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VISUAL AMENITY STATEMENT OF EVIDENCE

TPC Reference No. MPMS-POSS

Address: Macquarie Point, Hobart, TAS 7000

Prepared by Christopher Goss (B.Env.Des, B.Arch)

24 June 2025

To accompany documentation:
"V24071 _Visual Amenity Evidence_.pdf"

(Dated Tuesday, 24 June 2025)

**FOR: MACQUARIE POINT DEVELOPMENT CORPORATION (MPDC)
INSTRUCTIONS RECEIVED FROM: MINTERELLISON LAWYERS**

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1.0 INTRODUCTION

1.1 Preliminary Statement

- 1.1.1 I, Christopher David Goss, of Orbit Solutions Pty Ltd, Port Melbourne, Victoria, am the author of this statement of evidence.
- 1.1.2 My qualifications are summarised below and my complete CV is in Appendix 3.
- 1.1.3 I have been instructed by Aaron Wood of MinterEllison Lawyers on behalf of the applicant Macquarie Point Development Corporation to provide expert evidence regarding TPC ref no. MPMS-POSS Macquarie Point Stadium (**Proposed Development**).
- 1.1.4 I have read the Code of Conduct for expert witnesses as set out by the Tribunal and agree to be bound by it.
- 1.1.5 I was not involved in the preparation or assessment of the application prior to the lodgement of the appeal.

1.2 Name and Professional Address of Expert

- 1.2.1 Christopher David Goss
- 1.2.2 Director of Orbit Solutions Pty Ltd
- 1.2.3 PO BOX 736, Port Melbourne VIC 3207

1.3 Qualifications

- 1.3.1 Registered Architect (ARBV)
- 1.3.2 Bachelor of Architecture
- 1.3.3 Bachelor of Environmental Design

1.4 Relevant Membership

- 1.4.1 Victorian Planning Environmental Law Association (Fellow)
- 1.4.2 Australian Institute of Architects (A+ Member)
- 1.4.3 Architects Registration Board of Victoria

1.5 Experience to Prepare the Photomontages

- 1.5.1 I have presented the concepts of Building Simulation at the Australian Institute of Architects, the Professional Design & Drafting Group, VPELA, UDIA, Melbourne University, Deakin University, Victoria University of Technology, University of Tasmania, the International Alliance for Interoperability and VCAT Professional Development Sessions.
- 1.5.2 I have provided evidence to VCAT and Planning Panels Victoria since 2001 in respect of visual amenity considerations. Visual Amenity Evidence has also been presented in aligned planning jurisdictions in QLD, NSW, ACT, TAS, WA.
- 1.5.3 My level of expertise developed over this period has resulted in ongoing development of the techniques and technology used to produce this type of evidence. Orbit Solutions are widely regarded as a leader in this field of expertise.
- 1.5.4 As a registered and practicing Architect, I am generally familiar with planning schemes and have developed expertise in the preparation of planning proposals for assessment by responsible authorities.

1.6 Overview of the Site

1.6.1 The subject site, Macquarie Point, is located in the Hobart City Council.

1.7 Orbit Solutions Scope

1.7.1 Initial correspondence and instructions were received from Aaron Wood (MinterEllison Lawyers) on behalf of the applicant Macquarie Point Development Corporation on Monday, 4 November 2024.

1.7.2 Further instructions were received from MinterEllison on Saturday, 9 November 2024.

1.7.3 Further instructions were received from MinterEllison on Tuesday, 11 March 2025.

1.7.4 Further instructions were received from MinterEllison on Wednesday, 26 March 2025.

1.7.5 Further instructions were received from MinterEllison on Wednesday, 11 June 2025.

1.7.6 Further instructions were received from MinterEllison on Sunday, 15 June 2025.

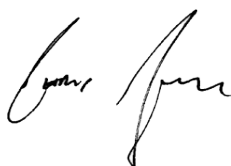
1.7.7 Further instructions were received from MinterEllison on Tuesday, 17 June 2025.

