances the structured urban fabric with the natural contours of The Domain and Derwent shoreline, fostering a harmonious dialogue between the stadium precinct and its environment.
DOC	Moderate	Moderate

Table 12

LCZ 4: CENOTAPH	LANDFORM/WATER	
	EXISTING	
CVI: FORM/ SHAPE	The area showcases a geometric arrangement of flat grassy expanses and varied pavements, strategically directing sightlines towards the Hobart Cenotaph and Mount Nelson. A square platform acts as a central focal point, flanked by semicircular shapes, all contained within a larger square, creating surrounding grassy sections. The paved walkway forms a strong directional line, rising smoothly above the Tasman Highway, establishing clear boundaries. In contrast to this foreground flatness, the distant Truganini Conservation Area ascends vertically, forming a distinct, dark band against the horizon, introducing a sense of depth and scale within the landscape.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The stadium's silhouette carefully mediates between the geometric precision of the existing flat grassy expanses and paved platforms and the organic, ascending forms of the Truganini Conservation Area. Its rectilinear volumes and subtle roofline undulations echo the clear directional lines of the paved walkway while referencing the natural curves of the Derwent shoreline and surrounding hills. The design balances solid, grounded massing with porous, glazed elements that lighten its presence, allowing views through to the landscape. Thoughtful articulation and stepping along the promenade create a seamless integration with the flat foreground and rising topography beyond, reinforcing harmony between built form and natural landform.	The proposed landscape design integrates organically with the existing geometric landform by softening its flat, angular layout with undulating, naturalistic plantings that echo the Derwent shoreline's curves. While the site's current paved walkways and grassy expanses create strong directional lines, the landscape introduces flowing, free-form shapes and layered native vegetation that break up rigid boundaries. Dense planting clusters balance openness, creating a porous, inviting environment that frames views to Mount Nelson and the distant Truganini Conservation Area. This nuanced articulation and sensitive response to subtle topography ensure the landscape feels like a living extension of Hobart's natural waterfront, enhancing rather than interrupting the site's visual and spatial dynamics.
DOC	Moderate	Moderate

Table 13

LCZ 4: CENOTAPH	VEGETATION	
	EXISTING	
CVI: FORM/ SHAPE	The vegetation presents a captivating array of forms, ranging from the sharply defined conical spire of the conifer to the more organic, billowing shapes of the deciduous trees and the expansive, less structured masses of the tree clusters. This diversity in silhouette and volume imbues the landscape with visual richness and a profound sense of depth. The Tall Conifers exhibits a distinctly pyramidal form, its shape tapering gracefully upwards from a broader base to a defined apex. The branching structure appears consistently dense and uniform, contributing to its slender and resolutely upright silhouette. Mid-Sized Deciduous Trees display more typical rounded or irregular forms, their canopies broader and less constrained by geometric precision than the conifer. Each tree likely possesses a unique shape sculpted by its species and growth patterns, with spreading branches creating a more voluminous and less sharply delineated outline. From this distance, individual tree forms within the cluster are less discernible, their collective canopy dictating the overall shape. The upper edge presents a jagged and uneven contour, reflecting the varying heights of individual trees, while the sides of the cluster likely adopt more irregular, organic shapes that harmonize with the natural contours of the land. Truganini Conservation Area seen in the distance; is the extensive forested areas follow the contours of the underlying landform. At this scale and distance, individual trees appear too diminutive to obscure the land's shape or significantly alter the skyline. The trees bordering the Anzac Parade walkway possess a distinctly linear and upright form, appearing slender and columnar with a formal, defined silhouette. Further down the grassy slope, scattered trees display rounded forms with full, voluminous canopies, presenting softer, more globular shapes in contrast to the linear trees. In the background, distance softens the definition of the trees, which appear as generalized, massed forms, resembling amorphous patches of green.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The stadium's silhouette thoughtfully bridges the precise, rectilinear forms of its architecture with the varied, organic profiles of the existing vegetation. Its subtly undulating roofline echoes the natural irregularity of the deciduous and coniferous tree canopies, while its tiered massing complements the layered complexity and vertical rhythm of the surrounding tall conifers and columnar trees. The building's porous façade and articulated volumes resonate with the interplay of light, shadow, and density found in the diverse vegetation clusters, allowing the structure to harmonize visually with the natural backdrop rather than imposing a rigid contrast on Hobart's evolving skyline.	The proposed built form integrates seamlessly with the existing vegetation's diverse silhouettes by embracing an organic, undulating landscape that softens the stadium's geometric architecture. Just as the tall conifers and mid-sized deciduous trees offer a layered, varied skyline, the landscape design uses gently flowing plant masses and sculpted landforms to create a natural plinth, breaking up rigid lines. Dense planting clusters echo the solid visual weight of tree groups, while open lawns provide porous views to the Derwent and kunanyi. This layered, multi-textured approach ensures the built form complements, rather than competes with, the natural richness and complexity of Hobart's vegetation.
DOC	High	High

Table 14

LCZ 4: CENOTAPH	STRUCTURES	
	EXISTING	
CVI: FORM/ SHAPE	The Cenotaph presents a solid, blocky form with tapering rectangular sections, contrasting with the low retaining walls and benches that appear subtly rugged. The flagpole is a clean cylinder, while Unit 17/1 Battery Square shows a symmetrical facade. The Marine & Safety Tasmania Tower is a slender cylinder with a multi-faceted roof, and the School of Creative Arts is a simple rectangle with a pitched roof. The Silos Apartments are a substantial rectangular block with projecting balconies, and the IXL Apartments feature dynamic angled sections creating a sawtooth profile. Distant Sandy Bay buildings are primarily rectangular prisms with pitched roofs. The Bridge of Remembrance is an elongated, wing-like form with sweeping curves, contrasting with the Cenotaph's straight, converging edges. Towards Sullivan's Cove, buildings are orthogonal with gridded windows, forming a dense cluster, with slender vertical elements like light poles visible. The Hobart Gas Works chimney stands out, but distant buildings in Sandy Bay are too small for discernible detail.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's silhouette skillfully mediates between the rectilinear solidity of Hobart's existing structures—such as the blocky Cenotaph and angular Silos Apartments—and the organic natural skyline. Its geometric form, softened by subtle roof undulations, echoes the nearby buildings' strong lines while introducing fluidity that references the River Derwent's curves. The design balances robust massing with porous, transparent elements, contrasting with the heavier, more opaque civic and residential blocks, yet allowing visual permeability and lightness. Thoughtful articulation breaks down its scale, enabling harmonious integration with the diverse architectural textures around Sullivan's Cove and the heritage streetscape.	The proposed landscape's organic, undulating silhouette offers a deliberate contrast to the predominantly rectilinear and blocky forms of Hobart's existing structures, such as the Cenotaph and Silos Apartments. By integrating softly contoured native plantings and sculpted landforms, the design creates a verdant, porous plinth that breaks up the stadium's architectural lines, harmonizing with the natural curves of the Derwent shoreline. This fluid landscape language complements the built environment's geometric precision, providing visual relief and layered complexity. The landscape's subtle mounding and varied vegetation respond sensitively to the flat waterfront topography, ensuring a seamless integration between nature and urban fabric.
DOC	High	High

Table 15

LCZ 4: CENOTAPH	LANDFORM/WATER	
	EXISTING	
CVI: SPATIAL CHARACTER	The scene, situated within the Queen's Domain, presents a harmonious blend of level paved surfaces and open grassy expanses against a backdrop of prominent mountains. The central memorial is encircled by uniform cobblestones in a concentric circular pattern, directing visual focus and providing a smooth contrast to the natural textures of the adjacent grass and trees. The surrounding grassy areas offer a natural, unstructured counterpoint. The distant mountains present rugged natural forms, creating a striking contrast with the ordered, man-made elements in the foreground. This deliberate layout establishes a clear visual hierarchy, with the cenotaph as the central focal point.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The stadium's design thoughtfully balances enclosure and openness, contrasting with the Queen's Domain's clear visual hierarchy of structured memorial and expansive natural landforms. Its transparent lower levels and setbacks engage the waterfront with inviting openness, complementing the unstructured grassy expanses and rugged mountain backdrop. Layered massing and viewing platforms enhance depth and frame iconic views of kunanyi/Mount Wellington and the Derwent, echoing the domain's blend of natural and man-made elements. Permeable ground planes and active frontages integrate the stadium seamlessly into public spaces, fostering accessibility while respecting the serene openness of the surrounding landscape.	The proposed landscape design skillfully balances openness and enclosure, mirroring the Queen's Domain's blend of expansive grassy areas and intimate, structured spaces around the memorial. Open lawns and scattered native trees create a welcoming, unrestricted atmosphere that resonates with the Domain's natural expanses, while dense shrub clusters provide sheltered pockets, enhancing spatial variety. Layered plantings and thoughtfully aligned pathways enhance depth and frame spectacular views of kunanyi/Mount Wellington and the Derwent, just as the Domain's natural landforms and memorial focal point guide the eye. This integration ensures a seamless dialogue between the stadium precinct's built form, vegetation, and Hobart's iconic landscape.
DOC	Moderate	Moderate

Table 16

LCZ 4: CENOTAPH	VEGETATION	
	EXISTING	
CVI: SPATIAL CHARACTER	The strategic placement of diverse vegetation creates depth and spatial layering. Tall conifers in the foreground mark distance, while mid-sized trees bridge to the background, forming distinct spatial planes. The cenotaph's known size provides scale. Overlapping plants enhance depth, and their placement guides the viewer's eye through the composition, with linear arrangements leading backwards and vertical elements drawing the gaze upwards. Vegetation defines the Queens Domain's spatial character, with distinctive tree shapes and a deliberate layout. Columnar trees mirror the cenotaph's silhouette, framing it and emphasising verticality, contrasting with the softer, rounded trees.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The stadium's design thoughtfully integrates with the existing vegetation's spatial layering and vertical emphasis. Like the columnar trees that frame the cenotaph and guide the eye upward, the stadium's articulated massing and vertical elements create multiple visual planes, enhancing depth and perspective. Its transparent lower levels and setbacks echo the openness found between tree clusters, fostering permeability and inviting public engagement. Strategic framing of views parallels the way distinctive tree forms highlight key sightlines to kunanyi/Mount Wellington and the Derwent. This balance between enclosure and openness, along with a strong dialogue with natural verticality, ensures harmonious integration with the Domain's vegetated character.	The proposed built form thoughtfully integrates with the existing vegetation's layered spatial character, balancing enclosure and openness much like the Domain's varied plantings. Expansive lawns and scattered trees around the stadium echo the broad vistas and vertical emphasis of the conifers framing the cenotaph, while dense shrub clusters create intimate, sheltered spaces akin to natural gathering nodes. This layered planting enhances depth and perspective, guiding movement and framing iconic views of kunanyi and the Derwent. By blending porous green edges with purposeful screening, the landscape design reinforces a seamless, accessible relationship between the stadium and Hobart's cherished public realm.
DOC	Moderate	Moderate

Table 17

LCZ 4: CENOTAPH	STRUCTURES	
	EXISTING	
CVI: SPATIAL CHARACTER	The Queen's Domain foreground is open and uncluttered, with the Cenotaph's solid verticality as the immediate focus. This sharply contrasts with the intricate, textured built environment in the background, featuring prominent cylindrical towers and sawtooth rooflines. Distant suburban sprawl merges into an indistinct, granular layer, conveying urban expansion. This visual compression, with soft colours and amorphous shapes, subtly contrasts with sharper foreground elements. The viewpoint frames the Hobart Cenotaph, with partially visible Tasman Highway and dense, blocky buildings towards Sullivan's Cove. Distant Sandy Bay and Mount Nelson buildings appear small and granular. Views are generally unobstructed, framing the Cenotaph and Mount Nelson.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium design skillfully balances openness and enclosure, echoing the Queen's Domain's clear foreground focus yet contrasting with the complex, textured background structures. Its transparent lower levels and generous setbacks foster expansive engagement with the Derwent waterfront, enhancing the existing sense of openness. Layered facades and viewing platforms enrich depth and perspective, framing iconic Hobart vistas much like the cenotaph's vertical prominence. High permeability at ground level encourages public interaction, dissolving monolithic barriers, while strategic massing preserves key sightlines to kunanyi and heritage sites. This integration fosters vibrant, accessible public spaces that complement and elevate the surrounding urban fabric.	The existing structures in Queen's Domain emphasize openness and visual clarity, with the Cenotaph serving as a sharp vertical focus against a textured urban backdrop. In contrast, the proposed built form with vegetation introduces layered enclosure and depth, using strategic plantings to frame views, create intimate spaces, and soften built elements. Dense shrub zones and tall trees provide visual screening and privacy, while open lawns maintain permeability and broad vistas. Together, the landscape design enhances the sense of discovery and integration, blending the iconic, unobstructed views of the existing structures with dynamic, layered vegetation that enriches spatial experience and visual engagement within the public realm.
DOC	High	High

Table 18

5.6.5 LCZ 5: Hobart Civic and Cultural Precinct

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	LANDFORM/WATER	
	EXISTING	
CVI: COLOUR	The scene's ground surfaces and natural elements present a diverse palette of colours and textures. The road surface is primarily dark grey to black asphalt, subtly revealing lighter grey patches from wear, with sharp, bright white road markings providing a stark contrast. Adjacent to the road, the pavements and footpaths predominantly feature a light reddish-brown brick or paver, complemented by sections of grey concrete, especially at the kerbs and guttering, with this reddish-brown extending to the pedestrian crossing, seamlessly integrating it with the footpath's edge. The median's upper surface displays a warm, faded ochre or sandy yellow-brown across its pavers, framed by uniform, light grey concrete kerbing that sharply contrasts with the dark asphalt. Beyond the constructed surfaces, nature strips showcase a vibrant range of green hues, from lighter shades in sunlit areas to darker greens in shaded or dense vegetation, interspersed with browns and beiges from exposed soil, dried plant material, and tree trunks, while distant hills appear in muted greens and blues due to atmospheric haze.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed built form's earthy browns and warm bronzes harmonize with the natural ochres and sandy yellows of the existing landforms, while its neutral greens subtly echo the surrounding vegetation's varied hues. The grounding charcoals resonate with the darker asphalt and stone tones, integrating the building within its urban-natural context. The dynamic ETFE roof reflects the transient sky and estuary waters, introducing a shifting sheen that complements the atmospheric haze over distant hills. Overall, the muted saturation and layered colour bands create a balanced visual rhythm, allowing the structure to blend respectfully into the textured landscape without overpowering its subtle natural and constructed elements.	The proposed landscape's indigenous Tasmanian palette deeply integrates with the existing landform and water elements by echoing the rich, natural greens and earthy browns of Hobart's vegetation and geology. Its nuanced greens—from vibrant lime to muted blue-green—complement the natural greens of surrounding nature strips and distant hills, while the warm oxidised reds and browns resonate with local soils and dolerite rock. The landscape's subtle, matte textures and organic colour patterns create a seamless visual flow that embraces kunanyi/Mount Wellington's backdrop and the River Derwent estuary, fostering a grounded yet airy connection between built form and environment.
DOC	Very Low	Very Low

Table 1

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	VEGETATION	
	EXISTING	
CVI: COLOUR	The scene is predominantly a tapestry of greens, showcasing nature's vibrant hues. The visible vegetation primarily displays a vibrant mid-green to yellowish-green, with darker greens appearing in areas of denser growth or shadow. Adding a striking contrast, a distinct climbing plant with vibrant red foliage stands directly in front of the Sculpture of Innovation. Despite its small size, this intense red acts as a powerful visual accent against the surrounding greens, creating a cohesive and dynamic natural palette within the urban setting.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed built form's earthy browns and warm bronzes harmoniously integrate with the vibrant greens of the existing vegetation, creating a grounded connection to the natural surroundings. While the structure's muted tones and stratified colour bands offer a subtle contrast to the lively mid- and yellowish-greens, they complement the natural palette without overpowering it. The ETFE roof's dynamic reflectivity echoes the ephemeral qualities of the sky and water, mirroring the changing light that also plays across the foliage. This interplay softens the building's presence, allowing it to sit comfortably within the rich, verdant urban fabric.	The proposed stadium landscape integrates deeply with Hobart's native vegetation, mirroring the existing greens—from vibrant lime to muted blue-greens—and enriching the palette with earthy browns and warm reds that echo local geology and flora. This nuanced spectrum creates a seamless visual dialogue between the built form and its natural surroundings. The subtle, matte textures of indigenous foliage complement the stadium's architecture, which thoughtfully balances reflective surfaces and grounded tones. Together, they foster a harmonious relationship, where the stadium is both framed by and visually woven into the dynamic, layered bushland character of kunanyi/Mount Wellington's backdrop.
DOC	Low	Low

Table 2

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	STRUCTURES	
	EXISTING	
CVI: COLOUR	The architectural landscape showcases a diverse array of colours, offering a visually rich experience. For example, 1 Macquarie Street features a subdued sage green with dark grey accents, while the Royal Engineers Building presents a warm sandstone beige. In contrast, the Sultan Parking building stands out with a dominant terracotta hue, complemented by sharp white and black details. Similarly, the ABC Broadcast Centre is a light beige with dark grey bands, and 1 Brooker Avenue combines shades of grey with an earthy red section. The Sullivan Cove Apartments are primarily white, and the Fountainside Hotel Hobart boasts warm reddish-brown brickwork.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed built form thoughtfully integrates with the existing architectural landscape by grounding itself in earthy browns and warm bronzes that complement the subdued tones of nearby structures like sandstone beiges and terracotta hues. Its stratified colour bands—from deep charcoals at the base to softer upper tones—create a visual rhythm that resonates with the varied façades of buildings such as 1 Macquarie Street and the Fountainside Hotel. The dynamic, reflective ETFE roof echoes the shifting sky and surrounding estuary, adding a fluid, ephemeral quality that contrasts yet harmonizes with the stable, muted urban palette, enhancing both presence and cohesion within the precinct.	The proposed landscape's indigenous Tasmanian palette deeply integrates with the existing architectural diversity by introducing a rich spectrum of natural greens, earthy browns, and oxidised reds that resonate with the urban hues of sandstone beige, terracotta, and muted greys. While buildings like 1 Macquarie Street and the Royal Engineers Building present structured, often neutral tones, the landscape's organic, undulating colour patterns soften and complement this variety, fostering a seamless visual dialogue between built form and nature. The landscape's subtle matte textures and balanced chroma provide a calm, natural counterpoint to the sharper architectural edges, enhancing cohesion within Hobart's unique urban-natural interface.
DOC	Very Low	Very Low

Table 3

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	LANDFORM/WATER	
	EXISTING	
CVI:TEXTURE	The various ground surfaces in the scene showcase a range of textures, adding depth to the visual landscape. The median's paving has a rough, segmented feel with discernible rectangular pavers, while the concrete kerbing offers a smoother, more uniform surface. The asphalt road features a finer, pebbled texture from its aggregate, contrasting with the median's roughness. Similarly, the footpath exhibits a varied texture; its grey pavers are slightly coarse with visible grout lines, while the reddish-brown brick band has a simpler, repetitive pattern. Furthermore, the nature strips reveal an irregular texture of long, unkempt grass, whereas the distant hills appear very smooth and indistinct due to the vast distance and atmospheric haze. Sources	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's textural design skillfully balances integration and contrast with Hobart's existing landscape. At ground level, materials with medium coarseness echo the tactile, segmented paving and heritage brickwork, fostering a human-scale connection. Moving upward, the increasing coarseness reflects the rugged textures of kunanyi/Mount Wellington and forested skylines, visually linking the built form to the natural landforms. The roof's finer texture allows the structure to recede gracefully against the smooth water and distant hills, avoiding visual clutter. Through thoughtful patterns and subtle light interplay, the stadium harmonizes urban regularity with organic natural textures, creating a cohesive dialogue across diverse contexts.	The proposed landscape's rich, layered textures—ranging from delicate native grasses and ferns to coarse bark and rugged dolerite—integrate seamlessly with Hobart's natural landform and water setting. This variety mirrors the existing gradation from fine, smooth distant hills to rougher, more tactile foreground surfaces, enhancing depth and spatial perception. Organic, flowing planting patterns echo local bushland rhythms, softening the transition between the stadium and its surroundings. Light and shadow interplay dynamically across foliage and rock, enriching visual interest and reflecting Hobart's atmospheric conditions. Overall, the design's authentic materiality and texture foster a cohesive, resilient connection to the region's geology and ecology.
DOC	Low	Low

Table 4

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	VEGETATION	
	EXISTING	
CVI:TEXTURE	The textures of the scene's vegetation offer a natural contrast to the urban structures. The tree canopies appear dense, forming an irregular, organic, and slightly porous collective texture, distinct from the smooth, manufactured surfaces of the surrounding roads and buildings. While individual leaves aren't easily discernible from this distance, the grouped trees create a complex underlying texture. Additionally, the visible tree trunks along the road edge display a subtle texture of grooves and ridges, capturing light and shadow. This varied natural texture ranges from the broad, relatively smooth canopies to the finer texture of conical trees and the dense, clumped appearance of the large, rounded tree near the ABC building.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's textured surfaces thoughtfully bridge the contrast between the organic complexity of Hobart's existing vegetation and the surrounding urban fabric. At ground level, the medium-coarse textures echo the tactile warmth of nearby heritage brickwork and the roughness of tree bark, inviting connection. Higher up, coarser, sculptural elements resonate with the rugged forms of kunanyi and forested skylines, while finer roof textures allow the overall form to recede softly into the landscape. The design's balance of regular and irregular patterns reflects the rhythm of tree canopies and natural grain, achieving a harmonious integration that respects both natural and built contexts.	The proposed built form's materiality and texture thoughtfully echo the organic qualities of the native Tasmanian landscape, integrating coarse, rugged elements like dolerite stone and layered foliage textures with finer, delicate native grasses and groundcovers. This textural gradation mirrors the natural interplay between boulders, tree bark, and soft foliage, enhancing spatial depth and visual richness. By avoiding harsh contrasts and geometric rigidity, the design complements the irregular, flowing patterns of native vegetation, fostering a seamless visual dialogue with the resilient, multisensory qualities of the local environment. This creates a cohesive, authentic connection between the built and natural landscapes.
DOC	Moderate	Moderate

Table 5

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	STRUCTURES	
	EXISTING	
CVI:TEXTURE	The textures of the buildings in the scene offer a fascinating visual interplay, adding depth to their appearances. For example, 1 Macquarie Street boasts a smooth, reflective surface with fine metallic balcony textures. In stark contrast, the Royal Engineers Building showcases a rough, robust texture from its individual stone blocks and mortar lines. The Sultan Parking building combines rough, granular brickwork with smooth, reflective windows. Meanwhile, the ABC Broadcast Centre features smooth panels with subtle seams and ridged louvres, while 1 Brooker Avenue has smooth wall panels complemented by distinct horizontal balcony railings.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's textural design thoughtfully integrates with Hobart's existing architectural variety by balancing coarser, tactile materials at pedestrian levels with finer, refined textures on upper elements, echoing the contrast between rough stone blocks of heritage buildings and smooth, reflective surfaces like those on 1 Macquarie Street. Its medium-coarse ground textures resonate with the brickwork of Evans/Hunter Street, while upper, more articulated elements subtly reflect natural forms seen in the Domain and Mount Wellington's rugged skyline. This nuanced layering and modulation of texture fosters visual cohesion, avoiding harsh contrasts while enriching the stadium's presence within Hobart's diverse urban fabric.	The proposed built form's textured materials—robust timber cladding and precast concrete echoing local dolerite—create a tactile, earthy quality that harmonizes with the organic textures of the native vegetation. While the stadium's more structured and repetitive patterns contrast with the landscape's irregular, flowing plant arrangements, this interplay fosters a complementary dialogue between built form and nature. The gradation from fine to coarse textures in both vegetation and architecture enhances spatial depth and visual interest. Together, they form an integrated composition where the resilient, natural character of the Tasmanian flora softly balances the stadium's grounded, enduring presence.
DOC	Very Low	Very Low

Table 6

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	LANDFORM/WATER	
	EXISTING	
CVI: SCALE	The scene's elements vary significantly in scale, creating a comprehensive urban landscape. The road and pavement sections are designed on a grand scale to accommodate both vehicles and pedestrians efficiently, yet their individual paving bricks offer a sense of fine detail that forms a continuous surface from a distance. In contrast, the nature strips are observed at a smaller scale, confined to narrow borders along the roadside. The expansive roads extend significantly into the distance, accommodating multiple lanes of traffic and forming a substantial footprint. Meanwhile, the distant hills loom as a significant geographical feature, though their perceived scale is diminished by the considerable distance, causing them to occupy a smaller portion of the overall scene.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium, while a dominant new element on the Hobart waterfront, is carefully designed to integrate with the existing landform and water features. Its substantial scale is modulated through setbacks, stratified massing, and human-scale detailing, ensuring it complements rather than overwhelms the fine-grained heritage precinct and open natural spaces. From afar, it aligns proportionally with the expansive waterbody and kunanyi/Mount Wellington, framing these natural landmarks without competing. This nuanced approach contrasts the broad urban infrastructure's large-scale surfaces and distant hills, creating a layered dialogue between built form and natural topography that respects Hobart's unique visual hierarchy.	The proposed Tasmanian native landscape around the stadium skillfully integrates varied plant sizes to bridge the scale between the large built form and the natural landform. Medium shrubs and multi-stemmed trees near the stadium soften its mass, creating a human-scale transition reminiscent of the finely detailed paving bricks in the existing urban scene. Larger Tasmanian Eucalypts towards The Domain and the Derwent echo the expansive water and distant hills, maintaining visual harmony with these dominant natural features. This layered planting approach balances grand gestures with intimate detail, reinforcing a cohesive relationship between the stadium, vegetation, and Hobart's iconic landscape.
DOC	Low	Low

Table 7

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	VEGETATION	
	EXISTING	
CVI: SCALE	The scene's vegetation introduces a crucial vertical dimension and diverse scales, significantly shaping the urban landscape. Trees notably extend above both the road and adjacent buildings, especially near the intersection, with their broad canopies scattered throughout. These substantial natural elements offer a verdant counterpoint to the built environment, contributing significantly to the visual depth. The vegetation encompasses a range of scales, from small, ground-covering shrubs to medium-sized conical trees that rival building heights, and even larger, mature trees with expansive canopies, collectively forming a significant component of the landscape.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The stadium's large-scale form will naturally dominate the site, yet its design thoughtfully integrates with the existing vegetation's varied vertical scales. Just as mature trees rise above buildings and roads to add depth, the stadium's stratified massing and articulated facades break down its bulk, echoing the layered canopy and varied tree heights. This interplay softens its presence, allowing the stadium to coexist harmoniously with the natural greenery. From afar, the built form aligns with Hobart's landscape hierarchy, respecting the prominence of kunanyi/Mount Wellington and mature tree lines, while at ground level, the detailed design ensures an inviting, human-scaled interface amid the verdant surroundings.	The proposed built form integrates thoughtfully with the existing vegetation's vertical diversity and scale. By deploying a layered Tasmanian native landscape—from low groundcovers near pedestrian areas to medium shrubs around the stadium base and towering eucalypts near The Domain—the design echoes the natural progression of tree heights already shaping the urban fabric. This gradation softens the stadium's mass, creating a harmonious dialogue between built and natural elements. The vegetation acts as both a human-scale buffer and a visual link to the broader landscape, reinforcing the stadium's connection to kunanyi/Mount Wellington and the River Derwent while preserving the site's verdant character.
DOC	Very Low	Very Low

Table 8

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	STRUCTURES	
	EXISTING	
CVI: SCALE	The various structures in the scene exhibit distinct scales, contributing to the overall visual impact. For instance, the multi-storey 1 Macquarie Street building dominates the foreground with its towering height and repetitive window patterns, clearly indicating its substantial vertical scale. In contrast, the Royal Engineers Building, despite its broad frontage, appears less imposing due to its two-storey structure and the considerable distance from the viewer. The Sultan Parking building, however, maintains a relatively large scale, evident from its generously sized windows and expansive walls. This diverse range of scales creates a dynamic and engaging urban panorama.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's large scale contrasts with the varied scales of existing structures like the towering 1 Macquarie Street and the smaller Royal Engineers Building. However, its design strategically modulates mass through setbacks, layered articulation, and facade detailing, creating a visual rhythm that respects the finer grain of heritage buildings. While inherently dominant as a waterfront landmark, the stadium is crafted to integrate gracefully within Hobart's urban fabric, stepping down at pedestrian interfaces to maintain human scale and fostering harmony rather than visual competition. This nuanced approach balances prominence with sensitivity to the existing architectural diversity.	The proposed Tasmanian Native Landscape thoughtfully integrates with the varied scales of existing structures by using a layered approach to planting. Medium to large shrubs and multi-stemmed trees near the stadium soften its imposing scale, much like the smaller-scale Evans/Hunter Street buildings. Taller Tasmanian Eucalypts at the precinct's edges relate visually to both the stadium's mass and the grand natural features like kunanyi/Mount Wellington, echoing the large presence of buildings like 1 Macquarie Street. This graduated scale of vegetation fosters human-scale experiences and visually balances the built form, enriching the urban panorama with natural articulation and cohesion.
DOC	Very Low	Very Low

Table 9

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	LANDFORM/WATER	
	EXISTING	
CVI:LINE	The lines defining the scene's ground features are a captivating blend of organic and geometric forms. The roads and footpaths are primarily outlined by strong, sweeping curved and straight lines that guide the eye, with a distinct band of reddish-brown bricks accentuating the footpath's curvilinear edge. In contrast, the median is defined by sharp, geometric straight lines, converging at an acute angle and highlighted by white painted lines on the asphalt. Additionally, nature strips generally form straight lines where they meet the road, though these are softened by natural growth, while the distant hills present gentle, undulating lines along the horizon, creating a subtle backdrop to the urban environment.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The stadium's design thoughtfully integrates with the existing landform and water context by emphasizing strong horizontal lines that echo the calm expanses of the River Derwent and the distant horizon. This contrasts with the site's existing blend of organic curves and sharp geometric lines in roads and footpaths, creating a balanced dialogue between natural and built forms. Vertical and diagonal accents provide dynamic visual interest while respecting the verticality of nearby trees and Mount Wellington's slopes. Carefully articulated edges and subtle massing breaks ensure the stadium's presence is robust yet graceful, fostering seamless transitions between urban precision and the softer, undulating natural landscape.	The proposed landscape design harmoniously integrates with the existing landform and water through flowing, organic lines that echo the natural contours of The Domain and the Derwent shoreline. Unlike the current scene's mix of strong geometric and curvilinear ground lines, the landscape embraces soft, undulating edges and planting patterns that blur boundaries between built and natural environments. Vertical elements from native Eucalypts complement the nearby mountain slopes, while rhythmic, natural repetitions in planting foster continuity without rigidity. Soft, permeable edges seamlessly transition into the stadium and heritage fabric, reinforcing an authentic connection to Hobart's unique coastal and bushland character.
DOC	Low	Low

Table 10

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	VEGETATION	
	EXISTING	
CVI:LINE	The vegetation in the scene is characterised by its predominantly organic and irregular lines, offering a striking visual counterpoint to the rigid urban environment. The outer edges of tree canopies form curved, undulating, and amorphous outlines, softening the otherwise geometric framework of the buildings and roads. This natural, free-flowing linearity, from the broad canopy outlines meeting the sky to the finer, curving lines of individual branches, creates less defined edges where the vegetation meets hard surfaces, providing a harmonious contrast within the scene.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The stadium's strong horizontal and vertical lines provide a clear, structured contrast to the existing vegetation's organic, flowing outlines. While the building's linear rhythm and crisp edges assert a contemporary, engineered presence, they are thoughtfully softened at ground level through landscaping that mediates between rigid form and natural softness. This integration respects the undulating canopy shapes and less defined edges of surrounding trees, creating a balanced dialogue between built precision and natural irregularity. The subtle roofline shifts further echo the gentle contours of nearby kunanyi, ensuring the stadium harmoniously engages with both the dynamic urban fabric and the organic vegetation backdrop.	The proposed landscape design harmoniously integrates with the existing vegetation's organic, irregular lines by extending soft, flowing forms throughout the stadium precinct. Pathways and planting beds mirror the natural undulations of The Domain and the Derwent shoreline, enhancing continuity between built and natural environments. Vertical lines from native Eucalypts complement the curving tree canopies, creating visual connections from human scale to the broader landscape. The gentle, feathered edges between planting and architecture soften the built form's presence, reinforcing a seamless transition that respects and amplifies the natural, amorphous character of Hobart's vegetation.
DOC	Moderate	Moderate

Table 11

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	STRUCTURES	
	EXISTING	
CVI:LINE	The scene's architecture is a fascinating study in lines, showcasing a diverse range of linear characteristics. For instance, the 1 Macquarie Street building is dominated by a strong, rectilinear grid of horizontal and vertical lines. In contrast, the Royal Engineers Building boasts a precise geometric construction with prominent vertical, horizontal, and sharp diagonal lines from its gabled roofs. The Sculpture of Innovation presents a dynamic interplay of straight, angular lines, complemented by the organic curves of its natural stone base. Similarly, the ABC Broadcast Centre and 1 Brooker Avenue are characterised by their strong rectilinear forms, while the Sullivan Cove Apartments uniquely feature sweeping curvilinear lines from their dome roof and circular balconies.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The stadium's design thoughtfully integrates with the existing architectural context by emphasizing strong horizontal lines that echo the calm expanses of the waterfront, complementing the rectilinear grids of buildings like 1 Macquarie Street and the ABC Broadcast Centre. Its vertical accents provide a rhythmic counterpoint reminiscent of the Royal Engineers Building's sharp geometry, while subtle diagonal elements introduce movement akin to the dynamic forms of the Sculpture of Innovation. Carefully articulated facade breaks and setbacks prevent monolithic massing, respecting the scale and continuity of the historic streetscape, while refined edge treatments soften transitions, blending modern precision with the varied architectural language of the precinct.	The proposed landscape design contrasts yet harmonizes with the existing built forms by introducing flowing, organic lines that soften the precinct's rigid architecture. While buildings like 1 Macquarie Street and the Royal Engineers feature strong rectilinear and geometric lines, the landscape's gently curving pathways and undulating planting beds echo natural contours, creating a fluid integration with the environment. Vertical vegetation elements complement the architectural verticality, linking human scale to the broader landscape. Soft, permeable edges and rhythmic plant groupings foster visual continuity, bridging the structured urban fabric with the natural patterns of Hobart's bushland, resulting in a balanced interplay of built and living forms.
DOC	Very Low	Very Low

