Streetscape Redevelopments
Hobart & Ulverstone TAS

Case Study 04

Representing Australia's clay brick and paver manufacturers
In the mid-'70s clay pavers were laid over the existing cambered asphalt road profile. "It was never a huge success because of that bulge," comments Leyon Parker, the council’s Group Manager Roads and Traffic Engineering. However 18 years later the pavers were "almost as good as the day they were laid".

The first stage of the redevelopment was to remove the camber, a major task, and renew underground services. The pavers were laid on a sand bed, with narrow sand-filled joints, over an asphalt base.

The new pavement’s body of large concrete units contrasts sharply with the intricate pattern of clay pavers wending down the mall. The pattern is an interpretation by artist Paul Zilka of the underlying rivulet. Leyon Parker considers that "clay pavers lend themselves better to finer cutting and are easier to lay in fancy patterns."

The designers used clay units exclusively when extending the paving into Wellington Court. The pattern is "carpet like" according to urban designer Carole Edwards. "The court is also used as an eating area and clay pavers are easily cleaned," Parker explains. Both areas are swept daily.

"I haven’t seen a better example anywhere in Australia of the use of clay pavers to get a visual surface effect," says Leyon Parker proudly. The next stage of the project, paving of the famous Cat and Fiddle Arcade, has since been completed, again totally with clay pavers.

Since 1994 Hobart City Council has invested over $6 million in redeveloping the city centre. Wellington Court is at one end of a pedestrian spine linking a council carpark to Elizabeth Street Mall, the retail heart of the city.

In the mid-'70s clay pavers were laid over the existing cambered asphalt road profile. "It was never a huge success because of that bulge," comments Leyon Parker, the council’s Group Manager Roads and Traffic Engineering. However 18 years later the pavers were "almost as good as the day they were laid".

The first stage of the redevelopment was to remove the camber, a major task, and renew underground services. The pavers were laid on a sand bed, with narrow sand-filled joints, over an asphalt base.

The new pavement’s body of large concrete units contrasts sharply with the intricate pattern of clay pavers wending down the mall. The pattern is an interpretation by artist Paul Zilka of the underlying rivulet. Leyon Parker considers that “clay pavers lend themselves better to finer cutting and are easier to lay in fancy patterns.”

The designers used clay units exclusively when extending the paving into Wellington Court. The pattern is “carpet like” according to urban designer Carole Edwards. “The court is also used as an eating area and clay pavers are easily cleaned,” Parker explains. Both areas are swept daily.

“I haven’t seen a better example anywhere in Australia of the use of clay pavers to get a visual surface effect,” says Leyon Parker proudly. The next stage of the project, paving of the famous Cat and Fiddle Arcade, has since been completed, again totally with clay pavers.
The unusual square format (230 x 230 mm) clay pavers flanked by matching standard pavers laid in a soldier course, contrast well with low stone garden bed walls.

The paving design uses the modularity of segmental pavers to good effect, creating red circles and wedges separated by bands of cream pavers (highlighted with a striking brown heart). Construction took three months.

The pavers were laid on a bed of compacted sand over a 200 mm base of crushed rock. The narrow sand-filled joints were stabilised with a proprietary compound. The area carries only occasional vehicles.

“The paving has worked extremely well,” Stott comments. “There have been no real problems in the time it’s been down.”

The Apex Park project has been such a success that clay pavers have been adopted as the preferred material for further redevelopment in central Ulverstone.

Nevertheless it in a prime location in the business and shopping precinct, flanked by retail premises, with a parliamentary office to the rear.

“The park is the only public green space in the centre of town,” explains Randell Stott, project supervisor for Central Coast Council. “The old park was weather beaten and showing signs of deterioration.”

The park upgrade was the first stage of a cultural plan developed by Brisbane-based John Mongard Landscape Architects. “Our aim was to create more through movement by opening up the park and making it look more appealing,” says Randell Stott. The park offers sheltered seating and protection from the prevailing westerlies.