1.7.8 Further instructions were received from MinterEllison on Friday, 20 June 2025.

1.8 Declaration

1.8.1 In preparing this statement of evidence I have visited the site and made all enquiries which I believe are desirable and appropriate and no matters of significance that I regard as relevant have, to my knowledge, been withheld from the Tribunal. The opinions expressed are my professional opinions and are honestly held.

Signed:



Date:

24 June 2025

2.0 SUMMARY

2.1.1 In this matter I have not been asked to form an opinion as to the merits of the application before the Tribunal.

2.1.2 The preparation of the Visual Amenity Evidence is undertaken with a methodology that utilises configured data sets and is repeatable, verifiable and has quality assurance measures to ensure accurate representations of the proposed works in the photographed context.

2.1.3 The AlignView photomontage(s) have been prepared based on the preferred view positions selected by other experts involved in this matter.

3.0 ORBIT VISUAL AMENITY EVIDENCE

3.1 Content

3.1.1 This Statement of Evidence seeks to represent the potential visual impact of the development of the proposed built form in the existing context.

3.2 Accompanying Documentation

3.2.1 This Statement of Evidence accompanies the A3 booklet 'Visual Amenity Evidence' containing the AlignView photomontages.

3.3 Evidence Register

LANDSCAPE CHARACTER ZONE DESCRIPTION	SECTION NO.	KOP DESCRIPTION	SECTION TITLE	PAGE TITLE	REVISION
	VAE01-00.00		COVER PAGE		
	VAE01-00.01		CONTENTS	Contents	-
	VAE01-00.02		LOCATION MAP01	Camera Locations	-
	VAE01-00.03		LOCATION MAP02	Enlarged Camera Locations	-
	VAE01-00.04		KOP OVERVIEW EXTISTING	16 KOP's Overview extisting conditions	-
	VAE01-00.05		KOP OVERVIEW PROPOSED	16 KOP's Proposed Built Form with Landscaping	-
SCENIC LOOKOUT / DISTANT RESIDENTIAL	LCZ01-01.00		BOOKLET	SCENIC LOOKOUT / DISTANT RESIDENTIAL	-
SCENIC LOOKOUT / DISTANT RESIDENTIAL	LCZ01-01.01	ROSNY HILL	KOP 04	Original Photograph @ 50mm	-
	LCZ01-01.02	LOOKOUT	KOP 04	AlignView with Point Cloud Dataset	-
	LCZ01-01.03		KOP 04	Photograph with Proposed Building Outlines	-
	LCZ01-01.04		KOP 04	Proposed Built Form	-
	LCZ01-01.05		KOP 04	Proposed Built Form with Landscaping	-
	LCZ01-01.06		KOP 04	Proposed Built Form with Landscaping & Building Outlines	-
SCENIC LOOKOUT / DISTANT RESIDENTIAL	LCZ01-02.01	MOUNT	KOP 07	Original Photograph @ 135mm	-
	LCZ01-02.02	NELSON	KOP 07	AlignView with Point Cloud Dataset	-
	LCZ01-02.03	LOOKOUT	KOP 07	Photograph with Proposed Building Outlines	-
	LCZ01-02.04		KOP 07	Proposed Built Form	-
	LCZ01-02.05		KOP 07	Proposed Built Form with Landscaping	-
	LCZ01-02.06		KOP 07	Proposed Built Form with Landscaping & Building Outlines	-
SCENIC LOOKOUT / DISTANT RESIDENTIAL	LCZ01-03.01	MOUNT STUART	KOP 12	Original Photograph @ 100mm	-
	LCZ01-03.02	LOOKOUT	KOP 12	AlignView with Point Cloud Dataset	-
	LCZ01-03.03		KOP 12	Photograph with Proposed Building Outlines	-
	LCZ01-03.04		KOP 12	Proposed Built Form	-
	LCZ01-03.05		KOP 12	Proposed Built Form with Landscaping	-
	LCZ01-03.06		KOP 12	Proposed Built Form with Landscaping & Building Outlines	-
WATERBODIES & COASTLINE	LCZ02-01.00		BOOKLET	WATERBODIES & COASTLINE	-
WATERBODIES & COASTLINE	LCZ02-01.01	ROSNY HILL	KOP 05	Original Photograph @ 50mm	-
	LCZ02-01.02	COASTAL	KOP 05	AlignView with Point Cloud Dataset	-
	LCZ02-01.03	RESERVE	KOP 05	Photograph with Proposed Building Outlines	-
	LCZ02-01.04		KOP 05	Proposed Built Form	-
	LCZ02-01.05		KOP 05	Proposed Built Form with Landscaping	-
	LCZ02-01.06		KOP 05	Proposed Built Form with Landscaping & Building Outlines	-
QUEENS DOMAIN	LCZ03-01.00		BOOKLET	QUEENS DOMAIN	-
QUEENS DOMAIN	LCZ03-01.01	QUEENS	KOP 01	Original Photograph @ 50mm	-
	LCZ03-01.02	DOMAIN	KOP 01	AlignView with Point Cloud Dataset	-
	LCZ03-01.03	TASMAN	KOP 01	Photograph with Proposed Building Outlines	-
	LCZ03-01.04	BRIDGE	KOP 01	Proposed Built Form	-
	LCZ03-01.05		KOP 01	Proposed Built Form with Landscaping	-
	LCZ03-01.06		KOP 01	Proposed Built Form with Landscaping & Building Outlines	-