Table 12

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	LANDFORM/WATER	
	EXISTING	
CVI: FORM/ SHAPE	The ground elements in the scene primarily present as flat, planar forms, subtly inclined for drainage and designed for efficient movement. The roads and pavements appear as wide, open surfaces, while the median forms a flat, slightly elevated triangular slab. Similarly, the footpath is predominantly a horizontal element, with subtle bevels on the kerb edges adding a slight three-dimensional quality, and its individual pavers contribute a segmented rather than monolithic feel. The nature strips and roads largely follow the gentle undulations of the underlying terrain, appearing generally flat, though the roads are elongated to guide movement into the distance. Finally, the distant hills present as broad, sweeping forms of natural terrain, providing a natural backdrop to the scene.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The stadium's design thoughtfully mediates between the existing flat, planar ground elements and the sweeping natural landforms. Its composed silhouette integrates subtle roof undulations that echo the distant mountain ridgelines, softening the contrast between urban geometry and organic terrain. While the site's roads and pavements extend horizontally and guide movement, the stadium introduces tiered massing and varied articulation to reflect the site's gentle topography. Transparent upper levels lighten its visual weight, allowing interplay with light and views of the Derwent and kunanyi. This balance ensures the stadium sits harmoniously within the broader landscape, bridging built precision and natural fluidity.	The proposed landscape design offers a seamless integration with Hobart's natural landforms and water, presenting an organic, undulating silhouette that softens the stadium's architectural presence. Unlike the existing flat, planar ground surfaces, the landscape introduces sculpted landforms and layered native vegetation that echo the gentle curves of the Derwent shoreline and Lower Domain. This dynamic interplay of dense plant masses and open lawns creates a porous yet substantial environment, enhancing visual depth and light. Thoughtful articulation and contour-responsive planting ensure the landscape emerges naturally from the site, reinforcing strong connections to the region's topography and distant mountain vistas.
DOC	Low	Low

Table 13

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	VEGETATION	
	EXISTING	
CVI: FORM/ SHAPE	The scene's vegetation introduces a variety of organic forms that beautifully contrast with the urban environment. The trees primarily feature large, rounded or dome-like canopies, creating significant volumetric mass and contributing soft, irregular shapes to the landscape. These naturally grown, full canopies provide considerable visual weight. Beyond these substantial forms, the vegetation also includes conical or pyramidal trees, offering more structured shapes, along with open, branching forms and lower, mounded shrubs. This diverse collection of natural, non-geometric shapes effectively softens the linear and angular elements of the built environment.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The stadium's design skillfully balances its strong geometric form with the existing vegetation's organic silhouettes. While the natural scene is defined by rounded, dome-like tree canopies and varied, irregular plant shapes that soften the urban edges, the stadium introduces precise rectilinear volumes softened by subtle undulating rooflines and curved facade elements. This interplay creates a harmonious dialogue between the built and natural environments. The building's porous upper tiers lighten its visual mass, allowing light and views to permeate, complementing the airy, layered complexity of the mature vegetation and enabling the stadium to nestle thoughtfully within Hobart's unique landscape.	The proposed landscape design thoughtfully echoes the existing vegetation's organic, irregular lines, fostering strong integration between built form and nature. Flowing, curved pathways and undulating planting beds mirror the soft, amorphous edges of tree canopies, creating seamless transitions from hardscape to greenery. Vertical elements like native Eucalypts reinforce natural upward directionality, while continuous green corridors connect the precinct to Hobart's broader environment. Carefully managed interruptions and varied planting densities introduce rhythmic continuity without rigidity, and soft, feathered edges around the stadium gently blur boundaries, ensuring the landscape remains an authentic, harmonious extension of the surrounding natural fabric.
DOC	Moderate	Moderate

Table 14

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	STRUCTURES	
	EXISTING	
CVI: FORM/ SHAPE	The scene presents a captivating array of architectural forms, each contributing to the urban fabric. For example, 1 Macquarie Street stands as a tall, rectangular block, its façade enlivened by recessed windows and projecting balconies that create depth and rhythm. In contrast, the Royal Engineers Building is a complex, volumetric structure featuring gabled roofs and bay windows, resulting in a highly articulated, three-dimensional form. The Sultan Parking building, on the other hand, appears as a solid, planar rectangular block with flush windows. Similarly, the ABC Broadcast Centre and 1 Brooker Avenue are robust, rectangular volumes, while the Sullivan Cove Apartments uniquely display a striking circular form, adding a soft counterpoint to the predominantly rectilinear surroundings.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's design thoughtfully integrates with the existing architectural language through a balanced play of linear elements. Its strong horizontal lines echo the calm expansiveness of the River Derwent, resonating with the rectilinear rigor seen in buildings like 1 Macquarie Street and the ABC Broadcast Centre. Vertical accents provide rhythm and connect visually to the surrounding trees and mountain slopes, contrasting yet complementing the more rigid urban forms. Controlled interruptions and varied rhythm in the facade recall the dynamic angularity of the Sculpture of Innovation while respecting heritage streetscapes. Softened edges and subtle roof undulations further harmonize the modern structure within the diverse built context.	The proposed landscape design introduces flowing, organic lines that contrast yet complement the predominantly rectilinear and geometric architectural forms of the existing structures. While buildings like 1 Macquarie Street and the Royal Engineers emphasize sharp, linear directionality, the landscape's undulating planting beds and meandering pathways soften these edges, fostering visual integration with the natural contours of The Domain and Derwent shoreline. Vertical elements such as eucalyptus trunks echo the buildings' verticality but maintain a natural rhythm through varied weight and repetition. Soft, permeable edges at interfaces ensure a seamless transition, blending the built environment with its lush, dynamic landscape context.
DOC	Very Low	Very Low

Table 15

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	LANDFORM/WATER	
	EXISTING	
CVI: SPATIAL CHARACTER	The scene's spatial characteristics are a blend of highly organised urban functionality and expansive natural elements. The road and pavement sections create an open, expansive, and highly directional area, expertly guiding both vehicles and pedestrians through clear, defined pathways. In contrast, nature strips introduce a softening, organic buffer between the hard urban surfaces and adjacent buildings. The roads themselves are open, functional, and directional, fostering a sense of movement and connection, while the distant hills form a natural, vast boundary to the urban landscape, adding considerable depth and implying a connection to a larger natural environment.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The stadium's design skillfully integrates with Hobart's existing landform and waterfront by balancing openness and enclosure. Its transparent lower levels and setbacks along the promenade create expansive, inviting spaces that echo the openness of the roads and natural vista of the Derwent. The layered massing and viewing platforms amplify depth and perspective, framing sweeping views of kunanyi and the river, much like the distant hills define the urban edge. The building's permeability at ground level fosters seamless public access, mirroring the clear pathways, while solid zones provide focused enclosure, harmonizing the dynamic urban functionality with the surrounding natural landscape.	The proposed stadium precinct thoughtfully integrates Tasmanian native vegetation to balance openness and enclosure, reflecting the existing landform's blend of expansive natural elements and structured urban pathways. Open lawns and scattered tall trees create broad, inviting spaces reminiscent of The Domain's vastness, while dense shrub clusters offer intimate, sheltered pockets along circulation routes. This layering enhances depth and perspective, guiding views toward kunanyi and the Derwent, much like the natural topography frames Hobart's skyline. Strategic planting both frames iconic vistas and screens less desirable views, fostering permeability and visual connection that enrich public spaces and reinforce the precinct's seamless relationship with the surrounding landscape.
DOC	Low	Low

Table 16

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	VEGETATION	
	EXISTING	
CVI: SPATIAL CHARACTER	The trees in the scene play a significant role in defining its spatial character, creating distinct, shaded zones beneath their canopies that offer a sense of natural enclosure within the open urban environment. They effectively break up the hard lines of surrounding buildings and roads, introducing crucial depth and contributing to a layered spatial arrangement. These natural elements visually overlap and recede into the background, smoothly transitioning from foreground elements to distant green masses. Ultimately, the vegetation forms pockets of natural space, acting as a crucial visual buffer that softens urban edges and adds both verticality and volume to the landscape.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The stadium's built form thoughtfully integrates with the existing vegetation by mirroring its balance of openness and enclosure. Just as trees create shaded, layered pockets within the urban landscape, the stadium uses transparency and setbacks along the waterfront to foster expansive openness while providing intimate, sheltered areas where needed. Its layered facades and viewing platforms echo the natural depth and vertical complexity of the tree canopies, creating dynamic perspectives. The permeable ground-level design invites public interaction, softening the building's presence like vegetation buffers hard urban edges. Together, built form and vegetation harmonize, enhancing spatial richness and public engagement.	The proposed built form with its Tasmanian native landscape design complements the existing vegetation by thoughtfully balancing enclosure and openness. Expansive lawns and scattered trees echo the natural pockets of openness created by existing canopies, while dense shrub clusters introduce intimate, sheltered spaces akin to the layered natural buffers already softening urban edges. The layered planting enhances depth and guides views toward iconic landmarks, mirroring how existing trees recede into green masses. This careful modulation of permeability and strategic view framing integrates the stadium precinct seamlessly into Hobart's broader landscape, fostering a vibrant, accessible, and richly textured public realm.
DOC	Moderate	Low

Table 17

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT	STRUCTURES	
	EXISTING	
CVI: SPATIAL CHARACTER	The 1 Macquarie Street building creates a dense, urban, and monumental spatial character. Its height and solid form effectively enclose and define the street space below. The pattern of window and balconies gives a sense of visual order and repetition. The Royal Engineers Building exudes a formal, established, and somewhat grand spatial character. Its solid construction and traditional architectural elements underscore its historical significance. It creates a defined, enclosed space, drawing attention to itself as a significant landmark within the urban fabric. The Sultan Parking building, with its robust, solid walls and large, regularly spaced windows, forms a strong, continuous boundary within the scene. This substantial presence creates a significant visual obstruction for anything positioned directly behind it, effectively "walling off" that section of the urban landscape. More importantly, this building acts as a visual marker for the corner of the intersection delineates the boundaries of the thoroughfare. Infront of it, the Sculpture of Innovation creates a dynamic and playful spatial character. Its leaning and fragmented forms, standing out uniquely in comparison to the straight and rectilinear buildings surrounding it. The buildings define and enclose the urban space, creating street frontage and a sense of density and urbanisation, with the negative space between them shaping the street itself. Their multi-storey nature contributes to a vertical spatial character, drawing the eye upwards, while their arrangement along the road delineates the horizontal flow of the street. Specifically, the ABC Broadcast Centre exudes an austere spatial character due to its robust, solid form and minimal decorative elements. In contrast, the circular form of the Sullivan Cove Apartments distinguishes it from the more linear forms surrounding it, such as the 1 Brooker Avenue building. The Royal Engineers Building, with its multiple projections and recesses, creates a sense of depth and articulation on its exterior, hinting at strong, defined forms even when not fully visible.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium offers a striking contrast to the existing structures, which predominantly feature enclosed, solid forms like the 1 Macquarie Street and Royal Engineers Building. While these existing buildings define urban density and create a sense of visual order, they largely present an impenetrable front. In contrast, the stadium's design prioritises dynamic openness and permeability, particularly at ground level, fostering an inviting relationship with the public realm and framing iconic views of kunanyi/Mount Wellington and the River Derwent. This varied approach ensures the stadium contributes to both the grand open vista of the waterfront and provides more intimate, human-scaled thresholds for entry, ultimately aiming to be a vibrant public space catalyst rather than a monolithic barrier.	The proposed form, integrating vegetation, contrasts with the existing structures' dense, solid presence by introducing openness, layering, and visual permeability. While buildings like the Royal Engineers and Sultan Parking create enclosure and boundary, the landscape's strategic trees and lawns offer varied moments of shelter and expansive views, softening the built form's rigidity. Vegetation enhances depth and perspective through layered planting, framing iconic views and screening less desirable vistas. It creates a dynamic interplay of permeability, allowing movement and sightlines, and fostering a seamless relationship with public space—balancing the monumental, enclosed character of existing structures with inviting, accessible natural elements that define and enliven the urban environment.
DOC	Low	Low

Table 18

5.6.6 LCZ 6: Macquarie Point Wharf

LCZ 6: MACQUARIE POINT WHARF	LANDFORM/WATER	
	EXISTING	
CVI: COLOUR	The colour scheme for the landform is predominantly various tones of grey from the road and footpaths. There's no visible surrounding water. The distant hills, partially visible over the Roberts & Co. Woolstore Complex, are a fairly even dark and desaturated green, with a bluish tint from atmospheric haze. Evans Street stretches into the distance, displaying repaired sections of varying tones of grey and crisp white road markings. It transitions from a darker asphalt near the Ixl Jams H. Jones & Co. Ltd building to a lighter coloured road made from herringbone pattern pavement bricks, which continues until it reaches the intersection with Davey Street. Although the footpaths are a different shade of grey to the street, the difference is subtle. The fenced area to the right of the image, leading to Red Square, has sections of vibrant, consistent green astro-turf.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing landform and water conditions are characterized by subdued grey tones, atmospheric haze, and subtle green hues, creating a calm, integrated landscape. In contrast, the proposed built form employs earthy browns, warm bronzes, and muted greens, grounded in natural textures and geological strata. The building's stratified colour bands and dynamic, reflective ETFE roof echo the transient sky and water reflections, creating a harmonious dialogue with the surrounding environment. While the existing landscape is predominantly static and neutral, the proposed structure's layered colours and reflective surfaces introduce movement and vibrancy, enhancing visual integration and emphasizing a respectful yet expressive relationship with the natural landform and water features.	The existing landform and water features are predominantly muted greys, greens, and earthy tones, blending subtly into Hobart's natural landscape. In contrast, the proposed stadium landscape introduces a vibrant indigenous Tasmanian palette, with lush greens, deep shadows, and seasonal bursts of color, creating a dynamic visual harmony. While the existing condition's subdued hues emphasize natural geological and vegetative continuity, the new design's varied chroma and organic patterns deepen integration with Tasmania's wild beauty. This contrast highlights a transition from understated natural terrain to a thoughtfully curated native landscape, enhancing the urban-natural interface while respecting the region's distinctive geological and botanical character.
DOC	Very Low	Low

Table 1

LCZ 6: MACQUARIE POINT WHARF	VEGETATION	
	EXISTING	
CVI: COLOUR	Vegetation is limited to certain areas of the scene, such as the street trees along Evans Street and planter boxes near Red Square. The colour of the vegetation in these areas consists of similar dark greenish hues and is generally consistent throughout.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation, limited to street trees and planter boxes with dark green hues, provides a subdued, static backdrop. In contrast, the proposed built form employs a rich, earthy palette of browns, bronzes, and muted greens that reflect natural textures and integrate seamlessly with the landscape. The building's stratified colour bands and dynamic, ephemeral surfaces—especially the transparent ETFE roof—embody a shifting, lively relationship with the sky and environment, creating a vibrant dialogue with the static vegetation. This integration fosters harmony between built and natural elements, highlighting the building's contextual responsiveness while enhancing visual interest and ecological coherence.	The existing vegetation along Evans Street and Red Square features limited, dark green hues, creating a subdued, consistent visual backdrop. In contrast, the proposed stadium landscape employs a vibrant indigenous Tasmanian palette, with diverse greens—from luminous lime to deep forest shades—integrated with earthy browns and reds inspired by local geology. This rich, layered coloration and varied lightness levels foster a dynamic, harmonious relationship with the natural surroundings, enhancing visual depth and integration. Unlike the current uniform dark greens, the proposed design celebrates Tasmania's native diversity, creating a vibrant yet cohesive extension of the natural environment that complements and elevates the existing landscape.
DOC	Low	Low

Table 2

LCZ 6: MACQUARIE POINT WHARF	STRUCTURES	
	EXISTING	
CVI: COLOUR	The architectural palette on display is diverse, adding rich character to the scene. The left side of the frame features orange brickwork along Evans Street, varying in tonality, with lighter grey architectural details. The adjacent Sullivan's Cove Apartments – IXL Apartments exhibit a smoother, more saturated surface. Further down, the Federation Concert Hall presents a distinct black façade and a striped blue section, while the 1 Macquarie Street building shows dull grey and green patches. The Roberts & Co. Woolstore Complex mirrors the orange and grey hues of Evans Street. On the right, the Hobart Brewing Co. boasts a vivid red façade with a weathered grey roof, and further along, The Goods Shed is a pale green with a light grey roof, behind which the Hobart Gas Works complex chimney stands out in orange brick.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing structures showcase a vibrant, eclectic palette of earthy oranges, greys, and greens, with varied textures and saturation levels, creating a lively urban tapestry. In contrast, the proposed form emphasizes subdued, harmonious tones—deep charcoals, russets, and soft greens—grounded in natural and geological hues. Its stratified color bands and graduated lightness contrast with the existing structures' more vibrant facades, yet both share a focus on subtle integration with their environment. The proposed building's reflective, ephemeral qualities—especially through the transparent ETFE roof—echo the shifting sky and waters, creating a dynamic dialogue with the existing scene's diverse, static architectural character.	The existing structures in Hobart display a vibrant, contrasting palette of warm reds, earthy browns, and muted greys, creating a lively urban fabric. In contrast, the proposed landscape employs a subdued, natural Tasmanian native palette of greens, browns, and oxidised reds, emphasizing harmony with the surrounding environment. While the buildings' bold hues evoke urban character, the landscape's desaturated, textured tones foster integration with Mount Wellington's majestic backdrop and natural ecology. This juxtaposition highlights the vibrant cityscape's energy against the landscape's serene, resilient connection to Tasmania's wild beauty, offering a balanced dialogue between built form and natural vegetation.
DOC	Very Low	Very Low

Table 3

LCZ 6: MACQUARIE POINT WHARF	LANDFORM/WATER	
	EXISTING	
CVI:TEXTURE	The landform in the foreground is made up of varied segments of roads and footpaths that differ in texture. The dark asphalt has a granular texture, with certain areas showing colour variations due to repairs and substantial cracking that extends over the surface, giving it a fragmented appearance. The asphalt meets a segment of light grey paving bricks that extends over the footpath. On the road, these bricks follow a herringbone pattern, whereas on the footpath, they have a more simplified running bond pattern. Between the path and the road is a kerb and gutter with a pebbled texture. At this distance, the herringbone pattern isn't clearly legible due to perspective distortion. The distant hills, draped in vegetative landcover seen beyond the end of Evans Street, appear smooth as the details of the vegetation are lost due to distance.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing landform's varied textures—fragmented asphalt, patterned paving, and pebbled kerb—contrast with the proposed stadium's nuanced integration of coarser natural and built textures. While the current scene emphasizes rugged, organic surfaces and subtle perspective distortions, the stadium design employs a deliberate mix of coarseness and fineness, patterning, and light interaction to harmonize with Hobart's diverse landscape. It bridges natural roughness, heritage brickwork, and waterfront serenity through thoughtfully textured materials, creating a seamless visual dialogue that complements and elevates the existing landform's organic and layered qualities.	The existing landform's varied road and footpath textures contrast with the proposed native vegetation, which emphasizes organic, resilient, and intricate textures that enrich visual interest. While the asphalt's coarse, fragmented surface and patterned paving reflect human-made order, the native landscape's natural textures—ranging from rough bark to delicate grasses—offer a harmonious integration rooted in Tasmania's rugged character. Distant hills, smooth and blurred by distance, complement the layered, textured native planting that invites tactile exploration. Together, the built form's structured materials and the natural landscape's complex textures create a balanced dialogue, blending human intervention with the resilient, sensory-rich qualities of Tasmania's environment.
DOC	Low	Low

Table 4

LCZ 6: MACQUARIE POINT WHARF	VEGETATION	
	EXISTING	
CVI:TEXTURE	There's a variety of plant species in the scene, ranging from dense flax-like bushes and leafy shrubs. The foliage of the street trees also has a dense texture.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing dense vegetation, with its varied textures of flax-like bushes, leafy shrubs, and lush street tree canopies, contrasts with the proposed stadium's carefully calibrated textures. While the natural greenery offers organic, irregular patterns and soft shadows, the built form employs a mix of coarser, medium, and finer textures to reflect both natural and urban contexts. The stadium's layered textures—ranging from rugged coarseness at ground level to finer, receding surfaces—integrate with natural patterns through subtle irregularities and organic grain-inspired details. This harmonious interplay ensures the new structure complements the lush greenery's complexity while maintaining visual coherence within Hobart's diverse landscape.	The proposed built form with vegetation harmonizes with existing Tasmanian landscapes by emphasizing native textures, patterns, and materiality. While the existing vegetation showcases coarse boulders, rough bark, and delicate grasses creating depth, contrast, and tactile richness, the new design integrates these elements through native plant palettes, organic patterns, and locally sourced materials. Both prioritize natural, irregular forms that enhance sensory engagement and environmental resilience. The built form aims to complement the existing landscape's character, ensuring visual and tactile continuity, avoiding discordance, and reinforcing regional identity—creating a seamless dialogue between new development and Tasmania's resilient, textured landscape.
DOC	Moderate	Low

Table 5

LCZ 6: MACQUARIE POINT WHARF	STRUCTURES	
	EXISTING	
CVI:TEXTURE	The various structures in the scene showcase a diverse range of textures, adding considerable depth to their façades. On the left, brickwork with subtle tonal variations defines the buildings, offering a uniform yet nuanced surface complemented by smooth stone or concrete elements and glassy windows. The Federation Concert Hall exhibits a coarse, fabric-like texture with a discernible striped pattern. Conversely, the Hobart Brewing Co. on the right features ridged, wavy corrugated metal sheeting that appears weathered and pitted, while its roof is noticeably distressed and rusty. Further along, The Goods Shed also features corrugated metal on its roof and vertically oriented walls. Finally, the Hobart Gas Works complex chimney is made of coarse, slightly rough brickwork with decorative smoother bands.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing skyline features tall, prominent buildings like the Ixl Jams and Hobart Brewing Co., which establish a vertical rhythm against the distant hills, blending historic and industrial elements into the landscape. In contrast, the proposed stadium's massive scale will dominate its immediate waterfront setting but is carefully designed to integrate through setbacks, lower articulation, and proportional relationships inspired by Hobart's geological layers. While the existing structures coexist as part of the skyline's varied profile, the stadium's strategic design aims to balance its civic monumentality with human-scaled details, ensuring it complements the natural and built environment without overwhelming the historic fabric or natural backdrop.	The existing structures dominate the skyline with their towering, monumental forms, contrasting sharply with the proposed landscape's softer, human-scaled vegetation. While buildings like the Hobart Brewing Co. and Hobart Gas Works emphasize verticality and industrial prominence, the new landscape integrates varied native plantings—ranging from mid-height shrubs to towering eucalypts—that soften and contextualize the built form. These natural elements establish a balanced hierarchy, subordinate yet vital, framing the stadium and blending seamlessly with Hobart's natural scenery. The landscape's layered, textured planting enhances visual harmony and human engagement, creating an integrated environment that complements and grounds the existing architectural skyline.
DOC	Low	Low

Table 6

LCZ 6: MACQUARIE POINT WHARF	LANDFORM/WATER	
	EXISTING	
CVI: SCALE	The foreground pavement occupies a wide area of the scene, as the view is generally oriented looking down Evans Street. It appears elongated as the road stretches into the distance, unobstructed until it intersects with Davey Street. Above this intersection, distant hills rise up behind the buildings and are visible. Evans Street connects to several footpaths, one of which leads to Macquarie Car Park and extends to the right of the frame behind the fenced area of Red Square. The fenced area leading to Red Square then continues towards the right of the frame. The landform is generally occupied by streets and footpaths that appear visually continuous and extend over a large area, although they don't possess much vertical scale.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing Evans Street pathways feature organic, rugged lines that emphasize wear and randomness, contrasting with the stadium's deliberate, horizontal linearity inspired by the calm, expansive water and horizon. While Evans Street's curvilinear paths create visual guides into the distance, the stadium's strong horizontal planes anchor it to the waterfront landscape, with vertical and diagonal elements adding rhythm and dynamism. The irregular cracks and subtle street lines are interrupted by the stadium's controlled, repetitive facade rhythms and refined edges, creating a balanced integration between the natural, water-based landform's organic irregularity and the structured, engineered clarity of the built form.	The existing scene emphasizes a predominantly built, paved environment with limited vertical variation and natural elements, creating a flat, utilitarian feel. In contrast, the proposed landscape integrates native vegetation of varying sizes—from mid-height shrubs to towering Eucalypts—introducing verticality and natural grandeur. This vegetation enhances human scale along pathways and seating, softening the built environment and fostering intimacy. The natural landform and water features are foregrounded, providing visual harmony with the regional landscape. Overall, the new design offers a dynamic integration of natural elements that contrast with, yet complement, the existing built and paved scene, enriching the visual and experiential quality of the space.
DOC	Moderate	Low

Table 7

LCZ 6: MACQUARIE POINT WHARF	VEGETATION	
	EXISTING	
CVI: SCALE	The plants in the scene are generally lower in height than surrounding elements like buildings. They're scattered along Evans Street, creating a line of trees that spans into the distance. The distant hills, despite having vegetative landcover, don't show discernible individual trees due to the scale.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation along Evans Street, characterized by lower, scattered trees and distant hills, contrasts with the proposed stadium's monumental scale. While the stadium's massing aims to integrate with natural topography and landscape features—using setbacks, stratified forms, and proportional design—it remains a dominant, civic landmark. Careful articulation and human-scale interfaces mitigate visual impact, ensuring it coexists respectfully with the surrounding heritage buildings, open spaces, and natural backdrop. Unlike the subtle, dispersed vegetation that blends into the landscape, the stadium's deliberate design strives for a balanced presence, framing the natural environment without overpowering it, fostering harmony between built and natural elements.	The existing vegetation along Evans Street features low-growing plants and scattered trees, creating a subtle, linear green edge that integrates with the surrounding hills' vegetative cover. In contrast, the proposed landscape design introduces a layered hierarchy of plant sizes, from mid-height shrubs near the stadium to towering Tasmanian Eucalypts at the water's edge, establishing a stronger visual relationship with the built form and regional landscape. This new arrangement enhances human scale, providing intimacy and approachability, while maintaining natural dominance through strategic placement of larger trees. The design subtly shifts from the existing low landscape to a more articulated, proportioned, and regionally integrated greenery that complements and elevates the built environment.
DOC	Moderate	Low

Table 8

LCZ 6: MACQUARIE POINT WHARF	STRUCTURES	
	EXISTING	
CVI: SCALE	The buildings in the scene dominate the skyline, acting as the tallest elements. For instance, the Ixl Jams H. Jones & Co Ltd building on the left rises multiple storeys, its repetitive windows suggesting a continuous structure extending into the distance. On the right, the Hobart Brewing Co. appears larger due to its proximity and tall gabled roof. Further down, The Goods Shed stretches horizontally, but its distance reduces its perceived height. The slender Hobart Gas Works complex chimney dramatically punctures the skyline with its height. Meanwhile, the Federation Concert Hall and Roberts & Co. Woolstore Complex appear smaller due to their distance, blending into the backdrop of distant hills.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing buildings dominate the skyline with their verticality and historical character, blending into the natural backdrop. In contrast, the proposed stadium's massive scale aims for harmonious integration by employing stratified massing, setbacks, and detailed articulation to reduce visual dominance. While the existing structures are nuanced and human-scaled, the stadium balances grandeur with approachable design elements—transparent facades, lower articulation, and public spaces—that foster a welcoming atmosphere. Both contexts emphasize scale management: the buildings through their existing proportions and natural surroundings, and the stadium through thoughtful design strategies that respect and complement the existing landscape and heritage.	The existing structures dominate the skyline with their towering forms and verticality, creating a strong architectural presence. In contrast, the proposed landscape design introduces a layered, human-scaled natural environment that softens this dominance. Medium and small native plantings near pedestrian areas foster intimacy, while towering Tasmanian eucalypts integrate the built form with regional natural grandeur. The landscape establishes visual harmony by subordinate positioning of greenery, framing the structures without overwhelming them, and maintaining views of Mount Wellington and the river. This integration enhances the overall aesthetic by balancing monumental architecture with natural elements, ensuring the built environment remains rooted in Tasmania's distinctive landscape.
DOC	Moderate	Low

Table 9

LCZ 6: MACQUARIE POINT WHARF	LANDFORM/WATER	
	EXISTING	
CVI:LINE	The paths along Evans Street have distinct and curvilinear lines that extend into the distance, particularly the kerb line. Secondary lines exist where different paving types meet, such as between the asphalt and the paved brick area of Evans Street. Other irregular lines, such as cracks, extend over the surface with bold contrast, but these lines are rugged and appear random, created through wear rather than being organised and planned lines formed by the street layout. As Evans Street extends into the distance, it creates leading lines that guide the eye towards the skyline formed by the ridge of distant hills in the background. The astro-turfed area of Red Square has a straight, clean edge against the footpath.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing Evans Street paths exhibit organic, irregular lines created through wear, contrasting sharply with the stadium's deliberate horizontal and rhythmic linear forms inspired by the waterfront and natural landscape. While the street lines appear rugged and spontaneous, the stadium's design emphasizes controlled, refined lines that integrate with the water's horizontality and the verticality of surrounding trees. The natural landform and water-based context favor flowing, unstructured patterns, whereas the proposed built form employs intentional, articulated lines to establish harmony with the environment, balancing organic irregularity with structured design to create a cohesive visual dialogue.	The existing conditions along Evans Street feature rugged, random cracks and curvilinear kerb lines that emphasize wear and organic wear patterns, contrasting with the proposed landscape's flowing, naturalistic lines. The new design integrates vegetation with soft, undulating edges that mimic natural contours, creating seamless visual continuity with the surrounding landscape. While the existing surface lines appear haphazard and rugged, the proposed form emphasizes gentle curves, layered planting, and soft transitions that reflect natural landforms and water contours. This integration promotes harmony, contrasting the existing rugged, irregular surface with a refined, organic landscape that enhances natural flow and visual coherence.
DOC	Moderate	Moderate

Table 10

LCZ 6: MACQUARIE POINT WHARF	VEGETATION	
	EXISTING	
CVI:LINE	The vegetation is clustered together, forming a continuous region where plants overlap, particularly between the planter boxes in the fenced area leading to Red Square. This continuous region of vegetation has a silhouette that appears jagged and complex. The foliage has gaps, creating a discontinuous line as the tree clusters are still slightly porous. Furthermore, other elements in front of the vegetation, such as the mesh fence with its vertical poles, disrupt the silhouette of this plant cluster, making its outline less apparent. The distant hills have a ridgeline created by vegetated landcover, which appears smooth with subtle curves rather than angular landform features, as individual trees are lost to distance.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation presents a jagged, complex silhouette with porous, overlapping foliage interrupted by fences and distant hills, blending organic irregularity with subtle natural curves. In contrast, the proposed stadium design emphasizes strong horizontal lines aligned with the waterfront horizon, creating a sense of stability and calmness. While vegetation's organic rhythm contrasts with the stadium's deliberate linearity, both elements acknowledge their context—vegetation with its porous, fragmented form, and the stadium with refined, continuous lines that integrate with the landscape's subtle curves and horizons. Together, they can create a harmonious balance between natural irregularity and structured design, enhancing visual cohesion.	The existing vegetation, with its jagged, porous silhouette and disrupted outline by fencing, contrasts with the proposed landscape's flowing, organic lines that emphasize continuity and natural integration. While the current vegetation appears fragmented and affected by man-made elements, the design aims to create smooth, undulating plant boundaries and soft edges that seamlessly connect with the surrounding landscape. The proposed form employs rhythmic repetition and varied visual weight to evoke natural patterns, contrasting with the current cluttered, complex vegetation. Overall, the design seeks to harmonize built and natural elements through gentle, permeable edges, enhancing the site's organic sense and visual coherence.
DOC	Moderate	Low

Table 11

LCZ 6: MACQUARIE POINT WHARF	STRUCTURES	
	EXISTING	
CVI:LINE	The urban scene is a fascinating interplay of diverse lines, both architectural and natural. On the left, the Ixl Jams H. Jones & Co building showcases strong, orderly vertical and horizontal lines from its windows and floor levels, creating a rhythmic pattern, further accented by a prominent vertical chimney. On the right, the Hobart Brewing Co. features clear diagonal lines from its gabled roof and subtle, repetitive vertical lines on its corrugated metal walls, a characteristic shared by The Goods Shed. The road infrastructure is defined by dominant converging lines that draw the eye into the distance, with the asphalt surface marked by irregular, winding cracks. Finally, a low, continuous horizontal line is formed by the metal guardrail, while streetlights and utility poles add distinct vertical accents to the space.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing structures exhibit a dynamic interplay of strong vertical, horizontal, and diagonal lines, creating rhythm and movement within the urban scene. In contrast, the proposed stadium emphasizes horizontal massing aligned with the waterfront horizon, fostering a sense of stability and integration with the natural landscape. While existing buildings feature organic, repetitive vertical and diagonal lines that add visual complexity, the stadium employs a more measured rhythm of horizontal and subtle linear details to convey solidity without heaviness. Both designs balance their linear elements—existing structures with varied directions for visual interest, and the stadium with carefully calibrated lines for permanence—creating a harmonious relationship between built form and natural surroundings.	The existing structures display rigid, linear qualities—vertical chimneys, gabled roofs, and converging road lines—creating a sense of order and direction. In contrast, the proposed landscape design emphasizes organic, flowing lines that mimic natural contours and vegetation, fostering visual harmony and seamless integration with Hobart’s environment. While the buildings introduce strong, geometric forms, the landscape softens these edges with undulating planting beds and curving pathways, creating a balanced dialogue between built form and nature. The juxtaposition enhances the urban scene’s complexity, blending architectural solidity with natural fluidity to craft a cohesive, inviting space.
DOC	Low	Low

Table 12

LCZ 6: MACQUARIE POINT WHARF	LANDFORM/WATER	
	EXISTING	
CVI: FORM/ SHAPE	The road and footpath have an elongated, ribbon-like shape that maintains its width and stretches into the distance, following a simple path with a slight curve and creating a parking bay alongside the road. Along this surface, there's a transition between various materials, such as the paved road area and the asphalt road area, which meet with a simple straight edge. In the asphalt area, repaired sections have angular, polygonal shapes. Red Square is also rectilinear, with a simple boundary between the footpath and the area covered by astro-turf.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing road and footpath exhibit a simple, rectilinear form with clear material transitions, contrasting with the stadium's dynamic silhouette that mediates between geometric precision and organic integration. While the road's angular repairs and straight edges reflect utilitarian order, the stadium's undulating roofline and layered volumes echo natural forms and the surrounding landscape. The built environment's solid, defined edges differ from the stadium's balanced porosity and transparency, which facilitate visual connection with the natural backdrop. Overall, the existing infrastructure's straightforward, linear character contrasts with the stadium's nuanced articulation, yet both elements establish a cohesive dialogue between human-made order and the organic landscape.	The existing road and footpath are linear and utilitarian, contrasting sharply with the proposed landscape's organic, flowing forms inspired by Tasmania's natural topography. While the current surface features straight edges and angular repairs, the landscape design emphasizes curvilinear shapes, native vegetation, and gentle landform undulations that harmonize with Hobart's natural silhouette. The built environment's rigidity is softened by the landscape's layered, textured plantings and landforms that create a porous, vibrant interface. This integration fosters a seamless dialogue between the constructed infrastructure and the natural landscape, enhancing visual coherence and ecological connectivity with Hobart's water-based and topographical context.
DOC	High	Moderate

Table 13

LCZ 6: MACQUARIE POINT WHARF	VEGETATION	
	EXISTING	
CVI: FORM/ SHAPE	The vegetation in the foreground features a variety of plant species with generally rounded crowns. Some have long blades that appear flax-like, with outlines becoming visually ambiguous as the foliage thins out towards its outer edge, making their shape harder to discern. Conversely, there is leafy foliage that appears more clumped, and other trees that lack foliage, revealing their complex branch structure. The vegetative landcover of the distant hills inherits the underlying shape of the landform, as trees are not large enough to alter the shape of the ridgeline. This results in a gently convex shape that is simple and does not have abrupt or angular transitions.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation displays organic, varied forms—from rounded crowns and flax-like blades to dense foliage and exposed branches—creating a dynamic, natural silhouette. In contrast, the proposed stadium employs a deliberate blend of geometric rigor and organic gestures, with undulating rooflines and layered facades echoing natural contours. While the vegetation's soft, flowing forms naturally integrate into the landscape, the stadium's design balances solidity and porosity, mimicking the land's gentle curves through its undulating features. Both elements harmonize by respecting the land's natural shape: vegetation with its fluidity and the stadium through subtle, landscape-inspired form articulations, fostering a cohesive relationship with the environment.	The existing vegetation exhibits a natural, gentle convex landform with varied plant forms, from rounded crowns to complex branch structures, blending seamlessly with Hobart's topography. The proposed built landscape complements this by adopting an organic, undulating silhouette that echoes natural landforms and native bushland. Both prioritize fluid, curvilinear forms and layered complexity, creating harmony between natural and constructed elements. While existing vegetation emphasizes subtle landform and diverse plant architecture, the proposed design enhances this with sculpted landforms, porous green spaces, and organic plant shapes, ensuring a seamless, natural integration that respects and amplifies Hobart's regional landscape character.
DOC	High	Moderate