Continued...

LANDSCAPE CHARACTER ZONE DESCRIPTION	SECTION NO.	KOP'S DESCRIPTION	SECTION TITLE	PAGE TITLE	REVISION
CENOTAPH	LCZ04-01.00		BOOKLET	CENOTAPH	-
CENOTAPH	LCZ04-01.01	BRIDGE OF	KOP 02	Original Photograph @ 20mm	-
	LCZ04-01.02	REMEMBRANCE	KOP 02	AlignView with Point Cloud Dataset	-
	LCZ04-01.03		KOP 02	Photograph with Proposed Building Outlines	-
	LCZ04-01.04		KOP 02	Proposed Built Form	-
	LCZ04-01.05		KOP 02	Proposed Built Form with Landscaping	-
	LCZ04-01.06		KOP 02	Proposed Built Form with Landscaping & Building Outlines	-
CENOTAPH	LCZ04-02.01	HOBART	KOP 03	Original Photograph @ 20mm	-
	LCZ04-02.02	CENTOPATH	KOP 03	AlignView with Point Cloud Dataset	-
	LCZ04-02.03		KOP 03	Photograph with Proposed Building Outlines	-
	LCZ04-02.04		KOP 03	Proposed Built Form	-
	LCZ04-02.05		KOP 03	Proposed Built Form with Landscaping	-
	LCZ04-02.06		KOP 03	Proposed Built Form with Landscaping & Building Outlines	-
HOBART CIVIC AND CULTURAL PRECINT	LCZ05-01.00		BOOKLET	HOBART CIVIC AND CULTURAL PRECINT	-
HOBART CIVIC	LCZ05-01.01	RAILWAY	KOP 13	Original Photograph @ 20mm	-
AND CULTURAL	LCZ05-01.02	ROUNDAABOUT	KOP 13	AlignView with Point Cloud Dataset	-
PRECINT	LCZ05-01.03	BROOKER	KOP 13	Photograph with Proposed Building Outlines	-
	LCZ05-01.04	AVENUE	KOP 13	Proposed Built Form	-
	LCZ05-01.05		KOP 13	Proposed Built Form with Landscaping	-
	LCZ05-01.06		KOP 13	Proposed Built Form with Landscaping & Building Outlines	-
HOBART CIVIC AND CULTURAL PRECINT	LCZ05-02.01	COLLINS STREET / BROOKER AVENUE	KOP 14	Original Photograph @ 20mm	-
	LCZ05-02.02		KOP 14	AlignView with Point Cloud Dataset	-
	LCZ05-02.03		KOP 14	Photograph with Proposed Building Outlines	-
	LCZ05-02.04		KOP 14	Proposed Built Form	-
	LCZ05-02.05		KOP 14	Proposed Built Form with Landscaping	-
	LCZ05-02.06		KOP 14	Proposed Built Form with Landscaping & Building Outlines	-
MACQUARIE POINT WHARF	LCZ06-01.00		BOOKLET	MACQUARIE POINT WHARF	-
MACQUARIE	LCZ06-01.01	EVANS STREET	KOP 06	Original Photograph @ 20mm	-
POINT WHARF	LCZ06-01.02		KOP 06	AlignView with Point Cloud Dataset	-
	LCZ06-01.03		KOP 06	Photograph with Proposed Building Outlines	-
	LCZ06-01.04		KOP 06	Proposed Built Form	-
	LCZ06-01.05		KOP 06	Proposed Built Form with Landscaping	-
	LCZ06-01.06		KOP 06	Proposed Built Form with Landscaping & Building Outlines	-
SULLIVAN COVE WORKING PORT	LCZ07-01.00		BOOKLET	SULLIVAN COVE WORKING PORT	-
SULLIVAN	LCZ07-01.01	VICTORIA	KOP 11	Original Photograph @ 20mm	-
COVE	LCZ07-01.02	DOCK BRIDGE	KOP 11	AlignView with Point Cloud Dataset	-
WORKING	LCZ07-01.03		KOP 11	Photograph with Proposed Building Outlines	-
PORT	LCZ07-01.04		KOP 11	Proposed Built Form	-
	LCZ07-01.05		KOP 11	Proposed Built Form with Landscaping	-
	LCZ07-01.06		KOP 11	Proposed Built Form with Landscaping & Building Outlines	-

Continued...

LANDSCAPE CHARACTER ZONE DESCRIPTION	SECTION NO.	KOP'S DESCRIPTION	SECTION TITLE	PAGE TITLE	REVISION
SULLIVAN COVE MIXED USE	LCZ08-01.00		BOOKLET	SULLIVAN COVE MIXED USE	-
SULLIVAN COVE MIXED USE	LCZ08-01.01	BATTERY POINT	KOP 08	Original Photograph @ 20mm	-
	LCZ08-01.02	HEADLAND	KOP 08	AlignView with Point Cloud Dataset	-
	LCZ08-01.03		KOP 08	Photograph with Proposed Building Outlines	-
	LCZ08-01.04		KOP 08	Proposed Built Form	-
	LCZ08-01.05		KOP 08	Proposed Built Form with Landscaping	-
	LCZ08-01.06		KOP 08	Proposed Built Form with Landscaping & Building Outlines	-
SULLIVAN COVE MIXED USE	LCZ08-02.01	PARLIAMENT	KOP 09	Original Photograph @ 20mm	-
	LCZ08-02.02	GARDENS	KOP 09	AlignView with Point Cloud Dataset	-
	LCZ08-02.03	(SALAMANCA)	KOP 09	Photograph with Proposed Building Outlines	-
	LCZ08-02.04		KOP 09	Proposed Built Form	-
	LCZ08-02.05		KOP 09	Proposed Built Form with Landscaping	-
	LCZ08-02.06		KOP 09	Proposed Built Form with Landscaping & Building Outlines	-
SULLIVAN COVE MIXED USE	LCZ08-03.01	WATERSIDE	KOP 10	Original Photograph @ 20mm	-
	LCZ08-03.02	PAVILLION	KOP 10	AlignView with Point Cloud Dataset	-
	LCZ08-03.03	CONSTITUTION	KOP 10	Photograph with Proposed Building Outlines	-
	LCZ08-03.04	DOCK	KOP 10	Proposed Built Form	-
	LCZ08-03.05		KOP 10	Proposed Built Form with Landscaping	-
	LCZ08-03.06		KOP 10	Proposed Built Form with Landscaping & Building Outlines	-
SULLIVAN COVE MIXED USE	LCZ08-04.01	MACQUARIE	KOP 15	Original Photograph @ 20mm	-
	LCZ08-04.02	STREET /	KOP 15	AlignView with Point Cloud Dataset	-
	LCZ08-04.03	EVANS STREET	KOP 15	Photograph with Proposed Building Outlines	-
	LCZ08-04.04		KOP 15	Proposed Built Form	-
	LCZ08-04.05		KOP 15	Proposed Built Form with Landscaping	-
	LCZ08-04.06		KOP 15	Proposed Built Form with Landscaping & Building Outlines	-
SULLIVAN COVE MIXED USE	LCZ08-05.01	TASMAN	KOP 16	Original Photograph @ 20mm	-
	LCZ08-05.02	HIGHWAY /	KOP 16	AlignView with Point Cloud Dataset	-
	LCZ08-05.03	BROOKER	KOP 16	Photograph with Proposed Building Outlines	-
	LCZ08-05.04	AVENUE	KOP 16	Proposed Built Form	-
	LCZ08-05.05		KOP 16	Proposed Built Form with Landscaping	-
	LCZ08-05.06		KOP 16	Proposed Built Form with Landscaping & Building Outlines	-
LVIA MAPS	VIA01-00.00		BOOKLET	LVIA MAPS	-
LVIA MAPS	VIA01-00.01	Review		Geography Map	-
	VIA01-00.02	Review		Study Area	-
	VIA01-00.03	Review		Planning Scheme Overlay Map	-
	VIA01-00.04	Review		Planning Scheme Zones Map	-
	VIA01-00.05	Review		Elevation Map	-
	VIA01-00.06	Review		Slope Map	-
	VIA01-00.07	Review		Waterform Feature Map	-
	VIA01-00.08	Review		Vegetation Feature Map	-
	VIA01-00.09	Review		Landform Feature Map	-
	VIA01-00.10	Review		Location of Building Footprints for comparison	-
	VIA01-00.11	Review		Land Use Map	-
	VIA01-00.12	Review		Cultural Heritage Feature Map	-
	VIA01-00.13	Landscape Character Areas		Fieldwork Map	-
	VIA01-00.14	Landscape Character Areas		LCA Map	-
	VIA01-00.15	Landscape Character Areas		LCZ Map	-
	VIA01-00.16	Landscape Character Areas		LCZ LCZ Map Close	-
	VIA01-00.17	Establishment		Landform Classification Map	-
	VIA01-00.18	Establishment		Vegetation Classification Map	-
	VIA01-00.19	Establishment		Waterform Classification Map	-
	VIA01-00.20	Establishment		Cultural Heritage Classification Map	-
	VIA01-00.21	Establishment		Scenic Landscape Sensitivity Map	-
	VIA01-00.22	Analysis		Key Observation Point Map	-
	VIA01-00.23	Analysis		Key Observation Point Map close up with Landscape Character Zones	-

4.0 INITIAL INFORMATION

4.1 Others who assisted in the preparation of the Visual Amenity Evidence

- 4.1.1 Orbit Solutions Pty Ltd: David Fardon (BApp Sci Photography) - 3D Artist
Kai Wang (BArchDes, MAVis) - 3D Artist
Angelo Bueno (MArch Prof) - 3D Artist
Tom Leverton (BIntBus Hons) - Project Manager
- 4.1.2 Architects/Landscape: COX Architecture
Cumulus Studio
- 4.1.3 Surveyor: Survey 4D Pty Ltd
- 4.1.4 Photographer: David Rosendale Photography