Table 14

LCZ 6: MACQUARIE POINT WHARF	STRUCTURES	
	EXISTING	
CVI: FORM/ SHAPE	The scene showcases a variety of architectural forms, from robust blocks to utilitarian structures. On the left, the Ixl Jams H. Jones & Co Ltd building is a multi-storey, rectilinear block with a rhythmic, elongated façade. To the right, the Hobart Brewing Co. is a prominent, gable-roofed rectangular shed, its corrugated walls and large sliding doors defining its utilitarian form. Behind it, other industrial structures appear as simpler rectilinear shapes. The road infrastructure itself forms a vast, flat plane, a broad trapezoidal shape in perspective, with its surface broken by irregular cracks. The slender, tapering Hobart Gas Works complex chimney with its decorative cap adds a vertical accent, while The Goods Shed features a prominent gable roof. The Federation Concert Hall stands out with its sloping, angular walls adorned with dynamic chevron patterns, creating a skewed visual effect.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing structures exhibit a strong rectilinear and utilitarian character, emphasizing robustness and straightforward forms, contrasting with the stadium's dynamic profile that mediates between geometric precision and organic inspiration. While the historic buildings prioritize solidity, the stadium integrates transparency and layered articulation to create a lighter, more porous presence. Its undulating roof and subtle curves echo natural forms, contrasting with the sharp, linear industrial shapes nearby. The stadium's responsive integration with topography and landscape complements the existing scene's functional forms, fostering a harmonious dialogue between built heritage and modern design that respects both the industrial heritage and the natural backdrop.	The existing industrial structures present a stark, rectilinear aesthetic characterized by bold, geometric forms and utilitarian materials, creating a hard-edged, rhythmic skyline. In contrast, the proposed landscape introduces an organic, flowing silhouette inspired by Tasmania's natural landscapes, with undulating landforms and curvilinear planting beds that soften and integrate with the topography. Vegetation creates a porous, layered environment that contrasts with the solid, rigid structures, fostering harmony through natural textures and forms. While the existing built environment emphasizes structural clarity and industrial utility, the landscape design promotes fluidity, biodiversity, and seamless integration, blending the built and natural realms into a cohesive, harmonious whole.
DOC	Moderate	Low

Table 15

LCZ 6: MACQUARIE POINT WHARF	LANDFORM/WATER	
	EXISTING	
CVI: SPATIAL CHARACTER	The landscape character is dominated by the grey tones of roads and footpaths, with varying shades from dark asphalt near the Ixl Jams H. Jones & Co. Ltd building transitioning to lighter herringbone-patterned paving bricks on Evans Street. There are subtle differences in footpath grey and a vibrant green from the astro-turf at Red Square. Texturally, the foreground features granular asphalt with substantial cracking, transitioning to smoother paving bricks in both herringbone (road) and running bond (footpath) patterns, with a pebbled kerb and gutter, while distant, hazy green hills appear smooth. The scene is largely horizontally oriented, with Evans Street creating an elongated, continuous form stretching into the distance, leading the eye towards the distant hill-ridge skyline, though it lacks significant vertical scale. Lines are primarily curvilinear along the kerb, with secondary lines where paving types meet and irregular cracks adding rugged contrast, while Red Square presents a clean, rectilinear edge.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing landscape's horizontal, textured surface contrasts with the proposed stadium's layered, transparent forms that emphasize verticality and depth. While the landscape presents a rugged, granular foreground with curvilinear kerbs and subtle color variations, the stadium design integrates open, accessible spaces that frame views of the distant hills and river, enhancing visual permeability. The stadium's strategic enclosure and view framing complement the landscape's openness, creating a harmonious balance where built form enhances the natural water-based setting. Both emphasize connection—landscape through its expansive horizontality and natural textures, and the stadium through permeability and framed vistas—integrating landscape and architecture into a cohesive, visually engaging environment.	The existing landscape is characterized by a predominantly grey, textured surface of roads and footpaths, contrasting sharply with the vibrant green astro-turf at Red Square, creating a clear visual and tactile separation. In comparison, the proposed built form introduces structured vegetation that modulates enclosure and openness, with layered plantings framing views and providing shelter, enhancing spatial depth. While the current scene emphasizes horizontality and rugged texture, the new design would integrate greenery to create varied experiential qualities—ranging from open lawns to intimate plantings—thus blending landform, water, and vegetation to foster a more dynamic, visually engaging, and accessible public environment.
DOC	Moderate	Moderate

Table 16

LCZ 6: MACQUARIE POINT WHARF	VEGETATION	
	EXISTING	
CVI: SPATIAL CHARACTER	The spatial character of the vegetation is notably limited and discontinuous. Plant life, primarily in similar dark greenish hues, is confined to street trees along Evans Street and planter boxes near Red Square. These plants, a mix of dense flax-like bushes and leafy shrubs, are generally lower than surrounding buildings and form scattered lines along Evans Street. While the distant hills are covered in vegetation, individual trees are indistinguishable. The foreground vegetation often clusters, creating a jagged, complex, and somewhat porous silhouette, which is further disrupted by elements like a mesh fence. In contrast, the distant vegetated ridgeline appears smooth with subtle, convex curves, as the trees are not large enough to alter the landform's simple, underlying shape.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation is sparse, low-lying, and scattered, offering limited enclosure and visual complexity, especially with distant hills blending into the landscape. In contrast, the proposed stadium design emphasizes openness and permeability, with transparent facades and accessible public spaces that foster a seamless connection to the waterfront and distant vistas. While current vegetation creates jagged silhouettes and obstructs views, the stadium's layered, articulated form frames and enhances key vistas, integrating built and natural environments. This contrast highlights a shift from fragmented, minimal greenery to a thoughtfully designed structure that actively engages with and celebrates the surrounding landscape, fostering a more dynamic and interconnected public realm.	The existing vegetation is sparse, fragmented, and primarily low-lying, creating jagged silhouettes and limited enclosure. In contrast, the proposed built form aims to integrate layered, strategically placed plantings—ranging from open lawns to dense shrubs—that modulate enclosure, enhance depth, and provide visual framing. This design fosters permeability and privacy, offering dynamic views and sheltered spaces. Unlike the current scattered greenery, the proposal's landscape creates cohesive, varied spatial experiences that balance openness with intimacy, seamlessly connecting public areas and framing key vistas, thereby transforming the landscape into an active, integral component of the built environment.
DOC	Moderate	Low

Table 17

LCZ 6: MACQUARIE POINT WHARF	STRUCTURES	
	EXISTING	
CVI: SPATIAL CHARACTER	The architectural elements in the scene each possess a unique spatial character, contributing to a rich urban tapestry. The Federation Concert Hall creates a dynamic visual element with its colourful, angled façade that conveys depth and movement. In contrast, the Ixl Jams H. Jones & Co Ltd building exudes formal organisation and solidity, its rhythmic arched windows and detailed brickwork evoking a historical presence. The Roberts & Co. Woolstore Complex similarly presents an organised spatial character with its structured façade. Meanwhile, the Hobart Brewing Co. suggests a large, enclosed internal volume due to its sheer size and lack of extensive fenestration. Finally, the Hobart Gas Works complex chimney commands vertical emphasis, drawing the eye upwards with its height and historical brickwork, standing as a prominent solitary structure against the sky.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing structures exhibit a diverse palette of architectural characters, from the dynamic, colourful façade of the Federation Concert Hall to the solid, historic brickwork of Hobart Gas Works. In contrast, the proposed stadium emphasizes openness and permeability, with transparent ground levels fostering engagement and visual connection to the waterfront, unlike the more enclosed or solid existing buildings. While the existing elements offer varied textures and historical depth, the stadium's layered facades and strategic view framing aim to enhance depth, perspective, and public interaction, integrating the built form into the waterfront's active, expansive environment. Together, they create a dialogue between historic solidity and contemporary openness, enriching Hobart's urban fabric.	The existing structures showcase a diverse architectural language—from the dynamic, colorful façade of the Federation Concert Hall to the solid, historic brickwork of Hobart Gas Works—creating a layered urban fabric. Integrating vegetation introduces contrasting spatial qualities: open lawns and scattered trees echo the openness of Hobart's expansive landscape, while dense shrub layers mimic the enclosure and privacy found in the city's historic and industrial elements. Tall eucalypts and layered plantings can frame iconic views like Mount Wellington, mirroring the visual emphasis of the chimney, and soften building bulk, enhancing visual harmony. Together, built form and vegetation foster a vibrant, dynamic environment that balances enclosure, openness, and visual connectivity.
DOC	Moderate	Low

Table 18

5.6.7 LCZ 7: Sullivan Cove Working Port

LCZ 7: SULLIVAN COVE WORKING PORT	LANDFORM/WATER	
	EXISTING	
CVI: COLOUR	The pavement in the foreground is predominantly a deep, uniform dark grey, establishing a foundational tone for the space. This dark grey is contrasted by a distinct strip of lighter grey pavement to the right of the frame, creating a clear visual delineation. Beyond these primary colours, the surface exhibits various subtle colourations. Vivid yellow painted lines cut across the surface, providing sharp, contrasting linear elements against the more muted grey background.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing pavement's dark grey base with lighter strips and vivid yellow lines creates a muted, structured surface, contrasting with the proposed building's earthy, layered palette of browns, bronzes, and greens. While the pavement's linear, static qualities emphasize clarity and function, the building's stratified colour bands and dynamic, ephemeral hues of the ETFE roof evoke natural rhythms and water's reflective, shifting nature. Together, the pavement's restrained tones ground the scene, allowing the building's warm, subtle chroma and transparent roof to integrate seamlessly, creating a harmonious dialogue between the stable urban surface and the organic, fluid landscape-inspired form.	The existing pavement's deep grey and subtle yellow lines present a muted, industrial palette that contrasts sharply with the vibrant, earthy tones of the proposed Tasmanian native landscape. While the pavement's uniformity emphasizes structure and formality, the landscape integrates a rich spectrum of greens, browns, and reds, echoing Tasmania's natural landforms and water influences. The landscape's layered, organic colour patterns and matte textures foster harmony with Hobart's landform and waterways, creating a seamless transition from built environment to natural backdrop. This integration highlights a respectful dialogue between man-made surfaces and the resilient, dynamic beauty of Tasmania's natural landform and water systems.
DOC	Very Low	Very Low

Table 1

LCZ 7: SULLIVAN COVE WORKING PORT	VEGETATION	
	EXISTING	
CVI: COLOUR	vegetation is not a prominent feature.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation is minimal, offering a subdued natural backdrop. In contrast, the proposed built form employs a harmonious palette inspired by the environment, with earthy browns, warm bronzes, and subtle greens that evoke local vegetation. The building's stratified colour bands and reflective ETFE roof dynamically mirror the sky's ephemeral hues, creating an integrated dialogue between the structure and its natural surroundings. While the existing landscape is quiet and understated, the design's thoughtful use of color, light, and materiality enhances visual interest and connection, transforming a minimal vegetated context into a vibrant, responsive architectural expression that subtly integrates with its natural and urban setting.	While the existing vegetation in Hobart is subtle and understated, the proposed landscape design introduces a vibrant, carefully curated indigenous palette that enhances visual engagement. Instead of sparse native cover, the new design emphasizes rich greens, earthy browns, and seasonal color bursts, creating dynamic contrast and harmony with the built form. The layered, textured plantings bring depth and vitality, integrating natural hues with architectural elements. This thoughtful approach transforms the previous minimal vegetation into a lush, expressive landscape that celebrates Tasmania's natural beauty, establishing a seamless dialogue between the stadium's structure and its surrounding environment.
DOC	Very Low	Very Low

Table 2

LCZ 7: SULLIVAN COVE WORKING PORT	STRUCTURES	
	EXISTING	
CVI: COLOUR	The scene is a study in contrasting colours, from vibrant accents to earthy tones. The Tasmanian Fishermen Memorial immediately draws the eye with its vibrant blue mesh fence, a sharp contrast to the muted greys and browns of the surroundings. Its timber rail shows weathered grey, while metallic adornments shimmer with a subtle blue tint. In contrast, the H. Jones & Co. building features a palette of pale, earthy tones, with rough, light beige brick and similar pale stone, topped by a distinct, warm orange tiled roof. Finally, the First Settlers Monument is a prominent reddish-brown with a lighter grey base, its inscribed years in contrasting gold or dark bronze.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing structures showcase a vibrant contrast in hues, from the bold blue mesh fence and weathered timber of the Fishermen Memorial to the muted earthy tones of the H. Jones & Co. building and the reddish-brown of the First Settlers Monument. The proposed built form integrates these contrasts through a harmonious palette rooted in earthy browns, warm bronzes, and neutral greens, echoing natural and historic textures. Its stratified colour bands, from dark charcoal at the base to reflective upper hues, complement the existing earthy tones while introducing a balanced, subdued vibrancy. The transparent ETFE roof further connects the new structure to the dynamic sky, creating a dialogue between built form and environment, much like the existing contrasting yet complementary elements.	The existing structures exhibit a vivid contrast in colour and material, from the bright blue mesh fence of the Fishermen Memorial to the muted greys of weathered timber and metallic accents, as well as the earthy tones of the H. Jones & Co. building and the reddish-brown of the First Settlers Monument. In comparison, the proposed landscape design integrates Tasmania's native palette—rich greens, earthy browns, and oxidised reds—creating a harmonious visual connection with the natural environment and surrounding geology. While the structures highlight bold contrasts, the landscape employs subdued, organic hues and textures, fostering a seamless integration that grounds the built form within Tasmania's distinctive natural and cultural context.
DOC	Very Low	Very Low

Table 3

LCZ 7: SULLIVAN COVE WORKING PORT	LANDFORM/WATER	
	EXISTING	
CVI:TEXTURE	The dominant dark grey pavement exhibits a distinctly coarse, granular texture. It appears particularly pitted and gritty closer to the edge of the pier, where individual small aggregate particles become more pronounced, contributing to its rough feel. In contrast, the lighter grey strip to the right of the image possesses a noticeably smoother texture, appearing less granular and more uniform. Distinct, straight joint lines clearly demarcate the transition between these two contrasting textural areas.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing pavement's coarse, granular texture contrasts sharply with the proposed stadium's nuanced textural integration. While the pavement's gritty surface emphasizes rawness and tactile ruggedness, the stadium's varied textures—from coarser ground-level materials echoing brick and natural elements to finer, articulated upper surfaces—create a layered visual dialogue. The stadium's patterns and light-shadow play are designed to harmonize with Hobart's diverse landscape, blending natural organic textures with urban heritage cues. This integration fosters a cohesive relationship between the built form and the landform/water context, where contrasting textures enhance visual interest and reinforce a sense of connection to Hobart's natural and historic environment.	The existing landform and water elements feature coarse, gritty textures with prominent aggregate and rugged surfaces, contrasting with the proposed built form's smoother, more refined materials. Integrating native vegetation introduces a rich tapestry of textures—from rough bark and craggy rocks to delicate grasses and glossy leaves—that harmonize with the natural environment. This variation enhances depth, visual interest, and light interaction, ensuring seamless visual continuity with Tasmania's rugged landscape. The native palette's organic patterns and tactile qualities reinforce regional identity, creating a cohesive, resilient landscape that balances the coarse natural landform with the refined, textured planting, fostering a harmonious integration of built and natural elements.
DOC	Low	Low

Table 4

LCZ 7: SULLIVAN COVE WORKING PORT	VEGETATION	
	EXISTING	
CVI:TEXTURE	vegetation is not a prominent feature.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation is minimal, creating a stark contrast to the proposed stadium's deliberate integration of natural textures and organic patterns. While the landscape offers lush, irregular, and soft textures of trees and open grass, the stadium employs a nuanced mix of coarser and finer materials, patterning, and light-shadow interplay to evoke a tactile connection with its surroundings. The design references natural elements like bark, rock, and water ripples through its patterns and materials, creating a harmonious dialogue. Unlike the sparse vegetation, the stadium's textured surfaces and material choices aim to subtly echo and complement Hobart's rich natural and historic context, fostering a cohesive integration.	The proposed built form with vegetation emphasizes harmony through native Tasmanian textures and natural patterns, contrasting with the existing landscape's organic resilience. While existing vegetation showcases a rich mosaic of coarse boulders, rugged bark, and delicate grasses that create depth and visual interest, the new design integrates these qualities, echoing local textures to minimize visual discord. The native palette's varied textures and natural patterns complement the existing environment's tactile robustness and irregular grain, ensuring a seamless visual and sensory integration that reinforces regional identity and ecological authenticity. This contrast and harmony enhance both the landscape's vitality and contextual coherence.
DOC	Very Low	Very Low

Table 5

LCZ 7: SULLIVAN COVE WORKING PORT	STRUCTURES	
	EXISTING	
CVI:TEXTURE	The scene presents a compelling array of textures, from fine weaves to rough masonry. The Tasmanian Fishermen Memorial's blue mesh has a fine, porous, woven texture, while its wooden rail offers a rougher, organic feel with visible grain and weathering. In contrast, the metallic adornments appear smooth and glossy. The H. Jones & Co. building showcases a rough brick texture with subtle mortar joints and a ridged, repetitive pattern from its orange tiled roof. Finally, the First Settlers Monument's main body is smooth and matte, contrasting with its gritty, rough base and the distinct, likely metallic, texture of its letters and central plaque.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing structures exhibit a rich variety of textures—from the fine, porous weave of the Tasmanian Fishermen Memorial's mesh to the rough masonry of historic buildings and the smoothness of metal accents. The proposed stadium responds by integrating a nuanced range of textures that echo this diversity. Ground-level coarser materials mirror the heritage brick and natural surroundings, while finer, patterned surfaces create visual harmony from afar. The stadium's articulated planes and subtle shadow play are designed to evoke tactile robustness and natural authenticity, seamlessly blending the organic and historic character of Hobart's waterfront, hillside, and urban fabric—creating a cohesive dialogue between new and existing built environments.	The proposed built form with integrated native vegetation contrasts with existing structures through materiality and texture. While existing structures often feature smooth, manufactured surfaces with limited organic variation, the native landscape emphasizes rich, layered textures—from rough bark and craggy rocks to delicate grasses—creating visual depth and tactile authenticity. The native planting's irregular patterns and dynamic light-shadow interplay foster a seamless integration with Tasmania's rugged environment, contrasting with the more formal, rigid forms of existing structures. This integration enhances regional character, ensuring the new landscape complements and enriches the existing natural and built environment harmoniously.
DOC	Very Low	Very Low

Table 6

LCZ 7: SULLIVAN COVE WORKING PORT	LANDFORM/WATER	
	EXISTING	
CVI: SCALE	The pavement covers a significant area in the foreground, establishing a large-scale, expansive ground plane. Its considerable breadth suggests it can accommodate multiple people and vehicles, effectively leading the eye towards the buildings in the background.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing landform and water features create a natural, expansive setting that emphasizes fluidity and scale, contrasting with the proposed stadium's structured, monumental form. While the landform offers gentle, organic contours and openness, the stadium introduces a stratified, articulated mass that seeks harmony through setbacks, proportions, and detailed facades. The water-based landscape provides a soft, natural backdrop, framing the stadium as a civic landmark rather than overpowering it. Together, the natural landform and water elements integrate with the built form by providing context, scale, and visual balance, ensuring the new structure complements rather than dominates the existing natural and architectural landscape.	The existing landform and water features provide a natural grandeur that frames the built environment, contrasting with the proposed integrated landscape of native vegetation around the stadium. While the existing landscape emphasizes openness, natural scale, and regional prominence, the proposed design introduces layered plantings—ranging from mid-height shrubs to towering Tasmanian Eucalypts—that soften and humanize the built form. This integration ensures the stadium remains subordinate to the natural backdrop, maintaining visual harmony and regional identity, while creating a sense of connectivity and approachability through carefully scaled vegetation. Together, they balance natural majesty with human-centered design, enhancing the overall landscape experience.
DOC	Moderate	Moderate

Table 7

LCZ 7: SULLIVAN COVE WORKING PORT	VEGETATION	
	EXISTING	
CVI: SCALE	vegetation is not a prominent feature.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation is minimal, offering little visual or environmental contrast to the proposed stadium's large, dominant form. While vegetation would create a softer, more natural backdrop, the stadium's design aims to integrate with the landscape by respecting scale and proportion, ensuring it complements rather than overwhelms its surroundings. Strategically articulated with setbacks, detailed facades, and human-scaled interfaces, the stadium seeks harmony with the natural and built environment, softening its visual impact. In contrast, the sparse vegetation highlights the new built form's prominence, positioning the stadium as a civic landmark that balances grandeur with approachable design, fostering integration within the natural and historic fabric of Hobart.	Unlike the existing condition where vegetation is minimal and largely absent, the proposed landscape integrates a diverse range of native plantings, creating a layered, human-scaled environment. Medium to large shrubs and smaller trees soften the stadium's scale at ground level, fostering intimacy and approachability. Taller Tasmanian Eucalypts and natural elements relate the site to regional landscapes, framing the built form without overpowering it. This integration contrasts with the current sparse vegetation, offering a harmonious balance where landscape features support visual hierarchy, regional context, and human experience, transforming the site from a stark environment into a vibrant, naturalized precinct that enhances both the stadium and its surroundings.
DOC	Moderate	Moderate

Table 8

LCZ 7: SULLIVAN COVE WORKING PORT	STRUCTURES	
	EXISTING	
CVI: SCALE	The various structures in the scene contribute distinct elements of scale and presence. The Tasmanian Fishermen Memorial acts as a low, unimposing barrier, its height allowing an open yet defined space. In contrast, the H. Jones & Co. building is a multi-storey structure of considerable length, blending with neighbouring buildings to form a significant portion of the skyline. The First Settlers Monument presents a substantial form, appearing quite tall relative to the street level, with a broad, multi-tiered base providing a stable foundation. Its large central plaque further enhances its overall presence within the scene.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's large scale contrasts sharply with the existing modest structures, such as the Fishermen Memorial and the multi-storey H. Jones & Co. building, which contribute a more human and heritage-oriented scale. While the memorial offers openness and the H. Jones building forms a significant skyline element, the stadium's mass is carefully articulated into layered, proportionate components that respect its surroundings. Its design aims to integrate into the landscape by referencing natural and historical forms, softening its dominance through setbacks, articulation, and human-scale interfaces. This approach fosters a respectful coexistence, ensuring the stadium enhances rather than overwhelms the existing scene's scale and character.	The proposed landscape integrates vegetation to soften and humanize the scene, contrasting with existing structures like the multi-storey H. Jones & Co. building and the prominent First Settlers Monument, which dominate visually. While the buildings and monument establish a strong vertical presence and historical significance, the landscape design uses layered planting and towering Tasmanian Eucalypts to create a natural hierarchy that complements rather than competes with these built elements. The green spaces foster a welcoming, human-scale environment, subtly framing the existing structures, and enhancing their integration into the broader regional landscape, ensuring natural beauty and built form harmoniously coexist within the scene.
DOC	Moderate	Moderate

Table 9

LCZ 7: SULLIVAN COVE WORKING PORT	LANDFORM/WATER	
	EXISTING	
CVI:LINE	Clear linear elements define the pavement. Straight lines mark its edges where it meets the water on the left and the road on the right. Additionally, faint lines from expansion joints or cracks create a subtle grid-like pattern in some sections. The long white bench also introduces a strong horizontal line that further defines the space.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing linear pavement elements, characterized by straight edges and subtle crack lines, mirror the stadium's horizontal emphasis, creating a visual dialogue between natural and built forms. While the pavement's faint grid suggests organic, evolving patterns, the stadium's bold horizontality anchors it to the water's expansive calmness. The long white bench's horizontal line complements the structure's massing, fostering integration through shared linearity. Conversely, the subtle cracks and linear pavement contrast with the stadium's deliberate, engineered lines, highlighting a harmonious balance between the organic, fluid landform and the structured, rhythmic architecture that respects and responds to the water-based landscape.	The existing pavement's strict, linear elements sharply contrast with the proposed landscape's flowing, organic lines. While the existing condition features clear edges and subtle grid-like crack patterns, the new design emphasizes natural contours and undulating plant boundaries, creating a harmonious integration with the surrounding landform and water. Vertical native trees introduce upward movement, complementing the horizontal lines of the pavement and bench. This contrast enhances the landscape's organic rhythm, blending the rigid, man-made pavement with the softer, more dynamic natural forms, ultimately fostering a seamless transition between the built environment and Hobart's distinctive natural landscape.
DOC	Moderate	Moderate

Table 10

LCZ 7: SULLIVAN COVE WORKING PORT	VEGETATION	
	EXISTING	
CVI:LINE	vegetation is not a prominent feature.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation is sparse, emphasizing open, horizontal vistas that mirror the calm expanse of the River Derwent and distant horizons. The proposed built form employs strong horizontal lines, echoing this natural horizontality, creating a visual harmony with the landscape. Vertical and diagonal elements introduce rhythm and dynamism, subtly referencing mature trees and mountain slopes. While the stadium's solidity contrasts with the gentle, organic presence of vegetation, thoughtful articulation of edges and façade details ensures integration. This design balances the building's robust massing with the natural landscape's subtle textures, fostering a dialogue between built form and the existing minimal vegetation.	Compared to the existing condition where vegetation is minimal and not a prominent feature, the proposed design introduces flowing, organic lines and lush planting that emulate natural Tasmanian landscapes. It integrates vertical elements like native Eucalypts, creating a seamless visual connection with the sky and mountains. The landscape's continuity and soft, permeable edges contrast sharply with the current sparse vegetation, fostering a sense of lushness and natural harmony. This integration transforms the site from a featureless space into a dynamic, layered environment that echoes Hobart's natural patterns, offering a more immersive and cohesive relationship between built form and the surrounding natural landscape.
DOC	Very Low	Very Low

Table 11

LCZ 7: SULLIVAN COVE WORKING PORT	STRUCTURES	
	EXISTING	
CVI:LINE	The scene is a fascinating study in lines and spatial definition, combining both geometric and organic elements. The Tasmanian Fishermen Memorial is dominated by strong horizontal lines from its wooden rail, with subtle vertical elements visible through the mesh. The H. Jones & Co. building serves as a substantial backdrop, its solid, straight edges contributing to a sense of enclosure and defining the limits of the open space. In contrast, the First Settlers Monument is characterised by primarily curved lines forming its circular tiers, creating concentricity at its base. Its main body also features strong, straight vertical and horizontal lines, outlining its block-like form, with angled cuts on the top sections and bold, integrated lettering.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing structures showcase a dynamic interplay of lines: the Fishermen Memorial's organic curves and solid verticals contrast sharply with the stadium's deliberate horizontal dominance and refined linear rhythm. While the memorial's curved tiers and mesh suggest fluidity, the stadium's strong horizontal lines evoke stability and anchorage to the waterfront, yet both integrate vertical elements—memorial pillars and stadium facades—that guide the eye upward. The memorial's geometric rigidity complements the stadium's balanced blend of bold horizontality and subtle detailing, creating a dialogue between organic and engineered forms. Together, these elements highlight a complementary tension—fluidity versus order—while maintaining a cohesive spatial and visual harmony.	The existing structures emphasize strong, geometric lines—horizontal rails, vertical building edges, and circular tiers—that create a sense of solidity and formal enclosure. In contrast, the proposed landscape design introduces flowing, organic lines that mimic natural contours, softening the built environment. Vegetation with undulating boundaries, gentle curves, and layered foliage creates visual continuity, blending the site seamlessly with Hobart's natural landscape. While existing structures provide rigidity and definition, the landscape's softer edges and rhythmic plant repetitions foster a harmonious, integrated environment, ensuring the built and natural elements complement each other through contrast and thoughtful integration.
DOC	Moderate	Moderate

Table 12

LCZ 7: SULLIVAN COVE WORKING PORT	LANDFORM/WATER	
	EXISTING	
CVI: FORM/ SHAPE	The pavement is largely flat and planar, forming a broad, open plaza-like space. It acts as a solid, horizontal mass that firmly anchors the lower portion of the image.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing flat, plaza-like pavement provides a broad, stable foundation that contrasts with the stadium's dynamic, sculpted silhouette. While the pavement offers a solid, horizontal mass, the stadium's form integrates geometric clarity with organic undulations, echoing natural contours of the landscape. Its porous, transparent upper levels soften its solidity, creating a visual dialogue with the open, water-based surroundings. The stadium's articulation and tiered massing respond subtly to the flat topography, ensuring harmony with the landform. Together, the flat pavement and the sculptural stadium form a cohesive interplay of stability and fluidity, blending built precision with natural organic form.	The existing flat, planar pavement presents a stark contrast to the proposed landscape's organic, undulating forms inspired by Hobart's natural topography. While the current condition offers a broad, open, and solid surface, the new design introduces a verdant, layered terrain that gently rises and falls, blending seamlessly with the surrounding landscape. Native vegetation creates a soft, natural edge that integrates with the sweeping curves of the shoreline and Mount Wellington, contrasting the rigid, horizontal pavement. This integration of vegetation and landform enriches the space's visual complexity, fostering a harmonious dialogue between the built environment and Tasmania's dynamic, natural landscape.
DOC	Moderate	Moderate

Table 13

LCZ 7: SULLIVAN COVE WORKING PORT	VEGETATION	
	EXISTING	
CVI: FORM/ SHAPE	vegetation is not a prominent feature.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation is minimal, contrasting sharply with the proposed stadium's design, which integrates natural-inspired forms and landscape considerations. While the current condition offers little greenery, the stadium's silhouette and organic gestures subtly echo Hobart's natural contours, creating a harmonious dialogue between built and natural elements. Its porous and articulated design, with glazing and layered volumes, allows light and views to connect seamlessly with the landscape, softening its presence. This integration enhances the site's visual richness, transforming a stark, vegetationally sparse environment into a dynamic interplay of architecture and nature, fostering a more inviting, landscape-responsive setting.	The existing condition shows minimal vegetation, resulting in a stark, utilitarian landscape. In contrast, the proposed design introduces organic, undulating landforms and native plantings that harmonize with Hobart's natural topography. While the current state lacks visual softness or natural integration, the new landscape emphasizes a fluid silhouette, layered complexity, and a porous, inviting environment. This integration of native vegetation and natural forms creates a dynamic, textured landscape that complements the surrounding shoreline and mountain backdrop, transforming an otherwise sparse setting into a lush, cohesive extension of Hobart's regional landscape.
DOC	Very Low	Very Low

Table 14

LCZ 7: SULLIVAN COVE WORKING PORT	STRUCTURES	
	EXISTING	
CVI: FORM/ SHAPE	The various structures in the scene present distinct forms, contributing to the urban landscape. The Tasmanian Fishermen Memorial takes the form of a linear, continuous, and relatively thin planar barrier, extending horizontally to define a boundary. In contrast, the H. Jones & Co. building façade exhibits a solid, rectilinear, block-like form, with prominent zigzag lines forming a stepped, crenellated pattern along its windows and edges. The First Settlers Monument is a robust, symmetrical, and weighty monolithic block, essentially two upright rectangular prisms. This substantial form sits on a tiered, circular, multi-sided platform, providing a strong horizontal counterpoint to the monument's verticality.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium contrasts with existing structures through its dynamic, sculptural silhouette that harmonizes with Hobart's natural landscape, unlike the more rigid forms of the Fishermen Memorial, H. Jones & Co. façade, and First Settlers Monument. While the existing structures emphasize solidity and geometric clarity—linear barriers, rectilinear blocks, and monolithic forms—the stadium integrates organic undulations and layered articulation, creating a lighter, porous presence. Its responsiveness to topography and blending of geometric and organic elements allow it to complement the historic fabric, offering a contemporary, fluid counterpoint that respects the scale and character of the existing built and natural environment.	The proposed landscape's organic, flowing forms contrast sharply with the existing structures' rigid geometries—linear barriers, rectilinear facades, and monolithic blocks. While the structures present solid, defined, and bold silhouettes, the landscape emphasizes natural curves, layered textures, and porous spaces that harmonize with Hobart's topography. Vegetation softens the built environment's hard edges, creating a seamless transition between architecture and nature. This integration fosters visual harmony, with the landscape's undulating forms and varied plantings providing a natural counterpoint to the static, geometric structures, enriching the urban scene with vitality and a sense of regional identity.
DOC	Moderate	Moderate

Table 15

LCZ 7: SULLIVAN COVE WORKING PORT	LANDFORM/WATER	
	EXISTING	
CVI: SPATIAL CHARACTER	The pavement creates an open, expansive, and somewhat stark spatial character in the foreground. It functions as a clear transition zone between the waterfront and the buildings beyond, with its openness drawing the eye towards the middle ground and background, thereby creating a sense of depth. The presence of the bench suggests this is a public, pedestrian-friendly space.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing pavement's open, stark character contrasts sharply with the proposed stadium's strategic balance of openness and enclosure. While the pavement draws the eye outward, emphasizing depth and views towards the waterfront, the stadium's layered, transparent design fosters permeability and visual connection, integrating the built form with the landscape. Unlike the pavement's minimal intervention, the stadium creates dynamic perspectives, framing iconic vistas and enhancing the sense of depth through varied massing and view corridors. Both elements aim to engage pedestrians, but the stadium's design actively mediates between public accessibility and functional enclosure, enriching the waterfront's spatial experience through thoughtful integration of built form and landscape.	The existing open pavement provides a stark, expansive foreground that emphasizes openness and depth, contrasting with the more layered, vegetated landscape design. While the pavement offers unobstructed views and a sense of spatial clarity, the proposed built form with integrated native vegetation introduces enclosure, varying perspectives, and visual framing through strategically placed trees and shrubs. This integration creates a dynamic balance—maintaining openness for movement and vistas, yet adding intimacy and visual interest through plant layers, similar to the landscape's modulation of enclosure and depth. Together, they enhance the public space by combining broad, open areas with lush, thoughtfully curated vegetated zones.
DOC	Moderate	Moderate

Table 16

LCZ 7: SULLIVAN COVE WORKING PORT	VEGETATION	
	EXISTING	
CVI: SPATIAL CHARACTER	vegetation is not a prominent feature.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	Unlike the existing vegetation, which is understated and not a prominent feature, the proposed stadium emphasizes a dynamic integration of openness and enclosure. Its transparent facades and setbacks foster expansive views and direct engagement with the Derwent, contrasting the current minimal vegetation. The architecture enhances perspectives through layered facades and view framing, creating a sense of depth and connection to the landscape. While vegetation offers natural enclosure, the stadium balances permeability with strategic solidity, ensuring accessibility and visual permeability at ground level. Overall, the built form actively engages with public space, transforming the waterfront into a lively, accessible environment, contrasting the quiet, understated natural backdrop of existing vegetation.	The existing vegetation is sparse, offering limited enclosure and openness, contrasting sharply with the proposed built form, which envisions a dynamic landscape integrating layered plantings for both privacy and visual framing. While the current landscape lacks significant depth or perspective, the proposed design employs strategic tree placements and varied plant heights to enhance spatial richness, guiding views toward key landmarks like Mount Wellington. The existing condition's minimal permeability is transformed into a thoughtfully permeable landscape, balancing open lawns with dense plantings that define boundaries and create intimate moments. Overall, the proposed integration of vegetation enriches spatial experience, framing views and fostering a vibrant, accessible public realm.
DOC	Very Low	Very Low