4.2 Field Works

- 4.2.1 On 10 & 11 November 2024 I attended the site to undertake the initial field work with David Rosendale.
- 4.2.2 The initial photography was undertaken by David Rosendale of David Rosendale Photography on 10 & 11 November 2024.
- 4.2.3 I attended the site again on 14 April 2025 to undertake further field work with David Rosendale and Eden Fellows.
- 4.2.4 Additional photography was undertaken by David Rosendale of David Rosendale Photography on 14 April 2025 and configured data points and general survey feature points were collected by Eden Fellows of Survey 4D Pty Ltd on 14 & 15 April 2025.
- 4.2.5 It is important to understand that the accuracy of the representation in a photomontage is based on the quality of the information that is collected at the time that the initial photograph is taken, and that this information is correctly correlated with the spatial data relied upon in the documentation of the Proposed Development.
- 4.2.6 Orbit have developed a procedure that is replicated each time through a quality assured process that has been interrogated through cross examination in various Planning Tribunals and Panels. Orbit's process undertakes industry best practice in the collection of verified data and configuration of all utilised data sets. A decision maker's ability to rely on the information that is being presented relies on an unbiased, fair, and reasonable representation of the proposal.
- 4.2.7 I understand that it is our obligation to represent the proposal in the photographic context without manipulating or altering either the original or the simulated views. I am satisfied that has been achieved and the proposal is accurately represented in the montages.

4.3 Architectural Information

4.3.1 Orbit Solutions referenced the following **Application** architectural inputs/information provided by the architect:

Dwg No.	Rev	Drawing Title	Type	Date
MPMS-CXC-DR-01-A11-0200	P2	PROPOSED CONTEXT PLAN	PDF	31/01/2025
MPMS-CXC-DR-01-A11-1000	P2	SITE PLAN EXISTING CONDITIONS	PDF	31/01/2025
MPMS-CXC-DR-01-A11-2000	P2	SITE PLAN PROPOSED	PDF	31/01/2025
MPMS-CXC-DR-01-A11-3000	P2	GROUND PLANE - EXTERNAL CONCOURSE PLAN	PDF	31/01/2025
MPMS-CXC-DR-01-A12-0000	P2	NORTHERN CAR PARK	PDF	31/01/2025
MPMS-CXC-DR-01-A15-1000	P2	EXISTING CONDITIONS AND DEMOLITION PLAN - LEVEL GROUND	PDF	31/01/2025
MPMS-CXC-DR-01-A20-0010	P2	GENERAL ARRANGEMENT - LEVEL 0 FIELD LEVEL PLAN	PDF	31/01/2025
MPMS-CXC-DR-01-A20-0020	P3	GENERAL ARRANGEMENT - LEVEL 1 CONCOURSE PLAN	PDF	14/02/2025
MPMS-CXC-DR-01-A20-0021	P2	GENERAL ARRANGEMENT - LEVEL 1M PLAN	PDF	31/01/2025
MPMS-CXC-DR-01-A20-0030	P2	GENERAL ARRANGEMENT - LEVEL 2 STADIUM CLUB PLAN	PDF	31/01/2025
MPMS-CXC-DR-01-A20-0040	P2	GENERAL ARRANGEMENT - LEVEL 3 MEDIA PLAN	PDF	31/01/2025
MPMS-CXC-DR-01-A20-0050	P3	GENERAL ARRANGEMENT - LEVEL 4 GANTRY LEVEL	PDF	14/02/2025
MPMS-CXC-DR-01-A20-0060	P3	GENERAL ARRANGEMENT - ROOF PLAN	PDF	14/02/2025
MPMS-CXC-DR-01-A30-2000-1	P2	BUILDING ELEVATIONS - EAST AND WEST	PDF	31/01/2025
MPMS-CXC-DR-01-A30-2000-2	P3	BUILDING ELEVATIONS - NORTH AND SOUTH	PDF	14/02/2025
MPMS-CXC-DR-01-A30-2000-3	P3	FAÇADE PART ELEVATION	PDF	14/02/2025
MPMS-CXC-DR-01-A30-2000-4	P2	FAÇADE PART ELEVATION	PDF	31/01/2025
MPMS-CXC-DR-01-A30-2000-5	P2	FAÇADE PART ELEVATION	PDF	31/01/2025
MPMS-CXC-DR-01-A30-2000-6	P2	FAÇADE PART ELEVATION	PDF	31/01/2025
MPMS-CXC-DR-01-A30-2000-7	P2	EXTERNAL MATERIALS SCHEDULE	PDF	31/01/2025
MPMS-CXC-DR-01-A30-2000-8	P2	EXTERNAL MATERIALS SCHEDULE	PDF	31/01/2025
MPMS-CXC-DR-01-A40-0000-0	P2	SITE SECTIONS	PDF	31/01/2025
MPMS-CXC-DR-01-A40-0010-0	P2	BUILDING SECTIONS - EAST	PDF	31/01/2025
MPMS-CXC-DR-01-A40-0011-0	P2	BUILDING SECTIONS - NORTH	PDF	31/01/2025
MPMS-CXC-DR-01-A40-0012-0	P2	BUILDING SECTIONS - SOUTH	PDF	31/01/2025
MPMS-CXC-DR-01-A40-0013-0	P2	BUILDING SECTIONS - WEST	PDF	31/01/2025
MPMS-CXC-DR-01-A80-0000	P2	SOLAR STUDIES	PDF	31/01/2025
25036-P1	1	MACQUARIE POINT, HOBART Align View Survey	PDF	14-15/04/2025
		MPMS-CXC-M3-AR-00-SITE-R24(P2)	FBX	16/06/2025
		MPMS-CXC-M3-AR-01-BOWL-R24(P2)	FBX	16/06/2025
		MPMS-CXC-M3-AR-01-FACA-R24(P2)	FBX	16/06/2025
		MPMS-CXC-M3-AR-01-PLAN-R24(P2)	FBX	16/06/2025
		MPMS-CXC-M3-AR-01-ROOF-R24(P2)	FBX	16/06/2025
		MPMS-CXC-M3-AR-03-GSPR-R24(P2)	FBX	16/06/2025