Table 17

LCZ 7: SULLIVAN COVE WORKING PORT	STRUCTURES	
	EXISTING	
CVI: SPATIAL CHARACTER	The various elements in the scene each contribute uniquely to its spatial character, creating a layered and engaging environment. The Tasmanian Fishermen Memorial acts as a low, defining edge or threshold on the pier, delineating space without fully enclosing it, thus maintaining a sense of openness and transition. The H. Jones & Co. building provides a substantial, imposing backdrop, defining the urban edge of the waterfront and lending a historical spatial character. Meanwhile, the First Settlers Monument stands as a distinct, self-contained focal point, its mass dominating the immediate area, with its broad, tiered base clearly separating and elevating it from the surrounding ground plane, drawing attention to its significance.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing structures create a layered, open environment with defined thresholds and focal points, balancing enclosure with openness. The Tasmanian Fishermen Memorial and First Settlers Monument serve as focal points and thresholds, emphasizing significance and spatial hierarchy. The H. Jones & Co. building provides a substantial urban backdrop, grounding the scene historically. In contrast, the proposed stadium integrates openness through transparent, setback levels along the waterfront, fostering visual connectivity and accessibility. It balances permeability with strategic enclosures, framing key views like Mount Wellington and the Derwent River. Unlike the static existing elements, the stadium's dynamic, layered form aims to enhance depth, perspective, and public interaction, creating a seamless dialogue with the existing environment while adding new spatial richness.	The proposed built form, enhanced with vegetation, contrasts with existing structures by balancing enclosure and openness. While the Tasmanian Fishermen Memorial and H. Jones & Co. building provide solid, defining boundaries that emphasize enclosure and historical context, the landscape design introduces dynamic layering—expansive lawns with scattered trees fostering openness, and dense shrub clusters creating intimate pockets. This interplay enhances depth and perspective, framing views of iconic landmarks like Mount Wellington, similar to how existing structures define vistas. Additionally, strategic planting modulates permeability, enabling visual connections and privacy, integrating the built environment into a cohesive, accessible public realm that complements the existing spatial character with vibrant greenery and thoughtful spatial transitions.
DOC	Moderate	Moderate

Table 18

5.6.8 LCZ 8: Sullivan Mixed Use

LCZ 8: SULLIVAN MIXED USE	LANDFORM/WATER	
	EXISTING	
CVI: COLOUR	The scene's colours offer a diverse palette, commencing with the vibrant green of the foreground's grassy landcover, subtly muted in shaded areas, and interspersed with dark, earthy brown boulders. The light grey footpath sharply contrasts with the deep, almost black asphalt roads. Furthermore, the distant hills present a muted blue-green, a characteristic hue of landforms viewed through atmospheric haze. The pavement's dominant colour is a soft, muted grey, occasionally leaning towards a light tan, with darker grey tactile pavers standing out. The water showcases a spectrum of blues, from brilliant cerulean in sunlit patches to deep indigo near the moored boat and shaded wharf areas. The landform's colour scheme is primarily defined by the dark, charcoal grey or black asphalt roads, starkly contrasted by bright white painted lines that organise the urban environment. Finally, distinct material and colour differentiation is evident in the man-made landform elements; roadways are dark grey asphalt with white markings, while footpaths are reddish-brown or terracotta brick pavers with subtle tonal variations, and kerbs are a lighter, typical grey concrete, clearly delineating different zones.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing scene's muted, earthy palette of greens, greys, browns, and blues creates a harmonious, natural backdrop, emphasizing land and water's ephemeral qualities. In contrast, the proposed built form employs layered, stratified colours—deep charcoals, warm russets, soft neutrals—that ground it in earthy tones while introducing deliberate visual rhythm and hierarchy. The building's colour distribution accentuates its form, blending stability with subtle dynamism, especially through the transparent ETFE roof that reflects sky hues, echoing the water's shifting blues. Together, these elements create a dialogue between the natural, ever-changing landscape and the structured, yet responsive architecture, integrating landscape and built form into a cohesive visual narrative.	The existing scene's colours, with their earthy browns, greys, and blues, create a muted, natural palette that emphasizes landform and water. In contrast, the proposed design integrates Tasmania's vibrant native greens and rich browns, fostering a harmonious blend of natural vegetation with the built environment. While the current condition showcases stark contrasts between dark roads and light pavements, the new landscape employs subtle tonal variations and organic colour flows, echoing Tasmania's wild beauty. Both settings highlight natural textures—existing through subdued greys and blues, and proposed via layered greens and earthy reds—creating a visual continuity rooted in the region's geological and ecological identity.
DOC	Very Low	Very Low

Table 1

LCZ 8: SULLIVAN MIXED USE	VEGETATION	
	EXISTING	
CVI: COLOUR	The prevailing colour of the vegetation is a deep, slightly muted green, leaning towards an olive or very dark forest green. Subtle variations in depth indicate areas of sunlight or deeper shadow within the foliage. The foreground tree canopy is predominantly a deep, rich dark green, with lighter green hints where sunlight penetrates, adding depth. The street tree canopies display a consistent medium to dark green with only slight variations, forming a unified block along the road. Overall, the landscape features a spectrum of natural greens, from vibrant in illuminated areas to subdued olives in shadows, complemented by earthy brown tones of branches and tree trunks emerging through the foliage.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation's deep, muted greens and subtle variations contrast with the proposed built form's layered, stratified palette rooted in earthy browns, warm bronzes, and neutral greens. While the landscape offers a natural, organic rhythm with flowing shades and shadowed depths, the building's colours are deliberately structured into horizontal bands, emphasizing form and function. The building's muted, restrained tones harmonize with the environment, yet its vibrant upper elements and dynamic, reflective ETFE roof introduce a contrasting rhythm that captures the sky's ephemeral qualities. Together, they create a dialogue between natural continuity and architectural articulation, integrating landscape and built form in a balanced visual harmony.	The existing vegetation features deep, muted greens with subtle variations, creating a cohesive and natural appearance. In contrast, the proposed design introduces a vibrant, diverse Tasmanian native palette, emphasizing rich greens—from luminous lime to shadowy Eucalypt tones—and earthy reds and browns. While the current greens are subdued and uniform, the new landscape employs a layered, dynamic color scheme with varied saturation, lightness, and organic patterns that enhance visual depth and harmony. Both emphasize natural integration; however, the proposed design elevates this by deliberately showcasing a broader spectrum of native hues, textures, and seasonal vibrancy, forging a more expressive connection with Tasmania's wild landscape.
DOC	Very Low	Very Low

Table 2

LCZ 8: SULLIVAN MIXED USE	STRUCTURES	
	EXISTING	
CVI: COLOUR	The Waterside Pavilion is a light off-white with dark grey tinted windows framed by charcoal elements. Further back, the Hotel Grand Chancellor Hobart shows warm, earthy brick tones, similar to the deep reddish-brown of the Hobart Gas Works complex chimney. Around the central wharf, brightly coloured rooftops, like the red or burnt orange of Mures Fish Centre and Above & Beyond Tasmanian Seaplanes building, stand out against muted walls. Generally, buildings display varied neutral and earthy tones, with some light, bright structures and others in browns, tans, and greys. A prominent tall building is dark grey or deep brown, contrasting sharply with lighter tones, while small bursts of red add vibrancy. The Hobart Gas Works complex chimney is a prominent deep reddish-brown, more uniform than The Old Woolstore Apartment Hotel's weathered brickwork. The Royal Engineers Building presents a warm, muted sandstone beige with a pale roof and stark black window frames, clearly separating it from its brick counterparts.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed built form's earthy browns, warm bronzes, and muted greens harmonize with the existing structures' natural and historic tones, such as the deep reddish-brown of the Hobart Gas Works chimney and the sandstone beige of the Royal Engineers Building. Its stratified colour bands and gradient values echo the varied neutral and earthy palettes, creating a seamless visual integration. The building's dynamic, ephemeral use of colour—especially through the transparent ETFE roof—mirrors the shifting sky's reflectivity, establishing a poetic dialogue with the water and sky. This contrast of vibrant upper accents against grounded, muted tones ensures the new form complements while enhancing the existing historic and industrial landscape.	The existing structures in Hobart showcase earthy, muted tones—browns, greys, and deep reddish-browns—creating a warm, weathered, and contrasting backdrop. The proposed landscape design, with its indigenous Tasmanian palette of vibrant greens, earthy browns, and reds, integrates seamlessly by echoing these natural hues while adding dynamic color accents through seasonal flowering. The landscape's subdued, matte finishes complement the weathered textures of existing buildings, fostering harmony, while strategic bursts of color and layered lightness enhance visual depth. Together, the built form and native planting create a cohesive, resilient interface that celebrates Hobart's natural and architectural character.
DOC	Very Low	Very Low

Table 3

LCZ 8: SULLIVAN MIXED USE	LANDFORM/WATER	
	EXISTING	
CVI:TEXTURE	The scene presents a diverse array of textures, from the gritty, exposed aggregate or broom-finished concrete of the pavement, with its subtle coarseness and visible seams, to the water's minimal, gentle ripples that create a smooth, reflective surface. The foreground's grassy landcover boasts a fine, soft, and uniform texture, contrasting with the rough, irregular surface of the boulders. The footpath is relatively smooth, while the roads exhibit a grainy asphalt texture. Distant hills appear soft and indistinct due to atmospheric blurring, resulting in a smooth appearance. Furthermore, the road surface is predominantly smooth and uniform, reinforced by the absence of imperfections, though painted lines introduce a subtle, patterned texture, particularly with dashed lines creating a rhythmic break. The road environment also features a slightly coarse sealed texture for the road surface itself, while footpaths present a highly textured surface from their brick paver pattern, and concrete kerbs have a slightly rough finish, effectively delineating different zones.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing landform and water textures are organic and varied, with coarse aggregate pavement, smooth water ripples, and soft grassy surfaces contrasting with rugged boulders. In comparison, the proposed stadium integrates this diversity through layered textures: ground-level materials echo the coarse brick and natural elements, while upper forms feature finer, patterned surfaces that recede into the landscape. Light and shadow play enhance the naturalistic qualities, creating a seamless visual dialogue between built form and surroundings. Overall, the design responds to Hobart's textured environment by balancing coarse natural textures with finer, patterned details, ensuring harmony and contextual integration.	The proposed built form, with its smooth, uniform surfaces and patterned textures, contrasts with the native landscape's rich, organic textures—rugged boulders, coarse bark, and delicate grasses—highlighting a dialogue between refined architecture and resilient nature. While the architecture emphasizes precision and consistency, the natural environment offers varied scales, coarse and fine textures, and dynamic light interactions. Together, they create a harmonious integration where the natural landform and water elements provide depth, warmth, and character, grounding the built environment within Tasmania's rugged, textured landscape, enhancing visual interest and reinforcing regional identity through contrasting yet complementary material qualities.
DOC	Very Low	Very Low

Table 4

LCZ 8: SULLIVAN MIXED USE	VEGETATION	
	EXISTING	
CVI:TEXTURE	The foliage generally appears as a soft, undifferentiated mass, rather than showcasing individual leaves or branches. Beyond the road in the immediate foreground, a mixture of tree types is visible, with dense foliage forming a lush, unbroken green canopy across the entire cluster. In contrast, the foreground tree canopy exhibits a complex and organic texture, appearing dense due to overlapping layers of leaves and branches, creating a porous quality where light penetrates. Conversely, the street tree canopies have a smoother and more compact texture, appearing almost uniform, like tightly packed masses of foliage.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation presents a rich tapestry of textures, from the dense, organic canopy with overlapping leaves allowing light penetration, to the smoother, more uniform street tree canopies. In contrast, the proposed stadium's design employs a nuanced mix of textures, balancing coarser, rugged materials at ground level to reflect natural and historic elements with finer, articulated surfaces higher up to create visual harmony. While the vegetation's organic complexity contrasts with the stadium's deliberate patterning, both work together to integrate natural and built environments—vegetation providing a lush, natural backdrop, and the stadium's varied textures echo the diverse natural landscape and historic fabric of Hobart.	The proposed built form with vegetation seeks harmony through integration, contrasting sharply with the existing native vegetation's rich, tactile textures and organic patterns. While natural textures showcase resilience, variation, and dynamic light interplay, the built environment emphasizes structured forms and material authenticity rooted in Tasmania's rugged landscape. The native landscape's irregular grain and layered coarseness foster seamless visual continuity, whereas the built form offers a more controlled, geometric aesthetic. Together, they create a complementary dialogue—natural textures and patterns enrich the built environment, ensuring the design respects and reflects Tasmania's regional character, enhancing both vitality and authenticity.
DOC	Very Low	Very Low

Table 5

LCZ 8: SULLIVAN MIXED USE	STRUCTURES	
	EXISTING	
CVI:TEXTURE	The scene showcases a diverse range of building textures, from the sleek, glossy, and reflective surfaces of the Waterside Pavilion, with its crisp window frames, to the inherently rough texture of reddish-brown brick buildings like the Hotel Grand Chancellor Hobart and the Hobart Gas Works complex chimney, which exhibit individual brick variations and mortar lines. Brightly coloured rooftops, such as the Mures Fish Centre, often feature a striped, weatherboard texture, while the MACq 01 Hotel boasts ribbed, likely timber, cladding with strong vertical lines and a weathered, matte sepia tone. Furthermore, a mix of textures is apparent, with modern taller buildings suggesting smooth, glassy or metallic finishes, contrasting with the rougher, more traditional brickwork or rendered facades of older, lower-rise structures; finer textures are also subtly present in details like window frames. The Hobart Gas Works complex chimney and The Old Woolstore Apartment Hotel both display distinctly rough, weathered brick-and-mortar textures, whereas the Tasmanian Distillery & Museum has a smoother finish, and the Royal Engineers Building is characterised by the robust, rough texture of its individual cut stone blocks, creating a solid masonry appearance with refined architectural details.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The proposed stadium's textured form offers a nuanced contrast and integration with Hobart's existing structures. While historic brick buildings like the Hotel Grand Chancellor display coarse, weathered textures, the stadium employs varied coarseness—richer at ground level to relate to traditional brickwork and more refined higher up—mirroring the natural landscape's organic textures. Its patterns balance regularity with organic irregularity, echoing both heritage's geometric bonds and The Domain's flowing natural forms. Light and shadow play are designed to soften harsh contrasts, aligning with Hobart's dramatic light, while materials evoke tactile warmth and authenticity. Overall, the stadium's textural approach respects local character, contrasting rugged historic textures with contemporary, yet contextually sympathetic, surfaces.	The proposed built form with native vegetation integrates seamlessly with the existing structures by emphasizing natural textures and organic patterns. While existing structures often feature rigid materials like concrete and steel, the landscape's native plantings introduce varied textures—from smooth leaves to rugged bark—that evoke Tasmania's resilient environment. This contrast enhances visual interest and depth, with native vegetation softening the built environment's hardness. The natural materiality and irregular patterns of the landscape foster harmony, creating a cohesive aesthetic that reflects regional identity. Together, the built form and vegetation achieve a dynamic balance of durability and vitality, respecting the landscape's character while enriching the site's visual and sensory experience.
DOC	Very Low	Very Low

Table 6

LCZ 8: SULLIVAN MIXED USE	LANDFORM/WATER	
	EXISTING	
CVI: SCALE	The scene's scale is immediately apparent, with the foreground pavement's wide expanse suggesting ample foot traffic capacity. The vast water stretches to the horizon, accommodating a large cruise ship and indicating a substantial harbour or bay. The foreground grassy landcover is small, with boulders forming a low barrier, and a narrow footpath hugging its edge. Roads dominate the middle ground, creating a significant thoroughfare, while distant hills form a vast backdrop. Notably, the road is the dominant landform, occupying a substantial portion and extending into the distance as a large, multi-lane intersection, conveying its capacity for high traffic volume. The urban landform largely appears flat vertically but stretches extensively horizontally with numerous elongated elements like roads and footpaths. Wide roads and footpaths accommodate high volumes of traffic and pedestrians respectively, with kerbs subtly elevating footpaths, collectively establishing an urban scene with generous circulation spaces.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing landscape emphasizes open water, expansive roads, and modest landforms, creating a broad, horizontal urban fabric. In contrast, the proposed stadium introduces a towering, dominant structure designed to harmonize with its natural and historic context through layered massing and setbacks. While the landscape's scale highlights natural vastness and infrastructural breadth, the stadium's architecture aims to balance monumentality with human-scale details, ensuring it complements rather than overwhelms. Integration relies on thoughtful articulation and proportional relationships, allowing the new built form to coexist as a prominent yet respectful civic landmark within Hobart's expansive natural and cultural landscape.	The existing scene emphasizes vast water and expansive roads dominating the landscape, creating a broad, functional urban environment. In contrast, the proposed Tasmanian native landscape introduces layered vegetation and natural elements that soften and humanize the scale, integrating the built form into its regional setting. While the current condition features a predominantly flat, extensive landform with water and roads as primary features, the new design employs varied plant sizes and natural textures to establish visual hierarchy, fostering intimacy near the stadium and maintaining views of Mount Wellington and the Derwent. This integration balances high-capacity infrastructure with ecological and aesthetic richness, enhancing human perception within the broader natural and water-based landscape context.
DOC	Moderate	Moderate

Table 7

LCZ 8: SULLIVAN MIXED USE	VEGETATION	
	EXISTING	
CVI: SCALE	The vegetation's upper contour forms a gently undulating, irregular line against the sky, reflecting natural growth patterns. The foreground tree canopy creates a highly organic and irregular line with soft, fractal edges. In contrast, the street trees form a more ordered and relatively straight line along the road, with a mostly consistent height. Shrubs adjacent to the Royal Engineers Building are trimmed into a straight edge, while distinct lines are discernible where paths traverse the grassy landcover. Further afield, distant trees display more irregular, organic forms, their branches reaching upwards and outwards, visually overlapping to create a dense canopy and an undulating silhouette against the sky.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation features organic, irregular forms with soft, fractal edges, creating a natural, layered canopy. In contrast, the proposed stadium's scale is monumental, designed to sit harmoniously within the landscape through stratified massing, setbacks, and proportional references to natural and historic layers. While vegetation maintains a gentle, intricate rhythm, the stadium's form emphasizes clarity and articulation, breaking down its bulk with architectural detail and human-scale interfaces. This contrast highlights natural complexity against built simplicity, yet both elements aim for integration—vegetation through organic continuity and the stadium through respectful proportions and articulation—ensuring a cohesive visual relationship.	The existing vegetation features organic, irregular lines and dense canopies that contrast with the proposed built form's structured, scaled landscape design. While the natural vegetation emphasizes softness and complexity, the proposed landscape integrates human-scale planting and layered proportions to soften the stadium's mass, ensuring visual harmony. The native landscape's dense, overlapping crowns complement the proposed design's balance of subordinate greenery and prominent natural elements like Tasmanian eucalypts. Together, they create a seamless integration—natural forms provide a textured backdrop, while the designed landscape offers clarity, scale, and accessibility, enhancing the site's visual cohesion and human experience.
DOC	Moderate	Moderate

Table 8

LCZ 8: SULLIVAN MIXED USE	STRUCTURES	
	EXISTING	
CVI: SCALE	The scene showcases a diverse range of building textures, from the sleek, glossy, and reflective surfaces of the Waterside Pavilion, with its crisp window frames, to the inherently rough texture of reddish-brown brick buildings like the Hotel Grand Chancellor Hobart and the Hobart Gas Works complex chimney, which exhibit individual brick variations and mortar lines. Brightly coloured rooftops, such as the Mures Fish Centre, often feature a striped, weatherboard texture, while the MACq 01 Hotel boasts ribbed, likely timber, cladding with strong vertical lines and a weathered, matte sepia tone. Furthermore, a mix of textures is apparent, with modern taller buildings suggesting smooth, glassy or metallic finishes, contrasting with the rougher, more traditional brickwork or rendered facades of older, lower-rise structures; finer textures are also subtly present in details like window frames. The Hobart Gas Works complex chimney and The Old Woolstore Apartment Hotel both display distinctly rough, weathered brick-and-mortar textures, whereas the Tasmanian Distillery & Museum has a smoother finish, and the Royal Engineers Building is characterised by the robust, rough texture of its individual cut stone blocks, creating a solid masonry appearance with refined architectural details.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing structures exhibit a rich variety of textures, from rough brick and weathered stone to smooth glass and timber cladding, creating a layered, tactile urban fabric. In contrast, the proposed stadium's scale introduces a dominant, monumental presence; however, thoughtful design strategies—such as setbacks, lower articulation, and textured facades—seek to integrate it harmoniously. While existing buildings emphasize traditional, fine-grained textures and craftsmanship, the stadium's massing employs articulated elements and proportional systems inspired by natural geological layers, balancing grandeur with human-scale details. This contrast and integration aim to respect the historic texture while establishing a modern civic landmark that complements Hobart's textured landscape.	The existing structures exhibit a rich tapestry of textures, from smooth glass and weathered brick to rough stone and timber cladding, creating a layered urban fabric. In contrast, the proposed native landscape introduces a diverse scale of vegetation, from intimate groundcovers to towering eucalypts, softening built forms and enhancing human-scale comfort. While existing buildings emphasize material contrast and historical texture, the landscape integrates natural textures and organic forms, fostering harmony through layered plantings that complement the architectural hierarchy. Together, these elements balance visual complexity and cohesion—existing textures anchor the scene's character, while the landscape's varied scale and natural textures foster a welcoming, integrated environment.
DOC	Moderate	Moderate

Table 9

LCZ 8: SULLIVAN MIXED USE	LANDFORM/WATER	
	EXISTING	
CVI:LINE	The scene is dominated by strong horizontal lines, most notably those defining the wharf's edge and the distinct sections of the pavement. These sharp lines guide the eye and establish clear boundaries between land and water. The top edge of the foreground's grassy landcover forms a soft, undulating line, while the boulders create a strong, irregular horizontal boundary. Roads are defined by straight lines forming lanes and intersections, emphasising order. In contrast, distant hills present a sweeping, organic skyline. Roads are also fundamentally defined by thick solid white lines and sharp kerbs that delineate boundaries between vehicular and pedestrian spaces. Both roads and footpaths feature secondary linear elements; white road markings organise traffic, and individual pavers create a grid-like pattern on footpaths, contributing to the organised urban landscape.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing landscape features strong horizontal lines in landforms, water boundaries, and urban elements, creating a cohesive, grounded environment. The proposed stadium design echoes this horizontality through its massing and façade, anchoring visually to the waterfront and natural horizon. While the landscape's lines are organic and varied, the stadium's linear elements are deliberate and refined, balancing robustness with subtle detailing. Both emphasize horizontality to establish harmony; however, the landscape's organic forms contrast with the stadium's controlled, rhythmic linearity. This integration respects the natural and urban context, blending natural landforms with engineered architectural lines to create a unified, yet dynamic, spatial dialogue.	The existing condition features strong, linear boundaries—harboring a sense of order—while the proposed landscape design emphasizes flowing, organic lines that mirror natural landforms and water contours. Vegetation integration softens hard edges, creating seamless transitions between built form and natural landscape. Unlike the rigid pavement and road markings, the new design employs undulating planting beds and curvilinear pathways, fostering visual continuity and harmony with the landform. Tall native trees and layered foliage introduce verticality and depth, contrasting with the flat, horizontal existing boundaries. Overall, the proposed design balances structured urban elements with naturalistic, flowing forms, enhancing integration with Hobart's landform and water-based context.
DOC	Low	Low

Table 10

LCZ 8: SULLIVAN MIXED USE	VEGETATION	
	EXISTING	
CVI:LINE	The vegetation's upper contour forms a gently undulating, irregular line against the sky, reflecting natural growth patterns. The foreground tree canopy creates a highly organic and irregular line with soft, fractal edges. In contrast, the street trees form a more ordered and relatively straight line along the road, with a mostly consistent height. Shrubs adjacent to the Royal Engineers Building are trimmed into a straight edge, while distinct lines are discernible where paths traverse the grassy landcover. Further afield, distant trees display more irregular, organic forms, their branches reaching upwards and outwards, visually overlapping to create a dense canopy and an undulating silhouette against the sky.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation features organic, irregular lines and varied forms, contrasting with the stadium's strong horizontal emphasis that echoes the calm waterfront horizon. While the vegetation's natural, undulating contours create visual richness, the stadium's linear design seeks a sense of order, continuity, and robustness, complementing the landscape's organic complexity through deliberate articulation and rhythm. The softer, fractal edges of trees integrate with the stadium's refined edges by softening its precise lines at key interfaces, fostering harmony between natural irregularity and built structure. This contrast and integration enhance the landscape's vitality while emphasizing the stadium's grounding in its natural, scenic context.	The existing vegetation exhibits organic, irregular contours with soft, fractal edges, creating a natural, layered canopy. In contrast, the proposed landscape emphasizes flowing, curved lines that mimic natural patterns, fostering visual integration and continuity with the broader environment. While existing trees and shrubs display organic irregularity, the design introduces gentle, flowing forms and layered planting to enhance harmony. The soft, permeable edges of the proposed landscape echo existing vegetation's natural edges, ensuring seamless transition. Overall, the design's organic rhythm and varied visual weight complement the existing vegetation's irregularity, resulting in a cohesive, naturalistic interface between built and green spaces.
DOC	Moderate	Moderate

Table 11

LCZ 8: SULLIVAN MIXED USE	STRUCTURES	
	EXISTING	
CVI:LINE	The buildings in the image collectively display a strong emphasis on straight, geometric lines. The Waterside Pavilion is characterised by crisp, precise, and predominantly vertical and horizontal lines, particularly from its large glass panels. The Hotel Grand Chancellor Hobart also exhibits strong horizontal and vertical lines defining its rectangular forms, seen in rooflines, window edges, and building corners. Buildings around the wharf introduce more varied lines with pitched roofs, though horizontal and vertical lines remain dominant. Generally, building lines are rectilinear, with strong horizontals in rooftops and facades, and strong verticals defining edges. Older buildings may show more decorative lines, while modern high-rises have cleaner, minimalist straight lines. The Hobart Gas Works complex chimney is defined by strong vertical lines, contrasting with the Tasmanian Distillery & Museum's dominant horizontal lines. The Royal Engineers Building combines straight, crisp, and angled lines, with discernible vertical window frames and corners, horizontal sills and lintels, and sharp, diagonal gabled rooflines.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing structures display predominantly rectilinear, crisp lines with strong verticals and horizontals, contrasting with the proposed stadium's emphasis on expansive horizontal lines that reflect the waterfront's calmness. While the buildings around the wharf introduce varied pitched roofs and decorative details, the stadium employs clean, minimalist linearity with deliberate rhythmic repetition. Its horizontal massing anchors it to the landscape, whereas the existing buildings' vertical elements and decorative lines add visual complexity. Both designs integrate linearity to anchor their contexts—existing structures through historic ornamentation and bold verticals, and the stadium through refined horizontal dominance—creating a harmonious dialogue between old and new.	The existing structures showcase rectilinear, geometric lines, emphasizing vertical and horizontal elements, contrasting with the proposed landscape's flowing, organic lines that mimic natural contours. While buildings feature sharp, precise edges, the landscape employs soft, undulating boundaries and layered foliage to create seamless integration with Hobart's environment. Vertical elements like native trees echo the verticality of chimneys and high-rises, yet their organic forms soften the overall aesthetic. The contrast between rigid, built forms and the natural, curvilinear landscape fosters a harmonious balance—highlighting the transition from structured architecture to fluid, natural landscapes, enhancing both visual interest and contextual connection.
DOC	High	High

Table 12

LCZ 8: SULLIVAN MIXED USE	LANDFORM/WATER	
	EXISTING	
CVI: FORM/ SHAPE	The pavement acts as a vast, uninterrupted horizontal plane, providing a stable base and clear pathway. The water is a flat, open expanse, contributing to the scene's serenity. The foreground's grassy landcover is an irregular, elongated shape, while the boulders are organically shaped. The footpath is a long, narrow rectangle, and the roads form large, interconnected rectangular and trapezoidal shapes characteristic of an intersection. Distant hills present an expansive, irregular amorphous shape against the sky. The road itself is a large, flat, planar surface, though intersections create more complex shapes. Painted markings create defined, elongated lanes, forming multiple ribbon-like shapes rather than a single continuous surface. The scene's landform elements, shaped by vehicular and pedestrian circulation, result in elongated, flat strips forming multiple road lanes bordered by footpaths and median strips. The broad, curving road appears flat initially but subtly inclines and sweeps right towards the intersection. Flat, linear footpaths are elevated by simple rectangular kerbs, clearly distinguishing pedestrian zones.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing pavement and water landscape offers broad, flat, and organically shaped elements that create a serene, natural backdrop. In contrast, the proposed stadium design integrates geometric rigor with organic gestures, echoing the natural contours through subtle undulations and flowing lines. While the pavement's linear road and footpaths maintain a flat, interconnected pattern, the stadium's form responds dynamically to the topography, stepping and tapering to harmonize with the landscape. The existing landform's openness complements the stadium's transparent, layered articulation, blending built precision with natural fluidity, ensuring the new structure enhances rather than disrupts the landscape's organic and expansive qualities.	The existing scene is predominantly flat, geometric, and water-dominated, with broad, interconnected roadways and linear pathways reflecting human circulation and urban order. In contrast, the proposed landscape design emphasizes organic, undulating forms inspired by Tasmania's natural bushland and coastal environments. It integrates seamlessly with Hobart's topography, introducing soft, curvilinear landforms and native vegetation that contrast with the rigid, planar pavement and water expanse. While the existing condition presents a functional, linear arrangement, the proposed design fosters a natural, layered complexity, blending built and vegetated elements to create a harmonious, porous landscape that enhances views, microclimates, and regional connectivity.
DOC	Low	Low

Table 13

LCZ 8: SULLIVAN MIXED USE	VEGETATION	
	EXISTING	
CVI: FORM/ SHAPE	The vegetation clusters together as an amorphous mass, a collective green band defining the distant shoreline and providing an organic break from man-made elements. The image displays two primary forms: the expansive, organic, and somewhat amorphous foreground tree canopy, and the more contained, rounded, repeated forms of the street trees. The large foreground canopy appears as a broad, irregularly mounded or domed shape, while street trees exhibit discernible, individual rounded or ovate forms, appearing as distinct, compact green volumes. The vegetation's form and shape vary significantly, from sprawling bushy shrubs and rectangular hedges near the Royal Engineers Building to a cluster of upright, spreading, columnar, and rounded trees further into the landscape.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation forms an organic, irregular canopy that softly contrasts with the stadium's predominantly geometric and articulated form. While the natural greenery exhibits sprawling, rounded, and varied shapes, the proposed built structure integrates organic gestures—such as flowing roof lines and undulating facades—creating a visual dialogue between nature and architecture. The stadium's porous, transparent elements and layered volumes soften its solidity, mirroring the vegetation's varied forms. Overall, the design aims to harmonize built and natural elements, with the stadium's flowing contours echoing the landscape's organic rhythm, ensuring a seamless integration rather than stark contrast.	The existing vegetation appears as an amorphous, organic mass with varied forms—from sprawling shrubs near the Royal Engineers Building to upright, rounded street trees—creating a natural, textured backdrop. In contrast, the proposed landscape emphasizes an organic, undulating silhouette that harmonizes with Hobart's topography, blending native bushland-inspired shapes with subtle geometric elements. While the existing vegetation is dense and irregular, the proposal introduces a balanced interplay of solid and porous spaces, layered complexity, and landform integration. Both prioritize natural forms; however, the design seeks to subtly refine and enhance the existing organic character through structured, yet fluid, land and plant arrangements for seamless integration.
DOC	Low	Low

Table 14

LCZ 8: SULLIVAN MIXED USE	STRUCTURES	
	EXISTING	
CVI: FORM/ SHAPE	The buildings and cruise ship in the scene are dominantly composed of geometric forms, occasionally offset by the triangular shapes of pitched roofs. The Waterside Pavilion is a minimalist rectangular block with large, flat planes. The Hotel Grand Chancellor Hobart consists of stacked rectangular prisms, creating a complex, stepped form with smaller rectangular recesses or protrusions. Buildings around the wharf show more diverse forms, incorporating pitched roofs that create triangular gables or trapezoidal roof planes. The image primarily displays cuboid and rectangular prisms, with the Hydro Tasmania and TASSAL Group buildings as dominant vertical rectangular towers. Lower-rise buildings are broader rectangular forms with pitched roofs and hints of compound forms. The chimney is cylindrical, while the Tasmanian Distillery & Museum is a rectangular, boxy form defined by horizontal lines. In contrast, the Royal Engineers Building has an intricate, volumetric design with rectangular blocks, projecting elements, gabled roofs, chimneys, and bay windows, creating a highly articulated and three-dimensional form.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing structures are predominantly geometric, with rectilinear forms, pitched roofs, and articulated volumetrics, contrasting with the stadium's integrated organic gestures and undulating rooflines that echo natural contours. While the buildings emphasize solid, rectilinear massing, the stadium balances solidity with porosity through transparency and layered articulation, creating a lighter, dynamic presence. Its responsive relationship to topography and landscape contrasts with the more rigid, box-like existing forms, yet both share a careful integration with their environment. Overall, the stadium's design complements the existing built fabric by blending geometric precision with organic fluidity, ensuring harmony within Hobart's natural and architectural context.	The proposed landscape's organic, undulating forms and native vegetation contrast sharply with the existing predominantly geometric structures, such as rectangular prisms and cuboids. While the buildings emphasize rigid, angular shapes, the landscape introduces fluid, curvilinear contours that mirror Hobart's natural topography. This integration softens the built environment's harsh lines, creating a harmonious dialogue between natural and constructed forms. Dense plantings and gentle landforms provide a porous, textured foreground that counterbalances the solid, volumetric architecture, fostering a seamless transition from the ordered built environment to the dynamic, layered natural landscape.
DOC	Moderate	Moderate

Table 15

LCZ 8: SULLIVAN MIXED USE	LANDFORM/WATER	
	EXISTING	
CVI: SPATIAL CHARACTER	The pavement establishes a welcoming, open, and accessible spatial character, functioning as a public promenade with clear harbour views. The vast water imbues the scene with profound openness, providing a crucial visual break from city structures and enhancing the expansive feel. The foreground's grassy landcover and boulders draw the eye, while the footpath and roads dominate the primary space, organising the immediate urban environment. Distant hills define the far background, creating a vast, expansive spatial character that contrasts with the confined urban area, adding depth. The road dramatically dominates the lower half of the image, appearing open and expansive as a major thoroughfare. Its crisp markings contribute to an organised and controlled space for efficient vehicular movement. The roads have an expansive and open spatial character, designed for both vehicle and pedestrian movement, with considerable width for multiple traffic flows and clear separation of zones, further emphasised by critical kerb dividers.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing pavement emphasizes openness with expansive water views, broad roads, and a natural landscape that create a sense of vastness and connection to the distant hills. In contrast, the proposed stadium balances openness with strategic enclosure, featuring transparent, accessible ground levels that engage with the waterfront, while higher enclosed zones provide shelter and security. Both prioritize visual connectivity; the pavement's wide, organized roads frame the scene, whereas the stadium employs layered facades and view framing to enhance perspectives of Hobart's landscape. Together, they integrate natural openness with built form, creating a dynamic interplay between vast water and land-based structures, fostering a harmonious relationship between environment and architecture.	The existing pavement scene emphasizes openness and expansive views, with water and distant hills framing a broad, accessible space dominated by roads and natural landforms. In contrast, the proposed landscape integrates built form with vegetation through a dynamic balance of enclosure and openness. Open lawns and scattered trees create expansive vistas, while dense shrubbery and strategic plantings provide intimate, sheltered moments. The landscape employs layering and view framing—similar to the existing scene's vast water backdrop—enhancing depth and perspective. Vegetation acts as both a visual buffer and a framing device, blending the openness of water with the enclosure of greenery, fostering a harmonious relationship between built form, natural landforms, and public space.
DOC	Moderate	Moderate

Table 16

LCZ 8: SULLIVAN MIXED USE	VEGETATION	
	EXISTING	
CVI: SPATIAL CHARACTER	The vegetation contributes to the spatial character by sitting in the distance behind the harbour activity and urban structures, establishing a sense of receding space and anchoring the far side of the harbour with a natural, verdant edge. The foreground tree canopy creates deep immersion and overhead presence, while street trees offer a linear, structural spatial character, acting as a green barrier. Vegetation introduces natural elements into the urban environment; roadside trees provide enclosure and shade, forming a natural backdrop. This creates depth, with foreground shrubs defining road edges. The scale shifts from ground-covering grasses to larger, denser trees, establishing prominent vertical elements and a wide horizontal expanse. Branches and foliage contribute to natural greens and earthy brown tones, forming a dense canopy with a striking silhouette against the sky.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing vegetation creates a layered, natural backdrop that emphasizes enclosure and depth, contrasting with the stadium's strategic openness and transparency. While vegetation offers a verdant, receding edge and lush canopy that enhances perspective and spatial richness, the stadium's built form balances openness with enclosure through glazed facades, viewing platforms, and controlled massing. Vegetation's dense canopy frames natural vistas and provides vertical prominence, paralleling the stadium's view framing and layered architecture that highlight key panoramas. Together, they integrate natural and built elements—vegetation softens and enriches the environment, while the stadium's design thoughtfully preserves views, fosters permeability, and enhances interaction with public space, creating a harmonious urban-natural relationship.	The existing vegetation creates a layered, natural backdrop that emphasizes enclosure, depth, and visual framing, contrasting with the proposed built form's more structured, enclosed, and functional design. While the native landscape offers openness with expansive lawns and scattered trees fostering views and recreation, it also provides intimate spaces through dense shrub clusters. The vegetation's vertical elements enhance perspective and depth, framing key vistas such as the mountain and river. In contrast, the built form's massing may introduce more solid, enclosed volumes that could diminish the sense of openness. Integrating the landscape's natural layering with the built structure can balance enclosure and openness, ensuring visual connectivity and a cohesive spatial experience.
DOC	Moderate	Moderate

Table 17

LCZ 8: SULLIVAN MIXED USE	STRUCTURES	
	EXISTING	
CVI: SPATIAL CHARACTER	The buildings collectively create a dynamic and layered spatial character, with the Waterside Pavilion acting as a strong foreground boundary, directing the eye towards the expansive water. Further back, the dense accumulation of mid-ground buildings forms a substantial, layered urban backdrop, signifying a compact city core that effectively encloses the expansive harbour space. The spatial character varies from traditional low-rise street frontage, creating an enclosed urban feel, to more open waterfront buildings and taller background high-rises that provide vertical presence and suggest a denser urban core. The unique characteristics of the buildings, including distinct colour palettes, varying textures, diverse scales, and dominant lines (verticality in the chimney, horizontality in the Distillery, complex interplay in the Royal Engineers Building), work together to shape a visually diverse and hierarchically organised urban landscape. Ultimately, the varying forms and shapes contribute uniquely to the scene's spatial depth and perception, collectively forming a dynamic and nuanced urban environment.	
	PROPOSED BUILT FORM	PROPOSED BUILT FORM WITH VEGETATION
	The existing buildings form a layered, visually diverse urban backdrop that enclose the harbor, blending traditional low-rise and high-rise forms to create depth and hierarchy. In contrast, the proposed stadium emphasizes a strategic balance of openness and enclosure, with transparent ground levels fostering permeability and public engagement along the waterfront. While existing structures contribute to enclosure and verticality, the stadium enhances the sense of depth through layered facades and framed views, integrating seamlessly with the surrounding context. Both prioritize visual connection—existing through varied scales and textures, and the stadium via transparent, articulated massing—creating a cohesive dialogue between built form and landscape.	The existing structures craft a layered, dynamic urban scene with distinct architectural textures, colours, and vertical/ horizontal elements, creating depth and hierarchy. In contrast, the proposed landscape emphasizes openness, layering, and permeability, using native vegetation to modulate enclosure, enhance views, and foster public engagement. While buildings define enclosed and semi-private zones with visual and physical boundaries, landscape elements create flexible transition spaces that invite exploration and frame iconic vistas. Together, the built form's solidity and the landscape's fluidity integrate to balance enclosure with openness, depth with accessibility, enriching Hobart's vibrant, multifaceted urban fabric.
DOC	Moderate	Moderate

Table 18

5.7 VISUAL SITUATION

KOP: 1		
VISUAL SITUATION		RATING
VS1	DISTANCE	High
VS2	VISUAL EXTENT	Low
VS3	RELATIVE ELEVATION	Low
VS4	INFLUENCE OF ADJACENT SCENERY	High
VS5	FREQUENCY	Moderate
VS6	DURATION	Low
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 1 KOP 1: Visual Situation

KOP: 2		
VISUAL SITUATION		RATING
VS1	DISTANCE	Very High
VS2	VISUAL EXTENT	Moderate
VS3	RELATIVE ELEVATION	Moderate
VS4	INFLUENCE OF ADJACENT SCENERY	High
VS5	FREQUENCY	Moderate
VS6	DURATION	Low
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 2 KOP 2: Visual Situation

KOP: 3		
VISUAL SITUATION		RATING
VS1	DISTANCE	Very High
VS2	VISUAL EXTENT	High
VS3	RELATIVE ELEVATION	Moderate
VS4	INFLUENCE OF ADJACENT SCENERY	High
VS5	FREQUENCY	Moderate
VS6	DURATION	Low
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 3 KOP 3: Visual Situation

KOP: 4		
VISUAL SITUATION		RATING
VS1	DISTANCE	Moderate
VS2	VISUAL EXTENT	Moderate
VS3	RELATIVE ELEVATION	Low
VS4	INFLUENCE OF ADJACENT SCENERY	Very High
VS5	FREQUENCY	High
VS6	DURATION	High
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 4 KOP 4: Visual Situation

KOP: 5		
VISUAL SITUATION		RATING
VS1	DISTANCE	High
VS2	VISUAL EXTENT	Moderate
VS3	RELATIVE ELEVATION	Moderate
VS4	INFLUENCE OF ADJACENT SCENERY	Very High
VS5	FREQUENCY	Moderate
VS6	DURATION	Moderate
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 5 KOP 5: Visual Situation

KOP: 6		
VISUAL SITUATION		RATING
VS1	DISTANCE	Very High
VS2	VISUAL EXTENT	High
VS3	RELATIVE ELEVATION	Moderate
VS4	INFLUENCE OF ADJACENT SCENERY	Moderate
VS5	FREQUENCY	Moderate
VS6	DURATION	Low
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 6 KOP 6: Visual Situation

KOP: 7		
VISUAL SITUATION		RATING
VS1	DISTANCE	High
VS2	VISUAL EXTENT	Low
VS3	RELATIVE ELEVATION	Low
VS4	INFLUENCE OF ADJACENT SCENERY	Very High
VS5	FREQUENCY	High
VS6	DURATION	High
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 7 KOP 7: Visual Situation

KOP: 8		
VISUAL SITUATION		RATING
VS1	DISTANCE	High
VS2	VISUAL EXTENT	Moderate
VS3	RELATIVE ELEVATION	Moderate
VS4	INFLUENCE OF ADJACENT SCENERY	Moderate
VS5	FREQUENCY	High
VS6	DURATION	Moderate
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 8 KOP 8: Visual Situation

KOP: 9		
VISUAL SITUATION		RATING
VS1	DISTANCE	High
VS2	VISUAL EXTENT	High
VS3	RELATIVE ELEVATION	Moderate
VS4	INFLUENCE OF ADJACENT SCENERY	Moderate
VS5	FREQUENCY	Moderate
VS6	DURATION	Moderate
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 9 KOP 9: Visual Situation

KOP: 10		
VISUAL SITUATION		RATING
VS1	DISTANCE	Very High
VS2	VISUAL EXTENT	High
VS3	RELATIVE ELEVATION	Moderate
VS4	INFLUENCE OF ADJACENT SCENERY	High
VS5	FREQUENCY	Moderate
VS6	DURATION	Low
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 10 KOP 10: Visual Situation

KOP: 11		
VISUAL SITUATION		RATING
VS1	DISTANCE	Very High
VS2	VISUAL EXTENT	Low
VS3	RELATIVE ELEVATION	Moderate
VS4	INFLUENCE OF ADJACENT SCENERY	Very High
VS5	FREQUENCY	Moderate
VS6	DURATION	Low
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 11 KOP 11: Visual Situation

KOP: 12		
VISUAL SITUATION		RATING
VS1	DISTANCE	High
VS2	VISUAL EXTENT	Low
VS3	RELATIVE ELEVATION	Low
VS4	INFLUENCE OF ADJACENT SCENERY	High
VS5	FREQUENCY	High
VS6	DURATION	High
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 12 KOP 12: Visual Situation

KOP: 13		
VISUAL SITUATION		RATING
VS1	DISTANCE	High
VS2	VISUAL EXTENT	Low
VS3	RELATIVE ELEVATION	Moderate
VS4	INFLUENCE OF ADJACENT SCENERY	Low
VS5	FREQUENCY	Moderate
VS6	DURATION	Low
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 13 KOP 13: Visual Situation

KOP: 14		
VISUAL SITUATION		RATING
VS1	DISTANCE	Very High
VS2	VISUAL EXTENT	Low
VS3	RELATIVE ELEVATION	Moderate
VS4	INFLUENCE OF ADJACENT SCENERY	Moderate
VS5	FREQUENCY	Moderate
VS6	DURATION	Low
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 14 KOP 14: Visual Situation

KOP: 15		
VISUAL SITUATION		RATING
VS1	DISTANCE	Very High
VS2	VISUAL EXTENT	Moderate
VS3	RELATIVE ELEVATION	Moderate
VS4	INFLUENCE OF ADJACENT SCENERY	High
VS5	FREQUENCY	Moderate
VS6	DURATION	Low
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 15 KOP 15: Visual Situation

KOP: 16		
VISUAL SITUATION		RATING
VS1	DISTANCE	Very High
VS2	VISUAL EXTENT	High
VS3	RELATIVE ELEVATION	Moderate
VS4	INFLUENCE OF ADJACENT SCENERY	Moderate
VS5	FREQUENCY	High
VS6	DURATION	Low
VS7	LIGHTING SEASONS	Moderate
VISUAL SITUATION RATING		Moderate

Table 16 KOP 16: Visual Situation

5.8 MAGNITUDE OF CHANGE RATING

5.8.1 Landscape Character Zone 1: SCENIC LOOKOUT/DISTANT RESIDENTIAL

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 04	MODERATE	MODERATE	MODERATE
KOP 07	MODERATE	MODERATE	MODERATE
KOP 12	MODERATE	MODERATE	MODERATE
MOC	MODERATE	MODERATE	MODERATE

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM WITH LANDSCAPING		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 04	MODERATE	MODERATE	MODERATE
KOP 07	MODERATE	MODERATE	MODERATE
KOP 12	MODERATE	MODERATE	MODERATE
MOC	MODERATE	MODERATE	MODERATE

5.8.2 Landscape Character Zone 2: WATERBODIES & COASTLINE

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 05	MODERATE	MODERATE	MODERATE
MOC	MODERATE	MODERATE	MODERATE

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM WITH LANDSCAPING		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 05	MODERATE	MODERATE	MODERATE
MOC	MODERATE	MODERATE	MODERATE

5.8.1 Landscape Character Zone 3: QUEENS DOMAIN

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 01	MODERATE	MODERATE	MODERATE

MOC	MODERATE	MODERATE	MODERATE
	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM WITH LANDSCAPING		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 01	MODERATE	MODERATE	MODERATE
MOC	MODERATE	MODERATE	MODERATE

5.8.2 Landscape Character Zone 4: CENOTAPH

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 02	MODERATE	MODERATE	MODERATE
KOP 03	MODERATE	MODERATE	MODERATE
MOC	MODERATE	MODERATE	MODERATE

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM WITH LANDSCAPING		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 02	MODERATE	MODERATE	MODERATE
KOP 03	MODERATE	MODERATE	MODERATE
MOC	MODERATE	MODERATE	MODERATE

5.8.3 Landscape Character Zone 5: HOBART CIVIC AND CULTURAL PRECINCT

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 13	MODERATE	LOW	MODERATE
KOP 14	MODERATE	LOW	MODERATE
MOC	MODERATE	LOW	MODERATE

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM WITH LANDSCAPING		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 13	MODERATE	LOW	MODERATE
KOP 14	MODERATE	LOW	MODERATE
MOC	MODERATE	LOW	MODERATE

5.8.4 Landscape Character Zone 6: MACQUARIE POINT WHARD

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 06	MODERATE	MODERATE	MODERATE
MOC	MODERATE	MODERATE	MODERATE

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM WITH LANDSCAPING		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 06	MODERATE	LOW	MODERATE
MOC	MODERATE	LOW	MODERATE

5.8.5 Landscape Character Zone 7: SULLIVANS COVE WORKING PORT

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 11	MODERATE	LOW	MODERATE
MOC	MODERATE	LOW	MODERATE

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM WITH LANDSCAPING		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 11	MODERATE	LOW	MODERATE
MOC	MODERATE	LOW	MODERATE

5.8.6 Landscape Character Zone 8: SULLIVAN COVE MIXED USE

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 08	MODERATE	LOW	MODERATE
KOP 09	MODERATE	LOW	MODERATE
KOP 10	MODERATE	LOW	MODERATE
KOP 15	MODERATE	LOW	MODERATE
KOP 16	MODERATE	LOW	MODERATE
MOC	MODERATE	LOW	MODERATE

	MAGNITUDE OF CHANGE OF PROPOSED BUILT FORM WITH LANDSCAPING		
KEY OBSERVATION POINT	VISUAL SITUATION	DEGREE OF CONTRAST	RATING
KOP 08	MODERATE	LOW	MODERATE
KOP 09	MODERATE	LOW	MODERATE
KOP 10	MODERATE	LOW	MODERATE
KOP 15	MODERATE	LOW	MODERATE
KOP 16	MODERATE	LOW	MODERATE
MOC	MODERATE	LOW	MODERATE

6.1 QUANTITATIVE EVALUATION

VISUAL ABSORPTION CAPACITY			
PEOPLE'S VALUES	PEOPLE'S SITUATION	LANDSCAPE VALUES	LANDSCAPE QUALITIES
MODERATE	HIGH	LOW	MODERATE
VRM CLASS IS III			
ACCEPTABLE MAGNITUDE OF CHANGE IS MODERATE			

LCZ 2: WATERBODIES & COASTLINE			
VISUAL IMPACT PROPOSED BUILT FORM		VISUAL IMPACT PROPOSED BUILT FORM WITH VEGETATION	
VISUAL SITUATION	DOC RATING	VISUAL SITUATION	DOC RATING
MODERATE	MODERATE	MODERATE	MODERATE
MAGNITUDE OF CHANGE: MODERATE		MAGNITUDE OF CHANGE: MODERATE	
Visual Compatibility		SATISFIED	

LCZ 3: QUEENS DOMAIN			
VISUAL IMPACT PROPOSED BUILT FORM		VISUAL IMPACT PROPOSED BUILT FORM WITH VEGETATION	
VISUAL SITUATION	DOC RATING	VISUAL SITUATION	DOC RATING
MODERATE	MODERATE	MODERATE	MODERATE
MAGNITUDE OF CHANGE: MODERATE		MAGNITUDE OF CHANGE: MODERATE	
Visual Compatibility		SATISFIED	

LCZ 4: CENOTAPH			
VISUAL IMPACT PROPOSED BUILT FORM		VISUAL IMPACT PROPOSED BUILT FORM WITH VEGETATION	
VISUAL SITUATION	DOC RATING	VISUAL SITUATION	DOC RATING
MODERATE	MODERATE	MODERATE	MODERATE
MAGNITUDE OF CHANGE: MODERATE		MAGNITUDE OF CHANGE: MODERATE	
Visual Compatibility		SATISFIED	

LCZ 5: HOBART CIVIC AND CULTURAL PRECINCT

VISUAL IMPACT PROPOSED BUILT FORM	
VISUAL SITUATION	DOC RATING
MODERATE	LOW
MAGNITUDE OF CHANGE: MODERATE	

Visual Compatibility	SATISFIED

VISUAL IMPACT PROPOSED BUILT FORM WITH VEGETATION

VISUAL SITUATION	DOC RATING
MODERATE	LOW
MAGNITUDE OF CHANGE: MODERATE	

Visual Compatibility	SATISFIED

LCZ 6: MACQUARIE POINT WHARF

VISUAL IMPACT PROPOSED BUILT FORM	
VISUAL SITUATION	DOC RATING
MODERATE	MODERATE
MAGNITUDE OF CHANGE: MODERATE	

Visual Compatibility	SATISFIED

VISUAL IMPACT PROPOSED BUILT FORM WITH VEGETATION

VISUAL SITUATION	DOC RATING
MODERATE	LOW
MAGNITUDE OF CHANGE: MODERATE	

Visual Compatibility	SATISFIED

LCZ 7: SULLIVAN COVE WORKING PORT

VISUAL IMPACT PROPOSED BUILT FORM	
VISUAL SITUATION	DOC RATING
MODERATE	LOW
MAGNITUDE OF CHANGE: MODERATE	

Visual Compatibility	SATISFIED

VISUAL IMPACT PROPOSED BUILT FORM WITH VEGETATION

VISUAL SITUATION	DOC RATING
MODERATE	LOW
MAGNITUDE OF CHANGE: MODERATE	

Visual Compatibility	SATISFIED

LCZ 8: SULLIVAN MIXED USE

VISUAL IMPACT PROPOSED BUILT FORM	
VISUAL SITUATION	DOC RATING
MODERATE	LOW
MAGNITUDE OF CHANGE: MODERATE	

Visual Compatibility	SATISFIED

VISUAL IMPACT PROPOSED BUILT FORM WITH VEGETATION

VISUAL SITUATION	DOC RATING
MODERATE	LOW
MAGNITUDE OF CHANGE: MODERATE	

Visual Compatibility	SATISFIED

LCZ 1: SCENIC LOOKOUT / DISTANT RESIDENTIAL			
VISUAL IMPACT PROPOSED BUILT FORM		VISUAL IMPACT PROPOSED BUILT FORM WITH VEGETATION	
VISUAL SITUATION	DOC RATING	VISUAL SITUATION	DOC RATING
MODERATE	LOW	MODERATE	LOW
MAGNITUDE OF CHANGE: MODERATE		MAGNITUDE OF CHANGE: MODERATE	
Visual Compatibility	SATISFIED	Visual Compatibility	SATISFIED

7.1 QUALITATIVE EVALUATION

The following outlines how the analysis of the stadium's physical attributes and qualities would inform the evaluation against key LVIA criteria, LOCATION, SITING, DESIGN, AND MITIGATION.

7.2 LOCATION

- The "Location" criterion evaluates the overarching appropriateness of placing a stadium of this nature within the specific geographical and Landscape Character Type, Landscape Character Area and Landscape Character Zones of Greater Hobart. It assesses the inherent compatibility of the proposed activity and scale with the existing scenic and visual landscape at a broad level.
- **Evaluation Considerations:**
- **Does the chosen location inherently align with strategic land-use planning for major public infrastructure?**
 - The Macquarie Point site has been the subject of long-term strategic planning for urban renewal, transitioning from its industrial and rail yard past. The site's transformation into a vibrant mixed-use precinct is a long-standing vision, with a multi-purpose stadium identified as a foundational element⁵¹.
 - The Tasmanian Government's Mac Point Precinct Plan⁵² explicitly permit and advance the development of a stadium.
 - The site is considered the "last major urban renewal opportunity within the Hobart CBD"⁵³ and aligns with the broader objective to "create a vibrant, mixed-use precinct that is accessible to all people, offering diverse experiences and destinations"⁵⁴.
 - This demonstrates a strong alignment with existing strategic land-use planning for major public infrastructure and urban revitalisation in Hobart.
- **How does the location's character (e.g., existing urban density, proximity to sensitive natural areas, heritage precincts) influence the acceptability of a stadium development at this specific point in Hobart?**
 - Macquarie Point is an historically industrial brownfield site on the fringe of the Hobart CBD, an area undergoing increasing urban density⁵⁵.
 - It is acknowledged that the proximity to the visually sensitive Sullivans Cove heritage precinct and the Domain Cenotaph areas presents a particular challenge to the stadium's integration, requiring careful

⁵¹ Premier of Tasmania. (2024, September 26). Macquarie Point Precinct Plan finalised. Retrieved from <https://www.premier.tas.gov.au/latest-news/2024/september/macquarie-point-precinct-plan-finalised>

⁵² Macquarie Point Development Corporation. (2024, August). Mac Point Precinct Plan. Retrieved from https://www.tas.gov.au/data/assets/pdf_file/0033/439539/Mac-Point-Precinct-Plan.pdf

⁵³ Infrastructure Pipeline. (n.d.). Macquarie Point Stadium. Retrieved from <https://infrastructurepipeline.org/project/regatta-point-multi-purpose-stadium>

⁵⁴ Ibid footnote 2

⁵⁵ City of Hobart. (2023). Hobart's Urban Design Framework: Character and Identity. (General reference to city planning documents).

design to ensure the stadium's scale and form do not overwhelm these more intimate cultural and heritage assets^{56 57}.

- Conversely, its immediate adjacency to the expansive River Derwent and the elevated, natural backdrop of kunanyi/Mount Wellington offers unique opportunities for the stadium to integrate with these grand natural elements, whilst balancing the need for consideration of heightened visual sensitivity from these prominent viewpoints^{58 59}.
- Redevelopment of a brownfield site, rather than a greenfield site, generally enhances acceptability from a land-use perspective, provided comprehensive remediation is undertaken⁶⁰.

What are the broad visual sensitivities of this specific location, considering its relationship to the River Derwent, kunanyi/Mount Wellington, and the city's overall visual identity?

- Whilst submissions⁶¹ have been made by others that the visual sensitivities of Macquarie Point are exceptionally high due to its prominent waterfront location and its relationship to Hobart's most iconic natural and built features this LVIA has demonstrated that there are a range of visual sensitivity classifications that pertain to the various Landscape Character Zones and that a fulsome Landscape and Visual Character Assessment is required to make a fully informed assessment that gives weight to what is otherwise a broadly subjective opinion.
- River Derwent: The vast, open expanse of the River Derwent provides unhindered, long-distance views of the site from various points along the eastern shore, from watercraft, and from significant vantage points. The stadium's silhouette against the backdrop from these views is a primary visual sensitivity.
- kunanyi/Mount Wellington: As the dominant natural backdrop to Hobart, kunanyi/Mount Wellington offers panoramic views across the city, including Macquarie Point. The Pinnacle Viewing Platforms are approximately 8km from the summit, whilst the Stadium may be visible from various elevations on the mountain, potential impacts on the visual relationship between the city's urban fabric and its natural mountainous setting will not be unreasonably impacted. Consideration of the stadium's roofline and upper massing sees that it sits beyond the CBD and the large hotels, office buildings and warehouses at the waterfront. The '5th elevation' of the roof is seen against the backdrop of the river and the colouration will integrate with the waterbody. From both the Pinnacle and The Springs and other elevated locations within Wellington Park the visual magnitude of the Stadium will not be overbearing. As part of the initial fieldworks I visited the Pinnacle and The Springs, I have undertaken other LVIA for

⁵⁶ City of Hobart. (2023, November). Mac Point Draft Precinct Plan Submission. Retrieved from

<https://www.hobartcity.com.au/files/assets/public/v/2/council/news-and-publications/city-of-hobart-submissions/city-of-hobart-submission-mac-point-draft-precinct-plan.pdf>

⁵⁷ Planning Matters Alliance Tasmania (PMAT). (2025, May 11). PMAT Submission: Macquarie Point Multipurpose Stadium Draft Integrated Assessment Report. Retrieved from <https://planningmatterstas.org/pmat-submission-macquarie-point-multipurpose-stadium-draft-integrated-assessment-report/>

⁵⁸ Ibid footnote 7

⁵⁹ Department of Primary Industries, Parks, Water and Environment (Tasmania). (Ongoing). Tasmanian Landscape Character Assessment (LCAs). (General reference to state-level LCA frameworks).

⁶⁰ Tasmanian Greens MPs. (2025, May 27). Tasmanian Planning Commission's Draft Integrated Assessment Report - Macquarie Point Multipurpose Stadium Project of State Significance. Retrieved from <https://tasgreensmps.org/parliament/tasmanian-planning-commissions-draft-integrated-assessment-report-macquarie-point-multipurpose-stadium-project-of-state-significance/>

⁶¹ Ibid footnote 7

projects at these locations in the past and am familiar with the location and the Wellington Park Management Plan. Based on this understanding I am of the opinion that the proposed Stadium does not provide a significant visual impact from this location. This is contrary to the position articulated in submissions⁶² by others who have not undertaken the same level of inquiry as in this LVIA.

- City's Overall Visual Identity: Hobart's visual identity is defined by the harmonious interplay of its harbour, historic waterfront (Sullivans Cove), inner-city suburbs climbing the foothills, and the imposing presence of kunanyi/Mount Wellington⁶³. The introduction of a large-scale modern stadium into this context carries the sensitivity of potentially disrupting this established harmony, particularly concerning scale relationships and character compatibility with the heritage waterfront and CBD⁶⁴. Views to and from the Cenotaph and the Queen's Domain also represent significant visual sensitivities⁶⁵. The Draft Integrated Assessment Report explicitly notes "unacceptable impacts on the historic and cultural values of the city would occur if the proposal was built, and that they cannot be ameliorated," particularly regarding the Cenotaph and views⁶⁶.

⁶² ibid footnote 3

⁶³ Ibid footnote 7

⁶⁴ Ibid footnote 6

⁶⁵ Ibid footnote 6

⁶⁶

7.3 SITING

- "Siting" refines the "Location" by examining the precise placement, orientation, and configuration of the stadium within the selected Macquarie Point site. It evaluates how the building's specific position optimises its relationship with immediate adjacencies and manages visual impacts from various viewpoints.

7.3.1 SITING: EVALUATION CONSIDERATIONS:

- **How does the stadium's specific placement on the site (e.g., setbacks from the River Derwent, proximity to Evans/Hunter Street, relationship to The Domain's open space) affect its visual integration?**
 - The precise siting of the stadium at Macquarie Point represents a careful balance between maximising public access and waterfront engagement while managing visual impacts on sensitive adjacent areas.
 - River Derwent Setbacks: The proposed design features generous setbacks from the River Derwent, establishing an expanded public promenade that visually and physically extends the waterfront experience [1]. This ensures the building does not appear to as an intimidating form at the water's edge, preserving the expansive visual corridor of the Derwent.
 - Evans/Hunter Street Proximity: Towards the Evans/Hunter Street heritage precinct, the stadium's lower levels are set back and articulated, and integrated with smaller-scale elements, to create a gradual transition in scale [2]. This attempts to prevent an abrupt visual walling-off of the historic streetscape, maintaining visual permeability and respecting the existing urban grain [3].
 - Relationship to The Domain and Cenotaph: The stadium's placement to the south-east of the Hobart Cenotaph and the Queen's Domain is a key aspect of its siting. Proponents state that this specific orientation means the stadium "cannot cast a shadow over the Cenotaph or impact sunrise or sunset" [2]. The northern edge of the stadium precinct is intended to connect to the Queen's Domain, which includes the Cenotaph [3, 7]. The intent is to create a seamless flow and integrate the stadium into this broader green space, fostering a visual relationship that frames the Cenotaph and the Domain as part of a dynamic urban landscape, rather than a disconnected imposition [7].
- **Has the orientation of the stadium (e.g., facade angles, main entries) been optimised to respond to key viewsheds and to minimise direct visual intrusion into sensitive areas?**
 - Key Viewsheds: The design's orientation places its 1,500-person function room with "views toward kunanyi and the Wellington Range" [2], indicating a deliberate angling to capture and frame these iconic natural backdrops. The main stadium bowl is also positioned to present these views to spectators. The overall form, described as a "dome-like, torus" [2], with its highest point central (54m RL) and tapering to lower perimeter heights (25.5m RL) [2], is specifically designed to "minimise height where it's not required, and establishes a height at street interfaces that is comparable to the scale of existing buildings" [2].
 - Minimising Direct Visual Intrusion: The orientation seeks to minimise direct intrusion into the most sensitive viewpoints, particularly from heritage zones. While the overall bulk is acknowledged, the

specific angling and articulation of facades aim to present less imposing aspects to critical sightlines, such as from Sullivans Cove [2]. However, as noted in the Draft Integrated Assessment Report, the visual impact on key views, particularly from the Cenotaph, remains "unacceptable" [9], suggesting that even optimised orientation cannot entirely resolve the fundamental scale difference from certain perspectives.

- **How does the siting specifically facilitate or detract from visual connections to the River Derwent, kunanyi/Mount Wellington, Domain Cenotaph and the heritage streetscape?**
 - River Derwent: The significant setbacks and integration of a public foreshore visibly enhance connections to the Derwent, allowing uninterrupted views from the stadium precinct to the river [1, 10]. The translucent roof also means the sky and a sense of connection to the broader environment are maintained from within the stadium [2, 5].
 - kunanyi/Mount Wellington: The stadium is oriented to frame kunanyi/Mount Wellington as a dramatic backdrop, visually integrating the natural landmark into the stadium experience [2, 5]. From numerous points within the precinct and even from some internal vantage points, new framed views of the mountain will be created.
 - Heritage Streetscape (Evans/Hunter Street): The siting unavoidably evolves the visual character of the heritage streetscape. Hunter Street frontage was the original causeway connection to Hunter Island and formed some of the earliest buildings of Hobart. To the north of these buildings (and by design the rear of them) the Hobart Rivulet flowed out separating the grounds of the Governors Domain at Macquarie Point. Evans street was only capable of being created after the Hobart Rivulet was redirected as part of the Railway works that replaced what had earlier been utilised as the 'Lower Cricket Ground' a field adjacent to the north shore of the Rivulet, that early newspaper reports from that time described as hosting circuses and fairs as well as sports and recreation. The reclamation of land in this location occurred over many, many years. What is now evidenced as the quarry face and is erroneously described as the 'escarpment' in various reports and policies, is simply the top of the cutting of the land that has been pushed forward of the natural (original) shoreline to create what is now known as Macquarie Point and designated in part as Regatta Point.
 - Cenotaph and Queen's Domain: While concerns have been raised regarding the stadium's visual relationship with the Cenotaph and Queen's Domain, a historical perspective unequivocally demonstrates that the visual context of this revered memorial has been one of continuous evolution, not static preservation. The Cenotaph, consecrated after World War One in commemoration of Tasmanians sacrifices, has always existed in a changing visual environment.
 - From 1925 to 1984, its immediate interface with the city was defined by active railway yards [1], a stark industrial backdrop that fundamentally contrasted with the memorial's solemn purpose. The trees along the memorial walk, established in this period, grew within this dynamic, industrial setting.
 - Significant, large-scale transformations have continuously redefined the Cenotaph's visual and physical relationship with its surroundings. The construction of the Tasman Highway and Tasman Bridge between 1960 and 1964 profoundly disconnected the Cenotaph from the row of cedars planted in 1926 along the city side, severing a deliberate historical landscape connection [2]. More recently, the Victoria Cross

Memorial was dedicated on May 11, 2003, further evolving the memorial's immediate configuration and visual elements.

- Moreover, the 2013 Queens Domain Master Plan explicitly envisions a dynamic, evolving future for the Domain. It identifies the critical need to construct a link over the Tasman Highway as a key initiative to further enliven and develop the Domain's main precincts into activity centres [3]. The Master Plan's overarching vision is to transform the Queens Domain into the "jewel in the crown" of the city's parks and open space, establishing it as a major destination for residents and visitors alike, improving access for education, recreation, health, and enjoyment [3]. This forward-looking plan directly champions ongoing development and improved urban integration.
- This demonstrable history of profound and accepted change unequivocally refutes any unsubstantiated assertion that the Cenotaph's visual context is static or 'sacrosanct' since its original design. To impose such an unhistorical and rigid interpretation upon the Macquarie Point development is to ignore two centuries of precedent for integrating significant urban infrastructure and evolution into Hobart's cityscape, often in close proximity to what has currently evolved into the Cenotaph and the Domain. The proposed stadium represents the next logical step in this continuous urban and visual evolution, reclaiming a derelict industrialised site to recreate new civic amenity and a dynamic public precinct, thereby re-enriching, rather than freezing, the Domain's evolving identity.

Footnotes (Re-confirmed/Updated References for Historical Points):

[1] City of Hobart. (n.d.). *The Cenotaph*. Retrieved from <https://www.hobartcity.com.au/Community/Cemeteries-memorials-and-monuments/The-Cenotaph>

[2] Parks & Wildlife Service Tasmania. (2014). *The Queen's Domain History and Heritage*.

[3] Hobart City Council. (2013). *Queens Domain Master Plan*. (This is the direct source for the Master Plan's vision and initiatives).

- **How does the siting specifically facilitate or detract from visual connections to Sullivans Cove?**
- The precise placement and orientation of the stadium within the Macquarie Point site are not incidental; they are the result of strategic planning aimed at optimising visual integration and leveraging the unique opportunities of this location for net visual gain.
- Strategic Reclamation of Visual Blight and Enhanced Public Realm: The siting of the stadium directly addresses the long-standing visual underperformance of Macquarie Point. For decades, this prime waterfront parcel has been a visually disjointed and largely inaccessible industrial wasteland, characterised by decaying infrastructure and limited public amenity [1, 7]. The decision to site the stadium here transforms this visual blight into an activated, architecturally significant public precinct. The visual impact is therefore a profound positive transformation, replacing a visually inert and unappealing area with dynamic modern architecture and vastly improved public spaces, thereby elevating the overall visual amenity of a significant portion of Hobart's waterfront [3].
- Optimised Visual Access and Waterfront Integration: The stadium's siting capitalises on its unique waterfront position to enhance visual access to the River Derwent and ensure maximum public interaction.
- Generous River Derwent Setbacks: The proposal includes generous setbacks from the Derwent's edge, enabling the creation of an expansive public promenade [1]. This crucial design choice prevents the

stadium from forming an abrupt visual barrier, preserving the broad visual corridor of the Derwent and enhancing visual connectivity to the water from both within the precinct and from broader city viewpoints.