4.3.2 Orbit Solutions referenced the following information provided by the landscape architect:

Dwg No.	Rev	Drawing Title	Type	Date
MPMS-OCR-DR-LA-00-0002	L1	LEGEND	PDF	8/05/2025
MPMS-OCR-DR-LA-00-0013	L1	PRECINCT SHEET LAYOUT PLAN 1-200	PDF	8/05/2025
MPMS-OCR-DR-LA-10-0001 -1	L1	GENERAL ARRANGEMENT PLAN - ZONE 1	PDF	8/05/2025
MPMS-OCR-DR-LA-10-0002 -2	L1	GENERAL ARRANGEMENT PLAN - ZONE 2	PDF	8/05/2025
MPMS-OCR-DR-LA-10-0003 -3	L1	GENERAL ARRANGEMENT PLAN - ZONE 3	PDF	8/05/2025
MPMS-OCR-DR-LA-10-0004 -4	L1	GENERAL ARRANGEMENT PLAN - ZONE 4	PDF	8/05/2025
MPMS-OCR-DR-LA-10-0005 -5	L1	GENERAL ARRANGEMENT PLAN - ZONE 5	PDF	8/05/2025
MPMS-OCR-DR-LA-10-0006 -6	L1	GENERAL ARRANGEMENT PLAN - ZONE 6	PDF	8/05/2025
MPMS-OCR-DR-LA-10-0007 -7	L1	GENERAL ARRANGEMENT PLAN - ZONE 7	PDF	8/05/2025
		Plant Species page 39, 41,43	PDF	17/06/2025

4.4 Survey Information

4.4.1 Site survey information was utilised from CAD material supplied by the Surveyor.

4.4.2 Further detail of the survey data is available in Appendix 1.

4.4.3 Point cloud lidar data is a massive collection of 3D spatial points generated by a laser scanner. Each point represents a precise measurement of a surface or object in the real world. This data provides a detailed and accurate representation of the environment, capturing everything from ground surfaces to buildings, vegetation, and even smaller objects.