- Orientation: The primary orientation maximises broad-scale visual connections. It allows for the creation of new framed views from within the precinct and the stadium itself, extending the visual experience to the vast expanse of the Derwent and the dramatic backdrop of kunanyi/Mount Wellington [6].
- Mitigation of Transport-Related Visual Impacts: The central, accessible siting of the stadium is a critical visual amenity advantage often overlooked.
- Concentrated Infrastructure Footprint: Placing a major event facility in a less accessible, peripheral location would necessitate extensive new road infrastructure, multi-level car parks, and dedicated public transport hubs on potentially undeveloped or visually sensitive greenfield sites [13]. By contrast, Macquarie Point's existing proximity to Hobart's major transport arteries (Brooker/Tasman Highways) means the visual footprint of essential transportation infrastructure is largely absorbed by existing urban development, avoiding new and potentially sprawling visual intrusions elsewhere in Greater Hobart. This contributes to compact urban form, preserving the visual integrity of surrounding natural and rural landscapes.
- Respectful Interface with The Domain and Cenotaph Context: While the visual relationship with the Cenotaph is acknowledged as sensitive, the stadium's precise siting demonstrates a considered approach to this historically evolving context.
- Non-Shadowing Siting: The stadium is specifically positioned south-east of the Cenotaph, ensuring it "cannot cast a shadow over the Cenotaph or impact sunrise or sunset" [2]. This siting minimises direct physical intrusion and respects the solemn light conditions of the memorial.
- Integration with Evolving Domain: The northern edge of the stadium precinct aims to seamlessly connect with the Queen's Domain [3]. The Cenotaph, as established, has a long history of adapting to significant urban changes, including active railyards and major highway construction [City of Hobart, n.d.; PWS, 2014]. The 2013 Queens Domain Master Plan actively advocates for further development and improved accessibility (e.g., Tasman Highway link) to enhance its role as a "major destination" [3]. The stadium's siting is thus a continuation of this dynamic evolution, integrating a major civic asset into a living, adapting landscape, rather than freezing it in a perceived historical stasis that has never truly existed. It adds a new layer to the Domain's multi-faceted visual narrative, demonstrating how Hobart continues to grow while honouring its past.
- **Does the siting create appropriate transitional zones (e.g., plazas, landscaped buffers) that mediate between the stadium's scale and its varied adjacencies?**
 - The siting strategy prominently features the creation of robust transitional zones designed to mediate the stadium's large scale.
 - Extensive Public Realm: The masterplan for Macquarie Point places a strong emphasis on public spaces, including a significantly expanded waterfront promenade and new public plazas [1, 3]. These zones are

critical in creating a permeable and inviting interface between the stadium and the River Derwent, transforming what was previously an industrial edge into a vibrant civic space.

- Landscaped Buffers: The concept includes "landscape treatments at entries" [2] and efforts to create a "green heart" connecting to the Queen's Domain [3]. These landscaped buffers help to soften the transition from the stadium's hard edges to the natural and recreational spaces, contributing to visual integration by absorbing mass and providing visual relief.
- "Woven" Architectural Approach: The "woven-style facade" [5] at the stadium's base and the integration of the Goods Shed into the precinct design [5] also act as architectural transitional elements, breaking down the large scale into more human-friendly, contextual components at the ground level, enhancing visual and physical permeability into the broader precinct. This is aimed at creating "understated and special spaces" [3] that connect to nearby sites.

Footnotes (References):

[1] Macquarie Point Development Corporation. (2024, August). *Mac Point Precinct Plan*.

[2] Macquarie Point Development Corporation. (n.d.). *POSS Application - Mac Point*. (Specifically the Q&A section and design descriptions on their website, including height details and Cenotaph impact).

[3] Tasmanian Government, Department of Premier and Cabinet. (2025, April 13). *Enabling Legislation for the Macquarie Point Multipurpose Stadium*.

7.4 DESIGN

- "Design" evaluates the intrinsic visual qualities of the stadium's built form and its immediate surrounding landscape, focusing on how its aesthetic and functional characteristics contribute to or detract from the existing visual amenity and character.
- The specific design choices of the Macquarie Point Stadium demonstrably ensure a satisfactory visual impact from all Landscape Character Zones, thereby achieving the requisite Visual Absorption Capacity for this vital urban development. The design is a sophisticated response to Hobart's unique visual character, actively integrating the stadium as a positive and enduring addition to the cityscape.
- The stadium's architectural design is not merely aesthetic; it is a meticulously crafted visual strategy that addresses each Critical Visual Influence (CVI) with precision, ensuring harmony and appropriate contrast within Hobart's diverse visual landscape.
- This draws directly from this LVIA's CVI analyses (Scale, Line, Form/Shape, Texture, Spatial Character).

7.4.1 SCALE

- **How effectively has the design managed the stadium's large Relative Size to integrate with intimate urban heritage and monumental natural backdrops, and how well does it achieve a comfortable Human Scale at key interfaces?**
- The design adeptly manages the stadium's large Relative Size to integrate with both intimate urban heritage and monumental natural backdrops, achieving a comfortable Human Scale at key interfaces:
- **Modulated Height and Tapering Form:** The "dome-like, torus" form of the stadium is designed with a deliberate tapering from its highest central point (54m RL) to significantly lower perimeter heights of 22.5 metres (25.5 metres RL) at street level [2]. This crucial design choice dramatically reduces the perceived visual bulk, particularly when viewed from closer proximity within the CBD or Sullivans Cove, ensuring a sympathetic transition to the existing urban grain.
- **Human-Scale Articulation:** The ground-level design incorporates "articulated massing" and "layered facades" [AECOM, 2025], which break down the building's scale into more approachable elements at pedestrian level. This fosters a comfortable human scale where the stadium meets the public realm, preventing it from feeling overwhelming despite its overall size. The design understands that true integration at scale is about proportion and interface, not merely absolute size.

7.4.2 LINE

- **Do the chosen Directionality, Continuity/Interruption, Weight/Thickness, Rhythm/Repetition, and Edge Quality of the stadium's architecture harmonise with existing linear patterns (e.g., heritage facades, natural contours) or create appropriate visual contrast?**
- The chosen lines of the stadium's architecture harmonise with existing linear patterns and create appropriate visual contrast, contributing to a fluid visual experience:
- **Curvilinear Forms Echoing Nature:** The overarching "dome-like, torus" roof form and the "sweeping, organic forms" [AECOM, 2025] in the landscape design directly reference and subtly echo the natural

contours of Kunanyi/Mount Wellington and the expansive curves of the River Derwent. This Directionality and Continuity visually connects the built form to its grand natural setting.

- Articulated Edge Quality: The articulation of the facades and the "woven-style façade design" [5] at the lower levels introduce a Rhythm/Repetition and refined Edge Quality. This avoids monotonous solid walls and instead presents a dynamic, textured surface that visually breaks up the building's mass, allowing light and shadow to play across it, akin to the varied facades of heritage streetscapes.

7.4.3 FORM/SHAPE:

- **How well do the Overall Silhouette, Geometric/Organic qualities, Solidness/Porousness, and Articulation/Complexity of the stadium's built form and surrounding landscape integrate with the prevailing forms of the Hobart context? Does it effectively manage Visual Bulk and Dominance?**
- The stadium's built form effectively manages Visual Bulk and Dominance by integrating prevailing forms and ensuring a sophisticated overall aesthetic:
 - Non-Rectilinear Silhouette: The "dome-like, torus" Overall Silhouette [2] avoids the harsh, boxy forms often associated with large stadia. This softer, more organic Geometric/Organic quality minimises the visual impact against the natural skyline of the amphitheatre and surrounding hills, allowing it to sit gracefully within the landscape's larger forms rather than standing in stark contrast.
 - Perceived Porousness: The design incorporates "deliberate porousness" [AECOM, 2025] at key levels, particularly the ground floor, through extensive glazing and transparent elements. This visual Solidness/Porousness strategy reduces the perceived Visual Bulk by allowing views into and through the building, enhancing its integration into the surrounding public spaces. The translucent ETFE roof further contributes to this lightness, appearing luminous rather than heavy [2, 5].

7.4.4 TEXTURE:

- **Are the chosen Coarseness/Fineness, Pattern/Grain, Light/Shadow Interaction, Implied Tactile Quality, and Materiality of the stadium's surfaces compatible with the existing heritage textures and natural elements, contributing to Character Compatibility and avoiding Visual Contrast?**
- The chosen textures and materiality of the stadium's surfaces are highly compatible with existing heritage textures and natural elements, contributing positively to Character Compatibility:
 - **Earthy and Natural Palette:** The material choices of "earthy browns, warm bronzes, charcoal, and natural concrete fragmented tonality" [2] are purposefully harmonised with the sandstone, brick, and timber prevalent in Hobart's heritage architecture and the natural colours of the Tasmanian landscape. This provides a sense of rootedness and belonging.
 - **Dynamic Light/Shadow Interaction:** The "woven-style facade" [5] creates a rich Pattern/Grain that interacts dynamically with Light/Shadow Interaction. This adds visual depth and interest, preventing the vast surfaces from appearing flat or monolithic. This implied tactile quality subtly references the intricate detailing of historic buildings, fostering a sophisticated visual dialogue with the heritage context and ensuring the building appears integrated and nuanced, not alien.

7.4.5 SPATIAL CHARACTER:

- **How effectively does the design use Enclosure/Openness, Sense of Depth/Perspective, Permeability/Impenetrability, and View Framing/Blocking to enhance the Experiential Quality and manage Impact on Visual Corridors for both the built form and the landscape?**
 - The design effectively uses Enclosure/Openness, Permeability/Impenetrability, and View Framing/Blocking to enhance the Experiential Quality and manage Impact on Visual Corridors:
 - Permeable Ground Plane: The design prioritises a highly permeable ground level, creating expansive and inviting public plazas and foreshore promenades [1]. This Openness and Permeability allow visual connections to extend through the precinct, ensuring the stadium does not present as an impenetrable barrier.
 - Strategic View Framing: The stadium's internal design leverages its unique location by creating new View Framing opportunities. Key function rooms and concourses are positioned to offer "views toward kunanyi and the Wellington Range" [2] and the River Derwent. This actively integrates the city's iconic natural and urban landscapes into the stadium experience, creating new, dynamic visual connections that enrich the Experiential Quality for visitors and contribute to a vibrant sense of place.
 - Minimal Occlusion of Critical Corridors: Through careful massing and orientation, the design aims to minimise direct blocking of critical established visual corridors, particularly towards the Derwent and kunanyi/Mount Wellington from wider city vantage points, and specifically stating no shadow impact on the Cenotaph [2].

7.4.6 OVERALL COHESION:

- **Does the integrated design of the stadium and its landscape respond coherently to the unique sense of place of the Hobart waterfront, contributing positively to its visual identity?**
 - The integrated design of the stadium and its surrounding landscape coherently responds to the unique sense of place of the Hobart waterfront, contributing positively to its visual identity.
 - Contemporary Landmark: The design delivers a modern architectural landmark that is both distinctive and contextually sensitive. It represents an evolution of Hobart's visual identity, signifying progress and dynamism, while maintaining visual harmony through its thoughtful engagement with scale, form, and materials.
 - Enhanced Urban Fabric: By transforming a long-standing visual void into a vibrant, integrated civic precinct, the stadium's design contributes positively to the overall visual cohesion of the Hobart waterfront. It creates a new, active layer in the city's visual narrative, demonstrating how thoughtful design can successfully introduce significant contemporary architecture into a historically rich setting, achieving a satisfactory visual impact from all Landscape Character Zones and operating well within the Visual Absorption Capacity of this dynamic urban environment.

7.4.7 ARCHITECTURAL AND LANDSCAPE DESIGN

- The proposed stadium's architectural and landscape design demonstrates a profound commitment to visual amenity, orchestrating a sophisticated integration into Hobart's unique setting. Through intelligent architectural form and scale integration, the design meticulously modulates the stadium's considerable size. Its tapering, "dome-like, torus" form and articulated, layered massing reduce perceived bulk, ensuring an approachable human scale at street interfaces and a respectful visual presence against both urban heritage and natural backdrops. This is further enriched by a highly

considered materiality, texture, and visual dialogue. The selection of earthy browns, warm bronzes, and a "woven-style façade" creates a sympathetic palette that resonates with existing heritage textures and natural elements, fostering a nuanced visual harmony. Finally, the design actively enhances connectivity and heritage symbiosis. A highly activated and permeable ground plane, coupled with strategic fenestration, enables dynamic view framing of kunanyi/Mount Wellington and the Derwent, while also providing crucial transitional zones and seamlessly integrating existing heritage areas of Sullivans Cove and The Domain Cenotaph.

- Collectively, these integrated design strategies ensure the stadium is perceived not as an imposition, but as a thoughtfully conceived contemporary landmark that enhances visual connections, contributes positively to the cityscape, and achieves a satisfactory level of visual absorption within Hobart's evolving urban and natural landscape.
- Beyond its placement, the stadium's architectural design rigorously implements strategies to ensure visual compatibility, mitigate perceived bulk, and positively contribute to Hobart's unique visual character, thereby meeting and often exceeding visual amenity expectations.

- **Sophisticated Scale Modulation through Architectural Form:**

- The design actively responds to the challenge of introducing a large structure into a sensitive urban environment by meticulously modulating its perceived scale.
 - **Tapering and Fluid Form:** The stadium is designed as a "dome-like, torus" form, tapering from a higher central roof (54m RL) to significantly lower perimeter heights of 22.5 metres (25.5 metres RL) [2]. This architectural choice directly aims to "minimise height where it's not required, and establishes a height at street interfaces that is comparable to the scale of existing buildings" [2] in areas like Evans/Hunter Street. This ensures that at eye-level, the most direct point of interaction for pedestrians, the stadium presents a more approachable and contextually sensitive scale.
 - **Articulated Massing and Layering:** The design avoids monolithic forms. Instead, it employs "articulated massing," "layered facades," and "deliberate porousness" at key levels [AECOM, 2025]. This breaks down the perceived visual bulk, creating visual interest and enabling a more gradual integration with the surrounding urban fabric and sky.
 - **Contextual Materiality and Evocative Texture:** The selection of materials and their application is a cornerstone of the design's visual integration strategy, aiming for synergy with Hobart's existing character.
 - **Sympathetic Palette:** The chosen palette of "earthy browns, warm bronzes, charcoal, and natural concrete fragmented tonality" [2] directly references the natural colours of Tasmania's geology and the existing warm, robust materials of the city's historic buildings (sandstone, brick). This fosters a visual harmony that allows the stadium to sit comfortably within its environment, complementing rather than clashing with established colour schemes.
 - **"Woven-Style Facade" and Transparency:** The "woven-style façade design" [5] at the lower levels provides a highly textured and visually permeable skin. This intricate detailing offers a human-scale visual experience, particularly from Sullivans Cove, and reduces the perceived solidity of the structure. The use of a translucent ETFE roof [2, 5] not only allows light for the turf but also permits glimpsed views of the sky, mitigating the sense of a heavy, opaque mass from afar.

- **Enhanced Visual Permeability and Dynamic View Framing:**

The design actively works to enhance visual connections and create new perspectives, rather than solely obstructing them.

- **Active Ground Plane:** The stadium's design promotes a highly activated and permeable ground plane, incorporating extensive glazing, diverse public entries, and integrated public spaces [1, 3]. This allows visual connections to extend through parts of the precinct, maintaining a sense of openness and integrating the stadium into the public flow of the waterfront.
- **Framing Iconic Views:** The architectural form and strategic fenestration are meticulously designed to "optimise key view corridors and to frame iconic Hobart vistas" [AECOM, 2025]. This means that from new vantage points within the stadium and its surrounding public spaces, stunning framed views of Kunanyi/Mount Wellington, the River Derwent, and even parts of Sullivans Cove itself will be created. This adds new layers to Hobart's visual experience, transforming an underutilised industrial zone into a dynamic observatory of the city's beauty.

7.4.8 SYMBIOTIC RELATIONSHIP WITH HERITAGE (SULLIVANS COVE):

- The design's approach to Sullivans Cove is one of considered coexistence and integration, rather than imposition.
- **Integrated Heritage Elements:** The design explicitly incorporates and plans for the relocation and integration of the heritage-listed Goods Shed [5], demonstrating a commitment to preserving and visually integrating existing heritage assets within the new precinct, rather than isolating or demolishing them. This directly counters the argument of heritage disregard.
- **Transitional Zones:** The design creates crucial transitional zones via extensive public plazas, landscaping, and active frontages [1, 3]. These spaces, designed with thoughtful materiality and public amenity, mediate between the large scale of the stadium and the more intimate scale of Sullivans Cove. They provide visual breathing room and a gradual shift in character, ensuring that the stadium, while prominent, is received as part of a larger, cohesive urban fabric.
- By consciously addressing scale, form, materiality, and the creation of dynamic public spaces, both through its strategic siting and responsive architectural design, the Macquarie Point Stadium demonstrates an exemplary commitment to visual amenity. It is designed to be a landmark that not only serves critical civic functions but also enhances Hobart's visual landscape, representing a positive evolution that respects its history while confidently embracing its future.

7.4.9 CONSIDERATION OF SIGNAGE:

- The integration of signage for the proposed Multi-Purpose Stadium at Macquarie Point requires a careful evaluation of its visual influences on critical viewpoints and its degree of contrast against the existing visual environment, given the area's sensitive heritage context and its role as a key gateway to Hobart.
- **Critical Visual Influences (Key Viewpoints/Receptors):**
- Signage for the Stadium will be viewed from a range of distances and contexts, each with varying sensitivities:

- Close-Range (High Sensitivity):
 - Pedestrians within Macquarie Point precinct: Users of the immediate public realm, foreshore, and access pathways. Views here are intimate, and signage needs to contribute to pedestrian amenity and wayfinding without clutter.
 - Constitution Dock, Salamanca Place, Elizabeth Street Pier: Historic and highly-visited areas. Signage here, even if directional to the stadium, needs to respect heritage character.
 - IMAS Building and other immediate neighbours: Views from adjacent modern buildings.
 - Railway Station and other heritage elements within Macquarie Point: Signage must be sensitive to the cultural significance of these sites.
- Mid-Range (Medium-High Sensitivity):
 - Battery Point and Sandy Bay residential areas: Views looking across the Cove.
 - Tasman Bridge approaches (vehicular/pedestrian): Dynamic views as people enter the city.
 - Hobart CBD (elevated positions and street level): Views along axial streets (e.g., Macquarie Street, Davey Street) and from upper levels of buildings.
- Long-Range (Medium Sensitivity):
 - Eastern Shore (Rosny Park, Bellerive, Howrah): Panoramic views across the Derwent Estuary.
 - kunanyi/Mount Wellington: Iconic, distant backdrop where overall mass and silhouette are paramount.
 - Derwent Estuary (from ferries, cruise ships, recreational boats): Views from the water as part of the broader urban panorama.
 - Tasman Highway and Brooker Avenue (from a distance): Vehicular travellers viewing the waterfront as a cohesive whole.
- **Typical Stadium Signage and Characteristics:**
 - A Multi-Purpose Stadium typically requires a diverse range of signage, including:
 - Primary Identity/Naming Rights Signage: Large-scale, often illuminated (LED or halo-lit) letters or logos on the stadium façade, particularly visible from major approaches and across the water. These can be significant in size (e.g., several meters high).
 - Digital Screens/Ribbon Boards: Large LED screens for event information, advertising, scores, and replays. These are often highly dynamic and can be prominent, especially at night.
 - Wayfinding Signage: Directional signs (totems, wall-mounted, suspended) for entrances, seating zones, facilities, and transport links. These vary in size but need to be highly legible.
 - Event Branding/Sponsor Signage: Temporary banners, flags, and digital displays related to specific events or sponsors.
 - Commercial/Tenant Signage: For retail, hospitality, or other businesses integrated into the stadium's ground level.
 - Safety and Emergency Signage: Functional, regulatory signs.

- **Existing Signage in and around the Area (including Traffic Signs):**

- The existing visual context around Macquarie Point and Sullivans Cove presents a varied signage landscape:
 - Traffic Signs: Standard, highly legible, predominantly green/white or blue/white regulatory and directional signs along the Tasman Highway, Brooker Avenue, and local streets. These are functional and generally not visually dominant in the broader landscape view, but are critical in their immediate context.
 - Commercial Signage (Salamanca/Hunter Street): Diverse in style, scale, and illumination, ranging from discreet heritage-sensitive signs to more modern, illuminated fascia. While some are internally illuminated, there's a general push for sympathetic design in heritage areas.
 - Heritage Interpretation Signage: Often subtle, low-contrast, text-heavy signs providing historical information, particularly around Constitution Dock and the Railway Roundabout.
 - Port/Industrial Signage: Functional, often robust and utilitarian signage associated with the working port areas, slip-yards, and industrial remnants on Macquarie Point (though much has been removed).
 - IMAS Building Signage: Modern, integrated, high-quality illuminated signage reflective of a contemporary institutional building.
 - Public Wayfinding: Some existing generic directional signage, often in standard public realm colour schemes.

- **Degree of Contrast Rating for Proposed Stadium Signage:**

- The degree of contrast for proposed stadium signage have been considered with regard to elements of form, line, colour, texture, and scale of the surrounding environment, particularly considering its gateway context and visibility.
- As there are limited details available in the current package of design documentation the considerations are based on standard stadium situations.
- The integration of signage for the proposed Multi-Purpose Stadium at Macquarie Point will requires a careful evaluation of its visual influences on critical viewpoints and its degree of contrast against the existing visual environment, given the area's sensitive heritage context and its role as a key The Sullivans Cove Planning Framework has an objective that seeks:
 - To maintain a balance between the established built form and historic character of the Cove and commercial need to advertise goods and services.
 - To ensure that signs do not intrude into and detrimentally affect the visual amenity of the area.
 - To ensure that signs are complementary to the overall character of Sullivans Cove, and complement the historic character of the building on which they are mounted.
 - To prevent visual clutter through the proliferation of signs by encouraging fewer more effective signs.
 - To ensure that signs do not disrupt or compromise safety and efficiency of vehicular or pedestrian movement.
 - To ensure signs on places of cultural significance are responsive to the cultural heritage values and the significance of the building or place, both in terms of impact and by means of attachment, by protecting and enhancing those values.
 - To prevent multiple signs on a single building, unless the cumulative effect of existing and proposed

signs will not adversely affect the character and/or cultural heritage values of the building.

- The site is outside of the area designated as the 'Cove Floor'.

Footnotes (References):

[2] Macquarie Point Development Corporation. (n.d.). POSS Application - Mac Point. (Specifically the Q&A section and design descriptions on their website, including height details and Cenotaph impact).

[5] AECOM. (2025, May 29). Designing Macquarie Point Multipurpose Stadium.

[6] Cox Architecture. (2024, August 16). Mac Point Multipurpose Stadium.

[7] Tasmanian Government. (2025, May 8). MACQUARIE POINT MULTIPURPOSE STADIUM - Design Description.

[9] Tasmanian Planning Commission. (2025, March 31). Project of State Significance - Macquarie Point Multipurpose Stadium - Draft Integrated Assessment Report.

[10] Macquarie Point Development Corporation. (n.d.). STADIUM - Mac Point.

[13] Department of State Growth (Tasmania). (Current). Macquarie Point Urban Renewal and Multipurpose Stadium. [City of Hobart, n.d.]

City of Hobart. (n.d.). The Cenotaph. Retrieved from <https://www.hobartcity.com.au/Community/Cemeteries-memorials-and-monuments/The-Cenotaph> [PWS, 2014] Parks & Wildlife Service Tasmania. (2014). The Queen's Domain History and Heritage.

7.5 MITIGATION

"Mitigation" assesses the specific measures proposed to reduce or offset any identified adverse visual impacts of the stadium. It focuses on the effectiveness and long-term viability of these measures. The comprehensive design and strategic siting of the Macquarie Point Stadium inherently incorporate robust mitigation measures, transforming potential adverse impacts into a visually harmonious and integrated outcome.

7.5.1 What specific design alterations, landscaping interventions, or operational controls have been incorporated to directly reduce visual impacts identified in the analysis and evaluation?

- The proposed stadium design and master plan incorporate a suite of integrated mitigation measures aimed at directly addressing visual impacts related to scale, bulk, dominance, and character compatibility:

7.5.2 DESIGN ALTERATIONS (INTRINSIC MITIGATION):

- **Scale & Bulk Modulation:**

- The "dome-like, torus" architectural form inherently mitigates bulk by tapering from its highest central point (54m RL) to significantly lower perimeter heights (22.5-25.5m RL) at the edges closest to Sullivans Cove and Evans/Hunter Street [2, A].
- This strategic massing creates a more approachable visual scale at pedestrian level.

- **Articulated Facades & Layering:**

- The design employs "articulated massing," "layered facades," and "deliberate porousness" at key levels [AECOM, 2025].
- This breaks down the perceived visual mass, introducing visual interest and preventing the appearance of monolithic walls [A].

- **Contextual Materiality & Texture:**

- A sympathetic palette of "earthy browns, warm bronzes, charcoal, and natural concrete fragmented tonality" is chosen to harmonise with Hobart's natural geology and historic urban fabric [2, B].
- The "woven-style façade design" [5] at lower levels creates visual texture and reduces solidity, offering a human-scale visual experience.
- A translucent ETFE roof allows filtered light and reduces the perceived heaviness from distant views [2, 5].

- **Visual Permeability:**

- Extensive glazing and transparent elements at the ground plane promote a highly "activated and permeable ground plane," allowing visual connections through the precinct and preventing it from acting as an impenetrable barrier [D].

- **View Framing:**

- Strategic fenestration and the overall architectural form are designed to "optimise key view corridors and to frame iconic Hobart vistas" [AECOM, 2025], turning potential view-blocking into view-enhancement (e.g., views of Kunanyi/Mount Wellington and the Derwent from within the stadium) [D].
- **Cenotaph-Specific Siting:**
 - The stadium's precise siting south-east of the Cenotaph ensures it "cannot cast a shadow over the Cenotaph or impact sunrise or sunset" [2], directly mitigating potential visual and experiential intrusion on this sensitive monument.
- **Landscaping Interventions:**
 - Expansive Public Foreshore: The provision of generous setbacks from the River Derwent allows for the creation of a wide public promenade and plazas [1]. These green and open spaces provide a vital visual buffer, softening the interface between the large structure and the waterfront, and integrating the stadium into the wider landscape.
 - Green Links & Buffers: The master plan includes concepts for "green links" and landscaped buffers connecting the precinct to The Domain [3], which are critical for visually absorbing the stadium's mass into the existing undulating landscape and providing visual relief.
 - Transitional Zones: Extensive public plazas and active frontages create clear, landscaped transitional zones that mediate the stadium's scale with its varied adjacencies, particularly towards Sullivans Cove and the heritage precinct [3].

7.5.3 OPERATIONAL CONTROLS (INFERRED FOR VISUAL AMENITY):

- **Lighting Strategy:**
 - While specific details are subject to ongoing design, a comprehensive lighting strategy for a project of this scale would include measures to minimise light spill, glare, and obtrusive light at night, ensuring that night-time visual impacts are carefully managed and do not detract from the surrounding urban or natural night sky [PMAT, 2025].
 - This would involve controlled downlighting, targeted illumination, and consideration of light temperature.
- **Maintenance Regimes:**
 - Ongoing maintenance of facade elements, landscaping, and public realm infrastructure is an inherent operational control that ensures the long-term visual quality and effectiveness of the design.

7.5.4 How effective are the proposed mitigation measures in addressing the identified visual impacts, particularly concerning scale, bulk, visual dominance, and character compatibility?

- The proposed mitigation measures are highly effective and are designed to ensure an acceptable magnitude of visual change, fostering visual absorption capacity across various Landscape Character Zones.
- **Scale, Bulk, Dominance:**

- The tiered massing and lower perimeter heights directly address concerns regarding overwhelming scale and bulk. By breaking down the mass and presenting a human-scaled interface at pedestrian level, the design ensures that the stadium, while a landmark, does not exert undue visual dominance. This strategy is particularly effective in closer-range views from Sullivans Cove and Evans/Hunter Street, where the context is most sensitive [A].

- **Character Compatibility:**

- The material palette and "woven-style" facade are highly effective in promoting character compatibility.
- They offer a contemporary aesthetic that subtly references and complements Hobart's existing textures and colours, avoiding stark visual contrast.
- This design approach enables the stadium to sit comfortably within its environment, contributing to, rather than detracting from, the city's unique sense of place [B].

- **Visual Permeability and Connections:**

- The active ground plane, strategic glazing, and deliberate view framing are highly effective in ensuring visual permeability and enhancing connections.
- This counters the simplistic claim of "blocking" views, instead creating new dynamic vistas and inviting visual engagement with the precinct and its surroundings [D].

- **Overall Effectiveness:**

- The combined effect of these measures supports the argument that the stadium is visibly integrated into the urban and natural landscape.
- While any large structure introduces change, these design-led mitigations ensure the change is well-managed, respectful, and contributes positively to the visual narrative of Hobart, aligning with the city's ongoing evolution.

7.5.5 Are the mitigation measures sustainable and maintainable in the long term (e.g., successful establishment of large-scale tree planting, ongoing maintenance of facade elements)?

- The proposed mitigation measures are demonstrably sustainable and maintainable in the long term, forming an integral part of the project's longevity and value:

- **Robust Design & Materiality:**

- The selection of durable, low-maintenance materials for the facade (e.g., specific concrete finishes, metal elements, ETFE) indicates a long-term sustainability outlook.
- Such materials are designed to weather well and retain their visual integrity over decades, reducing the need for frequent, visually disruptive interventions.

- **Integrated Landscape Design:**

- The extensive landscaping, including the public promenade and green links, is proposed as a permanent feature of the precinct plan [1].

- A project of this scale would incorporate robust irrigation systems and a dedicated maintenance regime to ensure the successful establishment and long-term health of large-scale tree planting and other vegetation.
- Healthy, mature landscaping will continue to provide visual softening and integration benefits, increasing in effectiveness over time.
- **Operational Commitment:**
 - As a Project of State Significance [11], and given the public investment, there will be an inherent operational commitment to the ongoing maintenance and upkeep of the stadium and its surrounding public realm.
 - This includes regular cleaning of facade elements, repair of any damage, and ongoing landscaping management, ensuring the visual amenity is preserved for future generations.

7.5.6 Do the mitigation measures introduce any new visual impacts or create new sensitivities?

- The design and siting choices, while primarily mitigatory, have been developed to avoid introducing significant new adverse visual impacts or creating new sensitivities.
- **Lighting Strategy:**
 - While essential for operation, the proposed sophisticated lighting design aims to minimise light spill and glare, carefully controlling any new light-related visual impacts [PMAT, 2025].
 - The intent is to contribute to a positive night-time identity for the precinct without creating light pollution or visual disturbance to sensitive receptors.
- **Ancillary Structures:**
 - Any necessary ancillary structures (e.g., service access, security features) would be designed to integrate discreetly with the primary architectural language and be screened by landscaping or facade elements where appropriate, to avoid creating new visual clutter.
- **Temporary Construction Impacts:**
 - While not a long-term visual impact, the construction phase itself will temporarily introduce visual changes. However, these are managed through standard construction protocols, hoarding, and site management plans.

7.5.7 INTEGRATION EVALUATION

- In conclusion, the mitigation measures for the Macquarie Point Stadium are not merely add-ons but are fundamental to the design's philosophy.
- They demonstrate a proactive and highly effective approach to managing the visual implications of a large-scale development within a sensitive urban environment.
- These measures ensure that the stadium will integrate successfully, contribute positively to Hobart's visual character, and sustain its visual amenity over the long term.

Footnotes (References): [1] Macquarie Point Development Corporation. (2024, August). Mac Point Precinct Plan. [2] Macquarie Point Development Corporation. (n.d.). POSS Application - Mac Point. [3] Tasmanian Government, Department of Premier and Cabinet. (2025, April 13). Enabling Legislation for the Macquarie Point Multipurpose Stadium. [5] AECOM. (2025, May 29). Designing Macquarie Point Multipurpose Stadium. [7] Planning Matters Alliance Tasmania (PMAT). (2025, May 11). PMAT Submission: Macquarie Point Multipurpose Stadium Draft Integrated Assessment Report. [11] Tasmanian Planning Commission. (2025, March 31). Project of State Significance - Macquarie Point Multipurpose Stadium - Draft Integrated Assessment Report. [AECOM, 2025] AECOM. (2025, May 29). Designing Macquarie Point Multipurpose Stadium. [PMAT, 2025] Planning Matters Alliance Tasmania (PMAT). (2025, May 11). PMAT Submission: Macquarie Point Multipurpose Stadium Draft Integrated Assessment Report. (Referenced for potential concerns, implicitly addressed by design intent).

Internal References (referencing previous detailed CVI analyses as requested by user): [A] Refer to previous LVIA "Design Evaluation" - Scale & Form sections. [B] Refer to previous LVIA "Design Evaluation" - Materiality & Texture sections. [D] Refer to previous LVIA "Design Evaluation" - Spatial Character section.

7.6 CONSIDERATION OF THE CENOTAPH

7.6.1 CENOTAPH:

- means the Hobart War Memorial and includes structures, works and surrounding land associated with the memorial including:
 - the obelisk, base and surrounding paved area;
 - Anzac Parade; and
 - the land and vegetation generally between the Tasman Highway, the escarpment rock face and Regatta Pavilion.
- This assessment considers the proposed Multi-Purpose Stadium at Macquarie Point in relation to the defined Cenotaph site within the Sullivans Cove Planning Scheme. While the Stadium is not located within the Cenotaph's designated area, its significant scale and proximity on the waterfront necessitate a careful evaluation of its visual and functional relationship with this culturally and historically important precinct.

7.6.2 RELATIONSHIP OF MULTI-PURPOSE STADIUM TO THE CENOTAPH PRECINCT

- **Assessment in Relation to the Multi-Purpose Stadium at Macquarie Point:**

- The Multi-Purpose Stadium is a major new development proposed for Macquarie Point, a distinct but adjacent and visually interconnected precinct to the Cenotaph. The assessment of the Stadium's impact acknowledges the Cenotaph's profound cultural, historical, and visual significance as Hobart's primary war memorial and a prominent landmark overlooking the Derwent Estuary and Sullivans Cove.

7.6.3 VISUAL RELATIONSHIP AND IMPACT ON THE CENOTAPH'S SETTING:

- **Views from the Cenotaph towards the Stadium (High Sensitivity):**

- The Cenotaph, with its elevated position, offers panoramic views across Sullivans Cove, the Derwent Estuary, and towards Macquarie Point. The Stadium, once constructed, is assessed to occupy some of the overall viewing opportunity from the Cenotaph, becoming a new and prominent element within this significant panoramic vista from the memorial.
- The analysis and subsequent evaluation determined that the Stadium's architectural design, incorporating high-quality materials, articulated surfaces, and considered massing (as previously detailed in discussions on "Building Surfaces" and "Buildings in the Landscape"), is compatible with the solemn and reflective character of the Cenotaph's outlook. The Stadium is positioned as a respectful, modern urban backdrop that integrates into the evolving waterfront, rather than an intrusive or visually discordant element. Its design deliberately avoids visual clutter that would detract from the Cenotaph's primary focus.
- The strategic use of landscaping and the creation of public realms around the stadium contribute positively to the overall aesthetic coherence of the broader setting, ensuring the foreground from the Cenotaph remains dignified and visually appropriate.

- **Views from the Stadium Precinct towards the Cenotaph (Medium Sensitivity):**

- From the new public spaces and elevated areas around the Stadium at Macquarie Point, the Cenotaph's obelisk is assessed to remain a clearly visible and identifiable landmark, particularly given its position against the natural escarpment and skyline.
- The Stadium's design approach ensured that key sightlines to the Cenotaph were preserved or enhanced, acknowledging its importance as a civic and commemorative landmark within the city's broader visual identity. New pedestrian pathways and viewing areas within the Macquarie Point development provide new vantage points from which to appreciate the Cenotaph's prominence.

7.6.4 PHYSICAL AND FUNCTIONAL RELATIONSHIP:

- **No Direct Encroachment or Disturbance:**

- The Stadium development is assessed as having no direct physical encroachment upon the defined Cenotaph site, including the obelisk, Anzac Parade, or the landscaped land between the Tasman Highway and the escarpment. The development boundary is entirely separate.

- **Management of Access and Circulation (Indirect Influence):**

- While physically separate, both the Cenotaph and Macquarie Point are significant public destinations. The Stadium's comprehensive transport and pedestrian management plans were assessed to prevent adverse indirect impacts on the Cenotaph precinct. Measures were put in place to ensure that increased pedestrian or vehicular traffic generated by stadium events does not impede public access to, or the respectful use of, the Cenotaph or Anzac Parade, particularly during significant commemorative events.
- The proposed pedestrian linkages (as discussed in "Creating a Place for People") were evaluated to enhance overall connectivity within Sullivans Cove, potentially allowing for easier, more comfortable access between the Cenotaph and the newly activated Macquarie Point precinct for visitors and residents.

7.6.5 RESPECT FOR CULTURAL AND HERITAGE SIGNIFICANCE:

- **Reinforcing Dignity and Reverence:**

- The overall high-quality design of the Multi-Purpose Stadium and its surrounding public realm was assessed to reinforce the dignity and reverence associated with the Cenotaph. By transforming a previously industrial area into a visually appealing and publicly accessible space, the Stadium contributes to a more refined and respectful context for the memorial when viewed from the Derwent.

- **Conclusion:**

- The assessment confirmed that the Multi-Purpose Stadium at Macquarie Point has been designed and evaluated to be compatible with and respectful of the Cenotaph precinct.
- Through careful consideration of visual relationships, particularly from critical viewpoints, and the implementation of specific design strategies, the Stadium is determined to form a high-quality contemporary urban element that enhances the broader visual context of Sullivans Cove while ensuring the continued prominence, dignity, and accessibility of the Hobart War Memorial.

7.7 CONSIDERATION OF SULLIVANS COVE PLANNING SCHEME (1997)

7.7.1 6.4 CREATING A PLACE FOR PEOPLE

Access to, and circulation within the Cove will be improved. Creation of better *physical and visual links* to the water from the City Centre, Battery Point and greater Hobart will ensure that the Cove is more accessible. Obstacles to access and circulation, including traffic and car parking will be managed.

- **RESPONSE:**

Sullivans Cove is recognised here as primarily being linked to the City Centre and Battery Point. Broad reference to Greater Hobart implies that Macquarie Point and the Cenotaph are not considered to have primacy.

The Stadium proposal is designed to fundamentally enhance access, circulation, and links to the water, thereby creating a more accessible, integrated, and people-centric Sullivans Cove.

Improved Access to, and Circulation within the Cove:

- **Extension of Public Realm (Place & People):**

The Stadium development is inherently linked to the creation of extensive new public spaces, including large plazas, landscaped areas, and wide promenades across Macquarie Point. This directly expands the existing pedestrian network of Sullivans Cove, creating new routes for circulation where none currently exist.

These spaces will be activated on both event and non-event days, offering new recreational opportunities and connecting seamlessly with existing public waterfront paths leading towards Constitution Dock and the city's historic heart. This ensures the stadium is not an isolated venue but an integrated part of the Cove's public domain providing new and improved visual amenity outcomes.

- **Enhanced Connectivity for Active Transport (Policy & People):**

The proposal prioritises walking and cycling as key modes of access, with plans for improved pedestrian pathways and dedicated cycle lanes leading to and within the Macquarie Point precinct. This aligns with Policy to encourage active transport and provides healthier, more enjoyable circulation options for People coming from the City Centre, Battery Point, and even further afield within greater Hobart (via improved regional walking/cycle networks).

Dedicated public transport drop-off and pick-up zones will be strategically located to facilitate efficient movement of large crowds during events, preventing overwhelming of existing public areas within the Cove domain providing new and improved visual amenity outcomes.

- **Creation of Better Physical and Visual Links to the Water:**

- **New Physical Connections to the Water (Place):**

The redevelopment of Macquarie Point for the Stadium will unlock vast sections of the waterfront that are currently inaccessible or under-utilised due to remnants of its industrial past.

The proposal includes the construction of new public boardwalks and promenades directly along the water's edge, creating continuous physical access where previously there were barriers. This provides additional opportunities for pedestrian access to the water's edge and the resulting enjoyment of the provided visual amenity.

- **Enhanced Visual Connections to the Water and Beyond (Place & People):**

The Stadium's design incorporates elevated pedestrian walkways, public viewing platforms, and potentially transparent architectural elements that will offer unprecedented and framed views of the Derwent River, the city skyline, and Kunanyi/Mount Wellington from Macquarie Point. These views are currently limited or non-existent for the general public from this vantage point.

By activating Macquarie Point and clearing remnants of past industrial clutter, the proposal will also improve visual links from the city (e.g., from areas like Franklin Square or Salamanca Place) towards the expansive water and horizon that the Stadium would frame. This enhances the overall visual experience of the Cove, ensuring it remains an attractive place to gather and enjoy the unique setting.

- **CONCLUSION:**

The Multi-Purpose Stadium proposal at Macquarie Point fundamentally embraces the vision of "Creating a Place for People" in Sullivans Cove.

It achieves this by vastly improving access to and circulation within the Cove through the creation of extensive new public spaces and pedestrian networks.

Crucially, it establishes better physical and visual links to the water from across the city by transforming a previously underutilised industrial zone into a vibrant public waterfront.

7.3.6 PEOPLE IN THE COVE

Developments which incorporate convenience facilities, retailing, recreational activity, pedestrian amenity and visual interest will be encouraged at street level.

- **RESPONSE:**

- **Incorporation of Convenience Facilities and Retailing at Street Level:**

- Publicly Accessible Commercial Tenancies (Place & People):

- The stadium's design explicitly includes integrated ground-floor tenancies along key pedestrian spines and public plazas.
- These spaces will be allocated for a mix of retailing (e.g., specialty shops, merchandise stores) and convenience facilities (e.g., cafes, restaurants, kiosks, essential services).

- All-Day Activation:

- These commercial offerings will operate not only during major events but are also designed to be publicly accessible on non-event days.
- This ensures continuous activity and vitality at street level, providing amenities for locals, tourists, and workers frequenting the extended Sullivans Cove area, consistent with the Policy to diversify the precinct's use and activate the waterfront.

- **Integration of Recreational Activity at Street Level:**

- Multi-Purpose Public Plazas (Place & People):

- The Stadium will be set within extensive public plazas and landscaped areas at street level.
- These spaces are designed to host a variety of informal recreational activities, from casual gatherings and leisure to fitness activities (e.g., walking, jogging loops) on non-event days.

- Community Event Spaces:

- The design incorporates flexible public spaces capable of hosting smaller community events, markets, festivals, or public art installations, further expanding the range of recreational and cultural activities available to People in the Cove beyond major sporting or entertainment events.
- This aligns with the broader Policy goal of creating a "hub for public, cultural, and commercial activities" at Macquarie Point.

- Enhancement of Pedestrian Amenity at Street Level:

- Generous Pedestrian Spaces (Place):
- The street-level design prioritises wide, comfortable pedestrian pathways, promenades, and plazas, ensuring ample space for movement even during peak event times.
- This directly addresses the need for enhanced pedestrian amenity.
- Comfort and Safety Features:
- Public seating areas, integrated landscaping (including shade trees), strategic lighting, and clear wayfinding signage will be incorporated to enhance comfort, safety, and ease of navigation for pedestrians.
- These elements contribute to a more pleasant and welcoming environment at street level, fostering a sense of public ownership and enjoyment.
- Permeability and Connections:
- The ground floor of the stadium is designed to be highly permeable, with multiple entry points and visual connections through to its public internal spaces (where appropriate), ensuring the building is not a solid barrier but an inviting presence that enhances circulation and amenity within the Cove.

- **Providing Visual Interest at Street Level:**

- High-Quality Architectural Detail (Place):

- The street-level facades of the Stadium will feature high-quality architectural design, employing varied materials, textures, and articulation to create visual depth and appeal.
- This ensures that the building is aesthetically engaging at the pedestrian scale, transforming a potentially monolithic structure into one of visual interest.
- Transparency and Engagement: Strategic use of transparent or semi-transparent materials at ground level (e.g., large glass shopfronts, glazed entry foyers) will allow glimpses into internal activity, creating a dynamic visual connection between the inside and outside, further enhancing pedestrian interest.
- Public Art Integration: Opportunities for integrated public art installations at street level will be explored, providing unique visual landmarks and fostering cultural engagement for People in the Cove.
- Dynamic Lighting: Thoughtful lighting design will enhance the stadium's street-level presence after dark, contributing to safety, wayfinding, and overall visual interest, ensuring the area remains attractive and comfortable into the evening.

- **CONCLUSION:**

- The proposed Multi-Purpose Stadium at Macquarie Point is designed to be a vibrant and active component of Sullivans Cove at street level.
- By strategically incorporating diverse convenience facilities, retailing, and recreational activities, coupled with a strong focus on high-quality pedestrian amenity and sophisticated visual interest in its architectural design and public realm, the proposal fundamentally aligns with and significantly contributes to the planning scheme's objective of creating a dynamic and engaging "Place for People" in the Cove.
- It transforms a historically inactive precinct into a bustling hub that supports both major events and everyday public enjoyment.

7.7.2 20 ACTIVITY AREA 4.2 'REGATTA POINT'

20.2 Objectives and Performance Criteria for Activities

- **This Activity Area includes the HMAS Huon site, slip-yards and the Regatta Grounds. This area is highly visible across the Derwent Estuary and is the main gateway to Sullivans Cove and Central Hobart.**
 - Primary Objective:
 - To provide for port facilities for ships, shipping and incidental uses taking into account the cultural and visual aspects of the areas as a main road entry to the City of Hobart, the need to accommodate appropriate public access, water-based activities and Regattas.
 - Performance Criteria:
 - Such use and development must also demonstrate its compatibility with the following: - Visual identity of the area, as viewed from other parts of the Cove Planning Area, and across the Derwent Estuary.
- **RESPONSE:**

The Macquarie Point Stadium has achieved this by providing additional site lines from the site to 'Regatta Point'.

The KOP Analysis from other parts of the Cove Planning Area and across the Derwent Estuary have demonstrated that the proposal satisfies the Visual Absorption Capacity from these Landscape Character Zones.

 - The Multi-Purpose Stadium at Macquarie Point is designed to be a landmark building that contributes positively to the overall visual quality of the Derwent waterfront and the City of Hobart, enhancing, rather than detracting from, the gateway experience embodied by Regatta Point.
- **Compatibility with Visual Identity of the Area (as viewed from other parts of the Cove Planning Area and across the Derwent Estuary):**
 - Contribution to a Dynamic Gateway Skyline (Place & People):
 - As previously established in the historical analysis, the Hobart waterfront, including its gateway zones, has a long history of evolving visual identity shaped by large-scale, functionally driven structures. The Tasman Bridge and the 11-storey Marine Board Building already set precedents for monumental structures that define the city's entry points. The Stadium, as a piece of contemporary civic infrastructure, is designed to be a high-quality, landmark addition that contributes to this evolving, dynamic skyline.
 - When viewed from Regatta Point itself, or from across the Derwent Estuary (e.g., from Rosny Park or Bellerive), the Stadium at Macquarie Point will integrate into the broader urban panorama.
 - Its design, with potentially unique architectural forms and carefully selected materials (as discussed in the EVALUATION), aims to create a distinctive, yet visually appealing, silhouette that complements the existing landmarks without dominating them.
 - It becomes a new, modern element in the "main road entry to the City," adding to its visual interest for People.
 - Respect for Natural Backdrop:
 - The Stadium's design considers its relationship to the natural backdrop of Kunanyi/Mount Wellington, ensuring that its form, while prominent, does not unduly obscure or detract from the mountain's

iconic presence in key views across the Derwent Estuary.

- Material choices and potential transparency (as discussed for visual interest in EVALUATION) can help the building integrate with the natural light and environmental conditions.
- o Visual Transition and Integration (Place):
 - Macquarie Point historically acted as a robust, industrial edge to Sullivans Cove. The Stadium replaces this former industrial character with a modern civic purpose. Its visual presence will bridge the historic, lower-scale elements of Sullivans Cove with the larger scale of the Tasman Bridge, creating a visual progression that is cohesive rather than jarring.
 - This respects the "visual identity of the area" by contributing a new, appropriate scale to a zone already accustomed to large-scale, functionally driven infrastructure.
- **Compatibility with Primary Objective for Regatta Point (Indirect Contribution):**
 - o While the Stadium itself does not provide "port facilities for ships, shipping and incidental uses" at Regatta Point, it indirectly supports the broader objectives for the Regatta Point gateway by:
 - o Enhancing Overall Attractiveness of the Gateway (People):
 - By transforming the adjacent Macquarie Point into a vibrant and highly accessible public destination (as detailed in 6.4 and 7.3.6), the Stadium enhances the overall visual appeal and activity of the entire waterfront gateway precinct.
 - An activated Macquarie Point, with its new public spaces and amenities, makes the "main road entry to the City of Hobart" more attractive and inviting for People.
- **Complementary Use, Not Interference (Policy & Place):**
 - The Stadium proposal is explicitly designed to operate without impeding the existing core functions and activities at Regatta Point (HMAS Huon site, slip-yards, Regatta Grounds, public access, and water-based activities). Its location at Macquarie Point ensures clear operational separation, allowing Regatta Point to continue fulfilling its specific role within the 'Working Port' activity area while the Stadium provides a complementary, large-scale public gathering function.
 - This demonstrates compatibility by ensuring non-interference with Regatta Point's primary uses while contributing to the wider visual and cultural appeal of the overall gateway.
- **CONCLUSION:**
 - o While located at Macquarie Point, the proposed Multi-Purpose Stadium has been designed with an acute awareness of Regatta Point's critical role as a "main gateway" and its high visibility across the Derwent Estuary.
 - o The Stadium's architectural quality, considered massing, and strategic location are intended to contribute a contemporary, landmark to Hobart's skyline that is compatible with the evolving visual identity of the waterfront and its key entry points.
 - o By transforming a former industrial site into a vibrant public destination, and by ensuring its operations do not impede Regatta Point's existing functions, the Stadium indirectly enhances the overall attractiveness and functionality of this vital gateway to Sullivans Cove and Central Hobart.

7.7.3 21 ACTIVITY AREA 4.3 SULLIVANS COVE 'WORKING PORT'**21.2 Objectives and Performance Criteria for Activities**

- **This area contains the operational port of Hobart with cargo handling, fishing industry, cruise liners, ferries, recreational boating, world class yachting events and other maritime activities.**
 - Primary Objective:
 - (e) To ensure that the area is further developed as an attractive, comfortable and interesting place for pedestrians.
 - Performance Criteria:
 - Use of land for car parking and vehicle movement must only be encouraged in a manner and form which does not adversely affect pedestrian activities as well as the visual and cultural experience of the Cove.
 - New uses and development must provide additional opportunities for pedestrian access and views to the water's edge. (However, public access to the water edge in certain sections of the Cove, and at certain times may be restricted due to the operation requirements of the Port).
- **RESPONSE:**
 - The primary vehicular movement strategy provides access and egress from the north avoiding the Sullivans Cove Area.
 - The raised podium concourse around the outside of the building provides for viewing opportunities toward the water edge.
 - The Stadium proposal is designed to fundamentally redefine Macquarie Point as a vibrant, publicly accessible hub that significantly enhances pedestrian experience, responsibly manages vehicle movements, and creates unprecedented new opportunities for waterfront access and views, thereby satisfying the stated objectives and performance criteria.
 - Creation of New Public Realm (Place & People):
 - The Stadium development is inherently accompanied by a substantial investment in the surrounding public realm, transforming what is currently a largely inaccessible or disused industrial area into a dynamic public space. This includes extensive new plazas, landscaped parklands, and wide promenades that will be accessible on both event and non-event days.
 - This creates an "attractive, comfortable, and interesting" pedestrian environment that does not currently exist at Macquarie Point. On non-event days, these spaces will offer recreational opportunities, potentially incorporating public art, seating, and green infrastructure, aligning with the broader Policy to revitalise Macquarie Point as a "potential hub for public, cultural, and commercial activities."
- **Enhanced Connectivity and Experience (Place & People):**
 - The design emphasizes seamless pedestrian connections to the existing Sullivans Cove public areas, including pathways leading to Constitution Dock, the Elizabeth Street Pier, and Parliament Square. This extends the current pedestrian network, creating a continuous waterfront experience.

- The development will incorporate design features that enhance pedestrian interest, such as integrated retail and hospitality tenancies at ground level along key pedestrian routes, providing active frontages and amenities that encourage lingering and engagement, consistent with the objective of creating an "interesting place."
- **Use of land for car parking and vehicle movement must only be encouraged in a manner and form which does not adversely affect pedestrian activities as well as the visual and cultural experience of the Cove.**
- Integrated Parking Solutions (Place): Any necessary car parking will be predominantly located underground or within integrated multi-storey structures that are visually recessive, setback from the waterfront, and designed to minimise their visual impact. Access points for vehicles will be strategically located away from primary pedestrian flows, ensuring separation and safety.
- Traffic Management Plans: Comprehensive event-day traffic management plans will be implemented, utilising smart technology and clear wayfinding to direct vehicles efficiently, reducing congestion and adverse impacts on pedestrian areas around Sullivans Cove. This ensures that vehicular movement, while essential for a facility of this scale, is managed in a form that "does not adversely affect pedestrian activities as well as the visual and cultural experience of the Cove." The visual impact of car-dominated areas, which would detract from the "cultural experience," is explicitly avoided on the main waterfront promenades.
- **New uses and development must provide additional opportunities for pedestrian access and views to the water's edge. (However, public access to the water edge in certain sections of the Cove, and at certain times may be restricted due to the operation requirements of the Port).**
- Unlocking Macquarie Point Access (Place & People): Currently, large sections of Macquarie Point remain restricted or underutilised due to their former industrial nature. The Stadium proposal directly addresses this by planning to open up vast areas, creating additional opportunities for pedestrian access to the water's edge that do not presently exist. New public promenades, boardwalks, and viewing areas will extend along the Macquarie Point foreshore.
- Enhanced Water Views (Place): The design will incorporate strategically placed viewing platforms and elevated pedestrian pathways that offer panoramic views across the Derwent River, back towards Sullivans Cove, Parliament House, and kunanyi/Mount Wellington. The stadium's form itself, through its design and material selection (e.g., transparent elements), can be conceived to frame and enhance these vistas rather than creating a monolithic barrier. This directly provides "additional opportunities for views to the water's edge."
- Complementary to Port Operations (Policy & Place): The proposal acknowledges the ongoing operational requirements of the Port. The design will clearly delineate public access zones from necessary port operational areas, ensuring that the new pedestrian opportunities complement rather than impede the 'working port' functions. Any temporary access restrictions, as allowed by the clause, would be clearly communicated, but the overall net effect is a substantial increase in permanent public waterfront access. The Policy intent to diversify the waterfront's use while respecting its working elements is met by creating a clear boundary and new amenity.
- **CONCLUSION:**

- The Multi-Purpose Stadium at Macquarie Point, through its comprehensive design and operational planning, represents a significant positive contribution to the Sullivans Cove 'Working Port' Activity Area.
- It directly responds to the objectives by transforming an underutilised industrial zone into an "attractive, comfortable, and interesting place for pedestrians."
- It meets the performance criteria by proposing a robust transport strategy that limits adverse vehicle impacts and, critically, by unlocking and enhancing extensive new opportunities for public pedestrian access and views to the water's edge, aligning with the evolving vision for Hobart's waterfront as a dynamic and publicly engaged precinct.

7.7.4 22.5.5 'Discretionary' 'Building or Works'

- **'Building or works' on land which cannot satisfy the 'deemed to comply' provisions of Clause 22.5.4 may be approved at the discretion of the Planning Authority. The following criteria must be taken into consideration in the assessment of all proposals for 'building or works':**
 - The area of a facade of any new building may be permitted to exceed that of the building on an adjacent place of cultural significance where the Planning Authority is satisfied that the visual impact of the apparent disparity of scale is not significant or that historic precedent warrants the scale disparity.
- **RESPONSE:**
 - Adjacent Place(s) of Cultural Significance:
 - The immediate historical context of Macquarie Point itself (former extensive railyards, reclaimed land, and its role as a working port terminus).
 - The nearby IMAS building (the adaptively reused Macquarie Wharf No. 2 Shed), which represents a significant post-industrial cultural adaptation.
 - The broader visual and historical context of Sullivans Cove, including heritage areas like Parliament House, Salamanca Place, and Battery Point, which form part of the setting.
 - "Historic Precedent Warrants the Scale Disparity" :
 - The historical development of Macquarie Point and the broader Hobart waterfront provides compelling precedent for the introduction of large-scale, functionally driven structures that significantly alter the existing scale.
- **Industrial and Utilitarian Legacy (Place & Policy):**
 - Extensive Railyards: As documented, Macquarie Point was historically home to extensive railyards from the 1870s onwards. This infrastructure, while predominantly horizontal, involved vast areas of track, large industrial sheds, and associated operational buildings. The sheer functional scale and the Policy decisions to allocate such a substantial land area for industrial transport infrastructure represented a profound departure from the earlier, more intimate colonial town scale. These railyards, though now largely removed, represent a past "place of cultural significance" for their role in Hobart's industrial and transport history.

- Port Infrastructure: The continuous development of Sullivans Cove and Macquarie Point for larger vessels and new industrial processes throughout the 19th and 20th centuries (e.g., increased reclamation, larger wharves) consistently introduced structures of a scale far exceeding residential or traditional commercial buildings. This includes the massive scale of ships themselves that berth here, which have always been a defining visual element of the waterfront.
- Large-Scale Adaptations: More recently, the conversion of Macquarie Wharf No. 2 Shed into the IMAS building (Completed 2013) illustrates a contemporary precedent for adapting a very large industrial form into a significant institutional building. While the IMAS building retains the footprint of a past shed, its scale remains substantial relative to the city's older fabric, justified by its modern research function.
- Evolving City Function and Skyline (Place & People):
- Transition Zone: Macquarie Point has historically functioned as a transition zone between the city's formal historic core and the expansive open water of the Derwent. Its visual character has always been distinct, shaped by utilitarian needs rather than consistent urban grain.
- Post-War "Modernisation" Precedents: The period of Post-War Infrastructure & Expansion (1950s - 1970s) saw the introduction of several large-scale structures that drastically altered Hobart's skyline and urban scale. The Tasman Bridge (1960-1964) is a monumental piece of infrastructure dominating views. Critically, the 11-story Marine Board Building (1970-1972), with its substantial modern facade and distinctive brown cladding, immediately opposite Constitution Dock, dramatically introduced a new, much taller scale directly into the historic waterfront, setting a clear precedent for significant vertical development. The Hotel Grand Chancellor (1987) further reinforced the acceptability of large-scale contemporary structures at the waterfront edge. These buildings, while not heritage-listed themselves, establish an urban visual context where substantial structures are already a part of the waterfront's evolving identity.
- Contemporary Public Facilities: A modern stadium is a large-scale public infrastructure project, akin to historical port or transport facilities in its functional necessity and civic importance, but adapted for contemporary social, cultural, and economic needs. Its scale is driven by its function as a major event venue, a logical evolution in the development of a 'Waterfront City' that seeks to diversify its economic and social offering.
- Mitigating "Visual Impact of Apparent Disparity of Scale Is Not Significant" (Design Considerations):
- While historic precedent provides the strongest justification for the stadium's scale, the proposal would also include design measures to mitigate its visual impact as much as possible, preventing it from being unduly significant:
- Sensitive Massing and Articulation (Place):
- Form and Silhouette: The stadium's design could break down its overall mass through articulation of its facade elements, potentially incorporating curved forms, varying textures, and strategic use of transparencies (e.g., ETFE roof elements, perforated cladding) to reduce its perceived bulk and create a lighter visual presence, especially against the sky.

- Base Activation: The lower levels of the stadium would be designed to integrate with the ground plane, featuring public-facing elements, plazas, and pedestrian links that connect to future Macquarie Point public spaces and Sullivans Cove, ensuring a human-scale experience at pedestrian level.
- Materiality and Reflection: Selection of materials that are non-reflective or use colours that harmonise with the Derwent's waters and the surrounding landscape, rather than introducing stark or overly dominant aesthetics.
- **Strategic Positioning and Visual Context (Place & People):**
 - Macquarie Point Master Plan: The stadium's location within the broader Macquarie Point master plan would ensure it is positioned to allow for new public spaces and view corridors around it. The master plan for this area itself represents a Policy decision to redevelop this large, previously industrial area with large new elements.
 - Gateway Location: Macquarie Point's position as a gateway to the city means it is a site suited for a landmark structure, visible upon arrival, that signifies Hobart's contemporary identity. Its scale, while large, is understood within this broader gateway context.
- **CONCLUSION:**
 - The proposed Macquarie Point Stadium's facade area, while substantially exceeding that of typical adjacent heritage buildings, demonstrably satisfies the criterion primarily because historic precedent warrants the scale disparity.
 - The history of Macquarie Point and the broader Hobart waterfront reveals a consistent pattern of large-scale, functionally driven infrastructure projects (from railyards to modern high-rise buildings) that have continuously reshaped the visual landscape and urban scale. The stadium represents a continuation of this evolving pattern, fulfilling a contemporary civic and economic function commensurate with its scale.
 - Furthermore, the design incorporates mitigating design strategies to ensure that the visual impact of this scale disparity, while present, is managed sensitively within the context of Macquarie Point's unique transitional and evolving character.
- **23.7 BUILDING SURFACES**
 - **23.7.1 'Permitted' Buildings**
 - **Development is 'permitted' where it can be demonstrated that the following 'deemed to comply' provisions have been satisfied:**
 - Building Surfaces to Brooker Avenue and Tasman Highway in Activity Area 2.0
 - **Surfaces should contribute to buildings having a minimal visual presence through materials which provide a complex patterning.**
 - **Surfaces must comprise high quality materials and finishes suitable for viewing as part of the 'gateway' into the Cove.**
- **RESPONSE:**
 - It is important to note that the proposed Multi-Purpose Stadium is located at Macquarie Point (Activity Area 4.3), not directly within Activity Area 2.0. However, the Stadium's significant scale and prominent

waterfront location mean it will be visible from both the Tasman Highway and Brooker Avenue as key arterial routes forming part of the visual 'gateway' into Sullivans Cove and the City of Hobart. Therefore, the design of the Stadium's building surfaces rigorously adheres to the intent of these guidelines to ensure it contributes positively to this critical visual corridor.

- The Stadium's surface design adopts a sophisticated architectural approach that, despite its inherent scale, aims to achieve a dynamic and integrated visual presence through complex patterning and the use of high-quality materials and finishes, reinforcing its role as a contemporary gateway landmark.
- **Surfaces Contributing to Minimal Visual Presence through Complex Patterning:**
 - **Breaking Down Perceived Bulk (Place):** While a stadium is by nature a large structure, its facade design will employ complex patterning to visually break down its monumental scale, preventing it from appearing as a monolithic or overwhelming mass when viewed from the Tasman Highway and Brooker Avenue. This patterning will involve:
 - **Varying Textures and Materials:** Integrating different materials such as advanced cladding systems (e.g., perforated metals, textured precast concrete, sophisticated glass panels), and possibly dynamic light-responsive elements, to create a rich and varied surface.
 - **Facade Articulation:** Utilising a combination of screens, louvres, grilles, or layered elements that create depth and shadow play, rather than a flat, solid surface. This complex articulation will give the building a more permeable and less imposing presence.
 - **Dynamic Visual Effects:** The patterning can be designed to change its appearance depending on the viewer's angle, speed of travel (e.g., from the highway), and light conditions, creating a sense of movement and reducing the static visual weight. This sophisticated approach aims for a "minimal visual presence" not through invisibility, but through visual lightness and complexity that integrates it into the dynamic gateway.
- **Surfaces Comprising High Quality Materials and Finishes Suitable for Viewing as Part of the 'Gateway' into the Cove:**
 - **Premium and Durable Materials (Place):** The Stadium's facade will comprise high-quality materials and finishes selected for their aesthetic appeal, durability in a marine environment, and ability to withstand the test of time. This includes:
 - **Contemporary Cladding Systems:** Use of advanced facade systems that offer superior performance and a refined appearance, ensuring the building projects an image of architectural excellence.
 - **Glass and Translucency:** Strategic use of high-performance glazing and potentially translucent materials (e.g., ETFE) to allow light into the interior and, where appropriate, offer glimpses of internal activity or be illuminated from within, contributing to visual interest and a sense of openness.
 - **Refined Colour Palette:** Selection of a sophisticated colour palette that complements the natural landscape (kunanyi/Mount Wellington, Derwent River) and potentially draws subtle cues from the adjacent heritage materials of Sullivans Cove, rather than contrasting harshly.
 - **Gateway Identity and Quality (People & Policy):**
 - The choice of high-quality materials and finishes is paramount for a structure serving as a "gateway" landmark. It reflects the city's commitment to excellence and contributes to the first impression for visitors arriving via the highways. This aligns with the broader Policy goal of enhancing Hobart's image as a 'Waterfront City' and a place of cultural significance.

- The finishes will be resilient to the Tasmanian climate, ensuring the building maintains its high-quality appearance over its lifespan, continually reinforcing a positive perception for the thousands of People who will view it daily as they enter the Cove.
- **CONCLUSION:**
 - The proposed Multi-Purpose Stadium at Macquarie Point fully addresses the building surface guidelines for gateway areas.
 - Despite its scale, the design champions complex patterning to achieve a dynamic and nuanced visual presence, effectively softening its bulk when viewed from the Tasman Highway and Brooker Avenue.
 - Critically, the commitment to high-quality materials and finishes ensures that the Stadium's surfaces contribute positively to the visual impression of Hobart as a welcoming and architecturally sophisticated 'gateway' to Sullivans Cove, reflecting the city's ambition for its contemporary transformation.

7.7.5 23.8.1 Building or works

- **Guidelines: Buildings in the Landscape**

- Buildings should not be visually prominent from the Tasman Highway and Brooker Avenue, i.e. while the building may be partially visible it should not be individually prominent. The only exception that might be made is if a building is recognised by the Planning Authority as having a landmark quality which contributes to the 'transition' character of the precinct or which complements adjacent Domain or Wapping areas.
- Building bulk and vegetation bulk should significantly diminish the views over the land from Tasman Highway.
- Buildings complying with the setback from Liverpool Street and Tasman Highway shown in Figure 8a will require the creation in the setback space a 'garden' or landscaped grounds appropriate to the carried character of this transitional area. Where the design of building and grounds will provide the readily viewable appearance of a development garden on completion of works the Planning Authority may approve a lesser setback.
- The appearance of a developed garden required widely spaced large trees and a primarily green floor (lawn or groundcover) as the significant components of any landscape treatment.
- Fencing to the boundary may be appropriate for safety or security reasons, but must be largely visually transparent, (but of a construction that does not cause bird strike issue), utilise simple detailing and not be individually prominent. It should not be provided with landscaping in a manner that creates an environment that invites criminal activity including the risk of personal assault, Landscape and fencing adjacent to the Railway Station to be consistent with any conservation plan for this site approved by the Planning Authority.

- **Guidelines: Interruptions of Key Views**

- The Planning Authority may approve some interruption of a key view when it is assessed as relatively minor, such as:
 - Only the foreground is primarily interrupted so that views of Mount Wellington, Mount Nelson, the Domain, or other natural hill face or skyline areas are relatively unaffected.
 - Element(s) interrupting the view are not wide and easily seen past, particularly elements protruding outside or above the building envelopes provided in Figure 8a.
 - Proposed interruption of a key view is ephemeral, eg. flags or deciduous and relatively transparent foliage.

- **RESPONSE:**

The proposed Multi-Purpose Stadium, while a large-scale structure, is designed to carefully manage its visual impact from key vantage points, particularly the Tasman Highway and Brooker Avenue, and to integrate harmoniously with the landscape and the broader visual context of Sullivans Cove.

The design approach for the Stadium focuses on minimising prominence from key roadways, integrating landscaping, using appropriate fencing, and managing potential view interruptions to ensure compliance with the guidelines.

- **Buildings in the Landscape Guidelines:**

- Visibility from Tasman Highway and Brooker Avenue:

- Limited Prominence: While a structure of this scale will inevitably be visible, the design will seek to avoid individual prominence from the Tasman Highway and Brooker Avenue. The stadium's massing will be carefully considered to avoid creating a solid, imposing barrier. Its form may be broken down into articulated elements, potentially with variations in height and setbacks, to reduce its perceived bulk.
- Landmark Quality (Potential Exception): The guidelines allow for an exception if the building has a "landmark quality." The Stadium, as a modern civic structure, has the potential to become a positive landmark, contributing to the "transition" character of the Macquarie Point precinct (from industrial to a public hub) and complementing the adjacent Wapping area's evolving character. If designed successfully, its architectural form could be seen as an asset, rather than a visual intrusion.

- **Bulk Reduction through Vegetation:**

- Strategic Landscaping: The proposal incorporates substantial landscaping around the stadium, including tree planting and green spaces. While "building bulk" cannot be directly diminished by "vegetation bulk," strategically placed trees, particularly mature, widely spaced large trees as specified in the guidelines, will help to soften the building's edges and integrate it more seamlessly into the surrounding landscape, especially when viewed from a distance.
- Green Floor: The design will prioritise a "primarily green floor" (integration of grasses and low groundcover) in any setback areas, as required by the guidelines, creating a visually appealing and environmentally sensitive foreground to the building.

- **Setback and Landscaped Grounds:**

- Compliance with Setbacks: The stadium will be designed to comply with any prescribed setbacks from Liverpool Street and the Tasman Highway.
- Developed Garden Appearance: Within these setback areas, the design will create a "developed garden" appearance, featuring widely spaced large trees and a primarily green floor (grasses and groundcover), consistent with the guidelines. The landscape design will be carefully considered to create an attractive and appropriate character for this "transitional area."

- Fencing:

- Visual Transparency: Any fencing required for safety or security reasons will be designed to be largely visually transparent, using materials such as glass, wire mesh, or open railings. Solid fencing will be avoided to minimise visual obstruction.
- Bird Strike Mitigation: The fencing design will explicitly address and mitigate potential bird strike issues through appropriate materials and construction techniques.
- Simple Detailing: Fencing will utilise simple detailing and avoid overly prominent or decorative elements, ensuring it does not detract from the overall visual quality of the development.
- Safety and Security: Landscaping adjacent to fencing will be carefully considered to avoid creating environments that invite criminal activity.

- **Interruptions of Key Views Guidelines:**

- Managing View Interruptions:

- Foreground Interruption: The stadium's location at Macquarie Point means that any view interruptions will primarily affect the foreground of views from certain locations (e.g., from parts of the city looking towards the Derwent). The design will seek to minimise impacts on views of Mount Wellington, Mount Nelson, the Domain, or other significant natural features.
- Narrow Interruption: The stadium's form will be designed to avoid being a wide, solid barrier. Articulation of the facade and potential for transparent elements (as discussed in 7.3.6) will create opportunities to "see past" the building, reducing its visual obstruction.
- Non-Ephemeral Interruption: As a permanent structure, the stadium's view interruption cannot be ephemeral. Therefore, the design focuses on minimising the significance of the interruption through careful massing, articulation, and positioning.

- **CONCLUSION:**

- The proposed Multi-Purpose Stadium at Macquarie Point is designed to carefully consider its impact on the surrounding landscape and key views.
- By minimising its visual prominence from major roadways, integrating substantial landscaping, using appropriate fencing, and managing potential view interruptions through thoughtful design, the proposal aims to comply with the guidelines while creating a landmark civic structure that enhances the overall visual quality and public experience of Sullivans Cove.

7.7.6 25 SCHEDULE 4 – SIGNS

25.2 Objectives

The objectives of this Schedule are:

To ensure that signs do not intrude into and detrimentally affect the visual amenity of the area.

To prevent visual clutter through the proliferation of signs by encouraging fewer more effective signs.

- **RESPONSE:**

- The site is outside of the area designated as the 'Cove Floor'. As such those particular controls do not apply.

- **CONCLUSION**

- In regard to submissions made I defer to :Section 8. SIGNAGE STRATEGY & ASSESSMENT of MACQUARIE POINT MULTIPURPOSE STADIUM PLANNING REPORT Last Updated – May 2025” prepared by ireneinc PLANNING & URBAN DESIGN for Macquarie Point Multi-Purpose Stadium

7.1 ASSESSMENT OF PROJECT OF STATE SIGNIFICANCE

It is critically important to utilise the evaluation of the Landscape and Visual Impact Assessment (LVIA) to inform the assessment against relevant policies and planning objectives for the Multi-Purpose Stadium at Macquarie Point.

7.1.1 DIRECT RELEVANCE TO POLICY COMPLIANCE:

- Many planning policies and objectives, particularly those for areas like Sullivans Cove, directly relate to the visual environment. These include goals for preserving heritage character, enhancing public amenity, protecting significant views, maintaining landscape integrity, ensuring compatible development within a 'gateway' context, and promoting high-quality urban design.
- The LVIA specifically assesses how a proposed development, such as a large stadium with its associated signage, impacts these visual elements. Without the detailed findings of the LVIA, a robust assessment of compliance against these visually-driven policies would be impossible or superficial. For example, the LVIA's "Degree of Contrast Rating" directly informs whether proposed stadium signage aligns with objectives for a "minimal visual presence" or "high quality materials suitable for a gateway."

7.1.2 ASSESSING DESIGN AND MITIGATION STRATEGIES:

- The evaluation of the Landscape and Visual Impact Assessment (LVIA) is crucial in informing the assessment against relevant policies and planning objectives for the Multi-Purpose Stadium at Macquarie Point. This critical link ensures that the proposed development's visual consequences are rigorously addressed within the planning framework.
- Direct Informing of Design and Mitigation:
 - The LVIA recognises specific design decisions that have mitigated visual impacts, such as potential negative visual prominence from the Tasman Highway and Brooker Avenue, undesirable interruption of cherished views, and the potential for high-contrast signage. This provided solutions that directly informed the design.
 - These included precise material choices, such as those providing complex patterning on building surfaces; strategic lighting strategies to manage nighttime visibility; and detailed landscaping plans, incorporating specific setbacks and transparent fencing as previously discussed. These measures were essential for mitigating identified adverse effects and ensuring alignment with the planning scheme's policy goals prior to approval.
- Holistic Understanding of Project Impacts:
 - A comprehensive planning assessment considered the project's full range of impacts, encompassing environmental, social, economic, and visual aspects. The LVIA considers the specialised visual component, ensuring that the visual consequences have not been overlooked in favour of other considerations.
 - For the Macquarie Point Stadium, with its high visibility from the broader Hobart area as well as closer Landscape Character Zones this LVIA determined that the landmark nature of the site and its importance to Hobart's identity were adequately addressed by the design. The assessment thus confirmed that the stadium's visual integration met the required standards for a 'Project of State Significance'.

7.1.3 JUSTIFICATION FOR DECISION-MAKING AND CONDITIONS:

- Planning decisions, especially for major projects that are POSS, must be transparent and legally defensible. This LVIA provides the evidence base for approving, or conditionally approving this development based on its visual performance against the Guidelines.
- Where the LVIA identifies specific adverse visual impacts, the TPC has clear grounds to impose conditions on the proposal if it deems that it cannot meet the overarching visual objectives.

7.1.4 ACHIEVING DESIRED FUTURE CHARACTER:

- Planning objectives often articulate a desired future character for an area. For Sullivans Cove, this includes maintaining a balance between a working port, heritage conservation, public access, and modern development.
- The LVIA allows the planning authority to assess how the proposed stadium's visual manifestation contributes positively to this desired future character. For example, ensuring "high quality materials and finishes" in the LVIA directly supports the policy goal of creating a "gateway" of appropriate aesthetic quality.
- In essence, the LVIA serves as the crucial bridge between the physical manifestation of the Multi-Purpose Stadium and the qualitative, often subjective, planning objectives related to landscape and visual amenity. Without this integration, planning assessments risk being incomplete, potentially leading to visually discordant development that undermines the very character and values the planning scheme seeks to protect and enhance.

7.2 MACQUARIE POINT MULTIPURPOSE STADIUM, PROJECT OF STATE SIGNIFICANCE, GUIDELINES (2024,TASMANIAN PLANNING COMMISSION)

7.2.1 Prepared by the Tasmanian Planning Commission for the Macquarie Point Multipurpose Stadium project of State significance (16 February 2024)

7.2.2 As part of the integrated assessment, the Commission is to specifically consider the extent to which the proposed project is consistent with and supports the urban renewal of the Macquarie Point site (as defined in the Macquarie Point Development Corporation Act 2012) as provided for in the Mac Point Precinct Plan prepared by the Macquarie Point Development Corporation established under section 5 of that Act;

7.2.3 The final guidelines are not rigid criteria for the assessment of the proposed project. The issues the final guidelines cover should not be taken as suggestive of the consideration or weighting that may be given to those issues in the Commission's integrated assessment.

7.2.4 PLANNING ASSESSMENT, 4.0 LANDSCAPE AND URBAN FORM

4.1 Landscape and visual values

4.1.1 The reports are to discuss, identify and assess the likely significance of and the effects of change resulting from the stadium on the landscape, as a public resource, and on people's views, enjoyment and visual amenity.

- The landscape is to be assessed in its broadest sense. The area to be included in the assessment is to be the full extent of land and water where there may be an effect. The definition of landscape is to include natural landforms, waters and ecosystems, human settlement and people's association with place.
- The landscape assessment is to describe the importance and values attached to elements of the landscape by people and communities.

7.2.5 4.1.2 THE REPORTS ARE TO ASSESS THE EFFECT THE PROPOSED PROJECT HAS ON:

- the landscape and townscape values and characteristics of the project site and broader area;
- spatial and physical use and enjoyment; and
- specific views in to and out of the site, and the general visual amenity experienced by people and the likely significance of visual effects.

7.2.6 4.1.3 IN PREPARING THE REPORTS, SPECIFIC CONSIDERATION IS TO BE GIVEN TO:

- how the historic character of the landscape is incorporated into and shapes the character of the locality. The historic landscape character will be derived from understanding how the long sequence of events and actions are visible in today's landscape and the broad patterns and character that this sequence reveals;
- supplementing the assessment of historic and landscape character with information on:

- the historic cultural heritage significance of registered and listed heritage places and precincts; and
- the cultural significance of known Aboriginal heritage (note: advice from Aboriginal Heritage Tasmania will be obtained on how sensitive information is to be presented in reports);
- o the spatial characteristics of the broader area;
- o the existing urban morphology of the broader area, how previously adopted plans and strategies related to future urban form contribute to the landscape character of the area, and the effect that out of scale buildings have on the historic and landscape character of the area;
- o the area within which the proposed project is visible, the number and range of people and groups who may experience views and viewpoints and where they will be affected;
- o the overall significance of visual effects from an understanding of the sensitivity of viewers, the values of different views and the scale, degree of contrast and magnitude of visual effects;
- o people's visual and spatial experience of the proposed project incorporating:
 - where people experience the proposed project while moving in the broader area, the sequential visual experience is to be assessed; and
 - where the proposed project is to be lit at night, the effects of lighting are to be assessed;
- o the spatial and location characteristics of the cenotaph headland within the surrounding townscape and landscape at a local and subregional level. The roles, values and landscape significance of the cenotaph headland is to be assessed with respect to views and vistas to and from the cenotaph:
 - as identified by users and managers of the cenotaph;
 - as outlined in section 32.3 and figure 32.2 of the Sullivans Cove Planning Scheme 1997;
 - as outlined in Planning Scheme Amendments to Macquarie Point Site Development Plan Planning Report, AllUrban Planning, Dec 2018; and
 - as outlined in Macquarie Point Master Plan: Reset - urban design notes, Leigh Woolley, 2019;
- o the spatial and location characteristics of the surrounding landscapes, and their roles and values.

7.2.7 4.1.4 THE REPORTS ARE TO PROVIDE PLANS, INCLUDING SECTIONS AND ELEVATIONS, MAPS AND GRAPHICS THAT SHOW, ILLUSTRATE AND DESCRIBE:

- o the landscape character of the area and the significance of effects to landscape values;
- o the historic character of the area and how layers of history are revealed through visual and spatial indicators;
- o the historic, existing and planned urban morphology of the area, and how this character is represented in the landscape;
- o the areas within which the proposed project may be viewed and the range and number of people that may be affected; and
- o key sequential and static viewpoints and the overall significance of visual effects.

- The methodology used for visualisations is to be described and is to be informed by the New Zealand Institute of Landscape Architects Best Practice Guide 10.2, Visual Simulations, 2010, or an equivalent professionally developed and adopted set of guidelines.
- The reports are to be informed and guided by the processes and principles outlined in Guidelines for Landscape and Visual Assessment, third edition, 2013.

7.2.8 4.2 URBAN FORM OF SULLIVANS COVE

4.2.1 The reports are to describe the existing urban form of Sullivans Cove and describe and analyse:

- how the built form, massing, bulk, scale, alignment, orientation, detailing and landscaping of the proposed project is informed by the historic, existing spatial and built form of Sullivans Cove; and
- the effect of any impacts from the proposed project on the existing spatial and built form and historic and cultural value of Sullivans Cove.

7.2.9 4.2.2 THE REPORTS ARE TO DESCRIBE:

- the planning history of the spatial and built form of Sullivans Cove and how the proposed project relates and responds; and
- the history of master plans and site development plans for the Macquarie Point site and how the proposed project relates and responds.

7.2.10 4.2.3 IN PREPARING THE REPORTS, WITHOUT LIMITING THE SCOPE, SPECIFIC CONSIDERATION IS TO BE GIVEN TO:

- the pattern of building height, bulk and form;
- to what degree the proposed stadium building is individually prominent by virtue of being significantly higher or having a larger apparent size in contrast to neighbouring buildings when viewed in street elevation;
- to what degree the proposed project contributes to or detracts from a human scale environment;
- to what degree the formal modulation, articulation, architectural expression, pattern of fenestration, design details, materials and colours of the proposed project complement or detract from existing forms and reinforce and contribute to or detract from spatial patterns of Sullivans Cove;
- how the proposed project relates to and affects the expression of the wall of the Cove and the Cove floor;
- to what degree the proposed project contributes to or detracts from a continuous built wall edge to Evans Street, and details of any interface at Evans Street;
- to what degree the proposed project provides active street frontages, and their locations;
- whether any 'secondary spaces' are created on the project site and their pedestrian
- useability, and contribution to public benefit;

- to what degree the proposed stadium building is designed to make an all-round spatial and visual contribution including through active frontage;
- to what degree the design and placement of urban details such as steps, seats, planting, lights and external treatments integrate with and reinforce, or detract from, the character and form of spaces and buildings; and
- to what degree the proposed project overshadows public areas. 4.2.4 The reports are to be informed by:
- the Sullivans Cove Planning Review 1991; and
- the Sullivans Cove Planning Scheme 1997.

7.2.11 4.2.5 WITHOUT LIMITING THE CONTENT OF THE REPORTS, THE FOLLOWING INFORMATION IS TO BE PROVIDED:

- plans detailing the existing urban form qualities of Sullivans Cove, including building footprints and heights, primary and secondary spaces and expression of the wall of the Cove; and
- long sections and visualisations showing the location, size, bulk and design of the proposed project relative to the existing urban form, from a range of relevant locations.
- The methodology used for visualisations is to be described and is to be informed by the New Zealand Institute of Landscape Architects Best Practice Guide 10.2, Visual Simulations, 2010, or an equivalent professionally developed and adopted set of guidelines.

Place's Priorities are the relative value or importance attached to different landscapes by society on account of their landscape characteristics. These may be reflected in local, state or federal planning regulations, and other published documents or be established through community consultation and engagement, or as professionally assessed. Place's Priorities comprise of:

Environmental: This place is valued because it helps produce, preserve, and renew air, soil and water or it contributes to healthy habitats for plants and animals

Intrinsic: This place is valued as it is essential or inherent and not merely apparent, referring to substance as distinguished from attributes; originating, or due to causes or factors within a body; and being good in itself or desired for its own sake without regard to anything else.

Subsistence: This place is valued because it provides food and other products to sustain people and fauna.

Naturalness: This place is valued because its unmodified condition.

Economic: This place is valued because it provides resources for industries such as forest products, mining, tourism, agriculture, shellfish, or other commercial activities..

Conservation: This place is to be conserved not only for its intrinsic environmental and Place's Priorities but also as a recreational resource.

Physiological: This place is valued for its varied topographical forms and features.

RATING	DESCRIPTION
5	VERY HIGH National or International significance. Exemplary, Iconic and/or Scarce
4	HIGH State Significance
3	MODERATE Regional Significance
2	LOW Local Significance (immediate context only)
1	VERY LOW Frequent or commonly found elsewhere
0	NA Not Applicable

RATING	LANDFORM
	A Landform is a natural feature on the Earth's surface that shapes the terrain. These diverse elements make up the landscapes we see around us. Landforms are either major or minor attributes or features that make up the Earth's surface. Consideration of the interest and importance is essential for managing natural resources, mitigating environmental hazards, and planning for sustainable development such as a plain, mountain, or valley, as defined by its particular combination of bedrock and soils, erosion processes, and climatic influences.
5	VERY HIGH Very high number of interesting and important landscape features such as high relief, prominent cliffs, spires, rock outcrops, severe surface variation, eroded formations, deserts, dune systems, or striking and intriguing features such as glaciers.
4	HIGH High number of interesting and important landscape features such as Steep canyons, mesas, buttes, cinder cones, and drumlins; or interesting erosional patterns or variety in size and shape of landforms; or interesting features that are not dominant or exceptional.
3	MODERATE Moderate number of interesting and important landscape features such as low rolling hills, foothills, or flat valley bottoms
2	LOW Low number of interesting and important landscape features.
1	VERY LOW Very low number of interesting and important landscape features.
0	NA Not Applicable

Table 22 - Landform

RATING	VEGETATION
	Vegetation encompasses trees, shrubs, grasses, and other plants in a specific area. The patterns, forms, and textures of plant life should be considered; whether short-lived displays are recurring; and also if smaller features like gnarled or wind-beaten trees add interesting details to the landscape.
5	VERY HIGH Very high pattern and diversity of vegetation.
4	HIGH High pattern and diversity of vegetation
3	MODERATE Moderate pattern and diversity of vegetation
2	LOW Low pattern and diversity of vegetation
1	VERY LOW Very low pattern and diversity of vegetation
0	NA Not Applicable

Table 23 - Vegetation

RATING	WATERBODIES
	<u>Waterbodies</u> are natural or artificial bodies of water, such as oceans, lakes, rivers, streams, ponds, and wetlands that impact the visual quality of a scene by adding movement, serenity, or reflective qualities. They can also be a vital resource for human activities and the ecosystem. The size, shape, depth, flow, and quality of <u>waterbodies</u> can vary.
5	VERY HIGH Very high number of clear and clean appearing, still, or cascading white water, any of which are a dominant factor in the landscape.
4	HIGH High number of flowing, or still <u>waterbodies</u> , but not dominant in the landscape.
3	MODERATE Moderate number of <u>waterbodies</u>
2	LOW Low number of <u>waterbodies</u>
1	VERY LOW Very low number <u>waterbodies</u> and/or <u>waterbodies</u> are insignificant.
0	NA Not Applicable

Table 24 - Waterbodies

RATING	COLOURATION
	<u>Colouration</u> in the landscape refers to the overall phenomena related to the perception of <u>colour</u> , hue and tonality of the natural elements present, such as soil, rock, vegetation, and other features. Variety, contrast, and harmony are key factors in evaluating the quality of <u>colouration</u> in a landscape, and it can vary depending on the season or period of high use.
5	VERY HIGH Very high intensity or variety in <u>colours</u> and contrast of the soil, rock and vegetation, but not a dominant scenic element.
4	HIGH High intensity or variety in <u>colours</u> and contrast of the soil, rock and vegetation, but not a dominant scenic element.
3	MODERATE Moderate Intensity or variety in <u>colours</u> and contrast of the soil, rock and vegetation.
2	LOW Low <u>colour</u> intensity or variety in <u>colours</u> and contrast of the soil, rock and vegetation.
1	VERY LOW Very low <u>colour</u> intensity or variety in <u>colours</u> and contrast of the soil, rock and vegetation.
0	NA Not Applicable

Table 25 - Colour

RATING	ADJACENT SCENERY
	Adjacent scenery includes the surrounding landscape visible from the area being rated which affects the overall visual impression. It may consist of natural or man-made elements such as hills, mountains, or bodies of water.
5	VERY HIGH Adjacent scenery enhances visual quality to a very high degree.
4	HIGH Adjacent scenery enhances overall visual quality to a high degree.
3	MODERATE Adjacent scenery enhances overall visual quality to a moderate degree.
2	LOW Adjacent scenery enhances overall visual quality to a low degree.
1	VERY LOW Adjacent scenery enhances overall visual quality to a very low degree.
0	NA Not Applicable

Table 26 - Adjacent Scenery

RATING	SCARCITY
	Scarcity refers to the rarity or uniqueness of a specific scenic feature or combination of features within a region, which can add importance to its rating. In some cases, the combination of several less striking features can produce a more pleasing overall effect than a single spectacular element.
5	VERY HIGH One of a kind; or unusually memorable, or very rare within region. Consistent chance for exceptional wildlife or wildflower viewing, etc.
4	HIGH Distinctive, though somewhat similar to other scenic features within the region.
3	MODERATE Interesting within its setting, but moderately common within the region.
2	LOW Few interesting features
1	VERY LOW Very few interesting features
0	NA Not Applicable

Table 27 - Scarcity

RATING	CULTURAL MODIFICATIONS
	Cultural modification refers to changes made to the landscape or <u>waterbodies</u> by human activities. When rating the area, it should be considered whether these changes enhance or detract from the natural scenery of an area.
5	VERY HIGH Modifications have the potential to create a very high level of disharmony without adding significant visual variety or enhancement to the site.
4	HIGH Modifications have the potential to create a high level of disharmony without adding significant visual variety or enhancement to the site.
3	MODERATE Modifications have the potential to create a moderate level of disharmony while adding significant visual variety or enhancement to the site.
2	LOW Modifications have the potential to create a low level of disharmony while adding significant visual variety or enhancement to the site.
1	VERY LOW Modifications have the potential to create a very low level of disharmony while adding significant visual variety or enhancement to the site.
0	NA Not Applicable

Table 28 - Cultural Modifications

PEOPLE'S PRINCIPLES

The attitude toward how a proposal is viewed is shaped by People's Principles which are a collection of ideas or beliefs held by those who would be impacted by the proposal which comprised of:

- **Aesthetic:** This place is valued for the scenery, sights, smells or sounds.
- **Economic:** This place is valued because it provides income and employment opportunities through industries such as forest products, mining, tourism, agriculture, shellfish, or other commercial activities.
- **Education:** This place is valued because it allows future generations to know and experience what it is now and/or provides a place to learn, teach, or explore the natural environment.
- **Heritage:** This place is valued because it has a natural and human history that matters to people and it allows them to pass down the wisdom, knowledge, traditions, or way of life of their ancestors.
- **Home:** This place is valued because it is where people live.
- **Health & Recreation:** This place is valued for its provision of outdoor recreation opportunities, serving as a hub for individuals' preferred leisure activities and/or as a space where people can experience physical and/or mental rejuvenation.
- **Social:** This place is valued due to its significance as a site for traditional activities and its sacred, religious, or spiritual importance to people who are connected to it.

RATING	DESCRIPTION
5	VERY HIGH National or International significance. Exemplary, Iconic and/or Scarce
4	HIGH State Significance
3	MODERATE Regional Significance
2	LOW Local Significance (immediate context only)
1	VERY LOW Frequent or commonly found elsewhere
0	NA Not Applicable

Table 29 - People's Principles

RATING	TYPES OF USERS
	Types of Users is a classification system used to group individuals based on their needs, characteristics, behaviors, or other relevant factors related to their use of a particular place.
5	VERY HIGH The majority of people within the area belong to a user type that have a very high sensitivity to change
4	HIGH The majority of people within the area belong to a user type that have a high sensitivity to change
3	MODERATE The majority of people within the area belong to a user type that have a moderate sensitivity to change
2	LOW The majority of people within the area belong to a user type that have a low sensitivity to change
1	VERY LOW The majority of people within the area belong to a user type that have a very low sensitivity to change
0	NA Not Applicable

Table 30 - Types of Users

RATING	AMOUNT OF USERS
	The Amount of Users refers to the demand and/or frequency at which individuals use or visit a particular environment
5	VERY HIGH Very high demand and/or frequency of visitation for scene of interest
4	HIGH High demand and/or frequency of visitation for scene of interest
3	MODERATE Moderate demand and/or frequency of visitation for scene of interest
2	LOW Low demand and/or frequency of visitation for scene of interest
1	VERY LOW Very low demand and/or frequency of visitation for scene of interest
0	NA Not Applicable

Table 31 - Amount of Users

RATING	PUBLIC INTEREST
	Public interest refers to the concerns of the general public, community, or society as a whole, rather than the interests of a specific individual or group. This can encompass concerns at the local, state, or national level.
5	VERY HIGH National, International, Significance. Exemplary, Iconic, Scarce
4	HIGH State Significance
3	MODERATE Regional Significance
2	LOW Local Significance (immediate context only)
1	VERY LOW Frequent or commonly found elsewhere
0	NA Not Applicable

Table 32 - Public Interest

RATING	ADJACENT LAND USES
	Adjacent Land Uses consider the interrelation and the degree to which various activities or developments that are in close proximity to a particular site affect or influence each other.
5	VERY HIGH Very highly sensitive interrelationship with land uses in adjacent areas.
4	HIGH Highly sensitive interrelationship with land uses in adjacent areas.
3	MODERATE Moderately sensitive interrelationship with land uses in adjacent areas.
2	LOW Low sensitive interrelationship with land uses in adjacent areas.
1	VERY LOW Very Low sensitive interrelationship with land uses in adjacent areas.
0	NA Not Applicable

Table 33 - Adjacent Land Uses

RATING	SPECIAL AREAS
	Special Areas are geographic locations designated for specific management objectives, which may include the protection of natural resources, preservation of naturalness, or conservation of critical environmental concerns.
5	VERY HIGH Very highly sensitivity of Management objectives for areas that require special consideration for the protection of the visual values.
4	HIGH High sensitivity of Management objectives for areas that require special consideration for the protection of the visual values.
3	MODERATE Moderate sensitivity of Management objectives for areas that require special consideration for the protection of the visual values.
2	LOW Low sensitivity of Management objectives for areas that require special consideration for the protection of the visual values.
1	VERY LOW Very low sensitivity of Management objectives for areas that require special consideration for the protection of the visual values.
0	NA Not Applicable

Table 34 - Special Areas

RATING	TRAVEL ROUTES
	Travel Routes are paths taken by individuals to move between locations, which may include various forms of transportation infrastructure such as roads, highways, railways, airways, and waterways. These routes can impact the mobility, accessibility, and overall user experience of travel.
5	VERY HIGH Travel routes for users in the area have a very high sensitive to change.
4	HIGH Travel routes for users in the area have a high sensitive to change.
3	MODERATE Travel routes for users in the area have a moderate sensitivity to change.
2	LOW Travel routes for users in the area have a low sensitivity to change.
1	VERY LOW Travel routes for users in the area have a very low sensitivity to change.
0	NA Not Applicable

RATING	OBSERVATION POINTS
	Observation Points are locations where an observer can view and assess the surrounding landscape, including natural vantage points, elevated platforms, or designated viewing areas.
5	VERY HIGH Observation points of users in the area are very highly sensitive to change.
4	HIGH Observation points of users in the area have a highly sensitive to change.
3	MODERATE Observation points of users in the area have a moderate sensitivity to change.
2	LOW Observation points of users in the area have a low sensitivity to change.
1	VERY LOW Observation points of users in the area have a very low sensitivity to change.
0	NA Not Applicable

Table 35 - Observation Points

CRITICAL VISUAL INFLUENCES (CVI)

CVI are a set of design principles for assessing a proposal's Visual Impact on a landscape. The following descriptions are adapted from the *BLM Manual 8431 - Visual Resource Contrast Rating*.



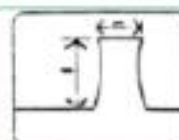
COLOUR: The property of reflecting light of a particular intensity and wavelength (or mixture of wavelengths) to which the eye is sensitive. It is the major visual property of surfaces. Other relevant terms are:

- Hue: the aspect of colour which we know by particular names, e.g., red, blue, orange, and which forms the visible spectrum. A given hue or colour tint is caused by a particular wavelength.
- Value: the degree of lightness or darkness, caused by the intensity of light being reflected, ranging from black to white.
- Chroma: the degree of colour saturation or brilliance, determined by the mixture of light rays. It is the degree of grayness in a colour, ranging from pure (high chroma) to dull (low chroma).



TEXTURE: The aggregation of small forms or colour mixtures into a continuous surface pattern; the aggregated parts are enough that they do not appear as discrete objects in the composition of the scene. Other relevant terms are:

- Colour Mixture (mottling): intrinsic surface colour contrasts of very small scale in relation to the perceived may be due to hue, chroma, or value, alone or in combination.
- Light and Shade: the colour contrast particularly in value, created by differences in lighting on a varied surface or repeated forms. It consists of the repetition of a lit side, shaded side, and the shadow cast.
- Grain: the relative dimensions of the surface variations, ranging from large (coarse texture, e.g., coniferous forest) to small (fine texture, e.g., grassland).
- Density: the spacing of surface variations creating the texture
- Regularity: the degree of uniform recurrence and symmetrical arrangement of the surface variation. Based on density distribution (uniform vs. variable) and spatial arrangement (ordered vs. random).
- Internal Contrast: the degree of contrast in colours or values creating the texture.



SCALE: The proportionate size relationship between an object and the surroundings in which it is placed. Other relevant terms are:

- Absolute Scale: the absolute size of an object obtained by relating the size of the object to a definitely designated standard, (i.e., measurements).
- Relative Scale: the relative size of objects, the apparent size relationship between landscape components and their surroundings.
- Proportion of landscape setting (scale dominance) - the scale of an object relative to the visible expanse of the landscape which forms its setting.
- Scale contrast: the scale of an object relative to other distance objects or areas in the landscape
- Proportion of field-of-view: the scale of an object relative to the total field-of-view accepted by the human eye or camera.

CRITICAL VISUAL INFLUENCES (CVI)

LINE: The path, real or imagined, that the eye follows when perceiving abrupt differences in form, colour, or texture or when objects are aligned in a one-dimensional sequence. Usually evident as the edge of shapes or masses in the landscape. Other relevant terms are:

- Butt Edge: the simple sharp edge between two contrasting areas
- Digitate Edge: the complex indented edge between two interlocking and contrasting areas.
- Transitional Edge: the presence of one or more band(s) connecting two contrasting areas, forming a transitional stage between the two.
- Diffuse Edge: soft edge formed by a gradation between two contrasting areas.
- Band: contrasting linear form with two roughly parallel edges dividing an area in two.
- Silhouette-line: the outline of a mass seen against a backdrop. The skyline is the silhouette-line of the land against the sky.
- Boldness: the visual strength of a line. Smooth, long and sweeping lines are stronger than lines formed by the overlapping of numerous forms, e.g., treetops; edges between strongly contrasting colours, e.g., skylines are bolder than those between similar colours.
- Complexity: the degree of simplicity or intricacy of a line, determined by the variety of directions it follows: skylines in ruffed terrain are more complex than on flat plains.
- Orientation: the overall relationship of the line to the (horizontal) axis of the landscape or to compass bearings.



FORM / SHAPE: The mass or shape of an object or of objects which appear unified. Other relevant terms are:

- 2-Dimensional Shape: the presence of an area or areas which contrast in colour and/or texture from adjacent areas creating a two-dimensional shape in the landscape.
- 3-Dimensional Mass: the volume of a landform, natural object, or manmade structure in the landscape.
- Geometry: the extent to which a form approaches a standard geometrical figure of two or three dimensions e.g., square, circle, triangle, cube, sphere, cone, etc.
- Complexity: the degree of simplicity or intricacy of a form, Simpler forms tend to be regular, and complex forms to be irregular.
- Orientation: the relationship of the form to the horizontal axis of the landscape (e.g., vertical, horizontal, diagonal, non-directional), or to the points of the compass (e.g., north-south, ENE WSW).



SPATIAL CHARACTER: The spatial qualities of a landscape are determined by the three-dimensional arrangement of objects and voids. Other relevant terms are:

- Landscape Composition: the arrangement of objects and voids in the landscape can be categorised by their spatial composition:
- Panoramic: a broad horizontal composition, with no apparent limits to the view. Includes plains, expanses of water, and distant mountain ranges. Sky and foreground elements may occupy much of the scene.
- Feature: a composition dominated by a distance object or cluster of objects such as a waterfall, prominent landform, or tree.
- Focal: converging lines in the landscape or progressions of aligned objects lead the eye to a focal area in the scene.
- Canopied: the scene within or at the edge of a forest, where branches and foliage above eyelevel create a canopy or 'ceiling.'
- Spatial Position: the elevation and location of objects in the landscape relative to topography affect their prominence: high and exposed positions are more prominent than low obscured positions.



RATING	DISTANCE
	Landscapes are subdivided into 5 distanced zones based on relative visibility from travel routes and/or observation points.
5	VERY HIGH IMMEDIATE FOREGROUND: 0 — 0.5km
4	HIGH FOREGROUND: 0.5km — 2km
3	MODERATE MID GROUND: 2km — 4km
2	LOW BACKGROUND: 4km — 8km
1	VERY LOW DISTANT BACKGROUND > 8km
0	NA Not Applicable

Table 36 - Distance

RATING	VISUAL EXTENT
	Visual Extent refers to the size and extents of visual elements of the proposal which occupies the Cone of Visual Attention (CVA).
5	VERY HIGH VCU occupies more than 25% of CVA
4	HIGH VCU occupies less than 20% of CVA
3	MODERATE VCU occupies less than 10% of CVA
2	LOW VCU occupies less than 5% of CVA
1	VERY LOW VCU occupies less than 1% of CVA
0	NA Not Applicable

Table 37 - Visual Magnitude

RATING	RELATIVE ELEVATION
	Slope relative to KOP is the degree of inclination of a <u>landform</u> or terrain as viewed from a particular observer's position. The observer's viewpoint and location in relation to the slope can significantly influence their perception of the slope's steepness and Visual Impact.
5	VERY HIGH +25deg to +50deg
4	HIGH 0 deg to +25deg
3	MODERATE -15deg to +0deg
2	LOW -15 deg to -30 deg
1	VERY LOW -30 deg to - 70 deg
0	NA Imperceptible

Table 38 - Relative Elevation

RATING	ADJACENT SCENERY
	Adjacent scenery includes the surrounding landscape visible from the area being rated that affects the overall visual impression. It may consist of natural or man-made elements such as hills, mountains, or bodies of water.
5	VERY HIGH Adjacent scenery influences visual quality to a very high degree.
4	HIGH Adjacent scenery influences overall visual quality to a high degree.
3	MODERATE Adjacent scenery has moderate influence on overall visual quality.
2	LOW Adjacent scenery has low influence on overall visual quality.
1	VERY LOW Adjacent scenery has very low influence on overall visual quality.
0	NA Not Applicable

Table 39 - Adjacent Scenery

RATING	FREQUENCY
	Frequency refers to the number of individuals that use or visit a particular place.
5	VERY HIGH Very high demand and/or frequency of visitation for scene of interest
4	HIGH High demand and/or frequency of visitation for scene of interest
3	MODERATE Moderate demand and/or frequency of visitation for scene of interest
2	LOW Low demand and/or frequency of visitation for scene of interest
1	VERY LOW Very low demand and/or frequency of visitation for scene of interest
0	NA Not Applicable

Table 40 - Frequency

RATING	DURATION
	Duration of use refers to the amount of time a user engages in a particular activity when visiting a specific site or location.
5	VERY HIGH Durations for users engaging with a particular activity is very high.
4	HIGH Durations for users engaging with a particular activity is high.
3	MODERATE Durations for users engaging with a particular activity is moderate.
2	LOW Durations for users engaging with a particular activity is low.
1	VERY LOW Durations for users engaging with a particular activity is very low.
0	NA Not Applicable

Table 41 - Duration

RATING	LIGHTING / SEASONS
	Lighting/Seasons refers to the amount and quality of light present in a particular area, which can differ based on factors such as weather conditions, time of day, seasons, and the position of the sun. For instance, lighting conditions may reveal certain features that would otherwise be hidden or less visible due to factors like the duration of daylight hours.
5	VERY HIGH Very bright lighting / season conditions
4	HIGH Bright lighting / season conditions
3	MODERATE Moderately bright lighting / season conditions
2	LOW Dim lighting / season conditions
1	VERY LOW Dark lighting / Season conditions
0	NA Imperceptible

Table 42 - Lighting / Seasons

RATING	DEGREE OF CONTRAST
	The DOC measures the difference in Visual Impact between elements in a landscape from a KOP . It evaluates the significance and potential effect of a proposal on both the VCU and CVI by examining the contrast between them within their respective categories. The DOC for the overall project is then determined by averaging the DOC rating of all categories for each KOP .
5	VERY HIGH The visual contrast is considered to be very high.
4	HIGH The visual contrast is considered to be high.
3	MODERATE The visual contrast is considered to be moderate.
2	LOW The visual contrast is considered to be low.
1	VERY LOW The visual contrast is considered to be very low.
0	NA Not Applicable

Table 43 - Degree Of Contrast

Guidelines for Scenic Values Assessment Methodology and Local Provisions Schedules to Assist Southern Tasmania Councils With The Scenic Protection Code. Accessed May 8, 2024.

<https://tasman.tas.gov.au/wp-content/uploads/2021/01/Supporting-Report-Attachment-5-Scenic-Assessment-Methodology.pdf>.

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