4.4.4 Key characteristics of point cloud data include:

- **Density:** The number of points per unit area, determining the level of detail.
- **Accuracy:** The precision of the measurements, crucial for various applications.
- **Attributes:** Additional data associated with each point, such as intensity, colour, or classification.

4.4.5 By processing and analysing point cloud data, various products like digital elevation models (DEMs), digital surface models (DSMs), and orthophotos can be derived.

4.4.6 Generating accurate matched photomontages; Point cloud lidar data plays a crucial role in creating accurate aligned photomontages. By providing a highly detailed and accurate 3D representation of the environment, point cloud data enables:

- **Precise registration of images**
Aligning images to the correct location and orientation within the 3D environment.
- **Accurate removal of existing objects**
Removing existing structures or vegetation from the images to create a "clean slate" for the proposed development.
- **Realistic integration of proposed objects**
Accurately placing the proposed development within the 3D environment, considering factors like shadows, occlusion, and perspective.
- **Assessment of visual impact**
Evaluating the proposed development's impact on the surrounding environment by comparing the original and modified images.

4.4.7 By utilising point cloud lidar data, matched photomontages can be created with a high degree of accuracy and realism, providing valuable insights into the potential visual impact of proposed developments.

4.5 Photography

4.5.1 Direction was provided to the Photographer in relation to the set-up of the photography. The constraints that determined the final selection included the physical elements of the built form, vegetation, and topography as well as consideration of general issues such as travel paths and primary viewpoint.

4.5.2 The intention of the compositions is to provide sufficient contextual information to represent the impact of the proposal in its wider context. The photographs were taken with the digital equivalent of 20mm, 50mm, 100mm, and 135mm SLR lenses. The choice of lenses is consistent with evidence presented and accepted in many other VCAT submissions. This selection of lenses does not create discernible barrel distortion and as such is suitable for representing the view of the proposal and the context in which it sits. Each photograph is taken at a standard eye height of 1650mm height with 20mm, 50mm, 100mm, and 135mm SLR lenses at the camera position. The camera was mounted upon a tripod and spirit levels were taken to ensure a level target. The camera is a Canon EOS 5DSR 50.6MP full frame digital SLR camera using Sigma 20mm F1.4 DG Art for Canon EF, Sigma 50mm F1.4 DG Art for Canon EF, and Canon EF 70-200mm F2.8L IS MK2 USM lenses.

4.5.3 The base photograph utilises Adobe Photoshop tools to enhance clarity and acuity. Standard post-production techniques are used, such as adjustments to brightness, contrast, exposure, levels, curves, temperature, highlights, dehazing, and sharpness. Unless otherwise noted, no transformation of the image is undertaken that would change or alter the content or composition of the context.

4.6 Digital Model

4.6.1 Software utilised:

Name	Release-Version
Autodesk 3D Studio MAX	2021.3.2
Chaos VRAY	6.2
Blackmagic Fusion	18.1.2
Adobe Photoshop	24.7.2

4.6.2 The built form 3D base geometry was modelled by the architects and provided to Orbit Solutions for import into 3D Max 2021.

4.6.3 Material representation is based on the supplied materials and finishes schedule. Noting that the supplied reference photographs for materials and finishes were taken in various lighting conditions. Where possible, manufacturer's specifications and additional sample photographs under various lighting conditions are referenced to provide a more accurate representation.

4.6.4 Landscape models represent 80% maturity heights of canopy trees in accordance with any provided planting schedule and/or additional instructions. Reference has been made to any schedules provided for size and visual representation. Regard is given to the physical constraints of the context for each instance. Landscape assets are generally accessed from a stock library and are consistent with other evidence that has been presented in other matters. Typically, vegetation is represented with summer canopy.

5.0 PROCESS FOR ALIGNVIEW PHOTOMONTAGE

5.1 AlignView Selection

5.1.1 In my opinion, the views fairly present representational views to the subject site and allow an assessment of the visual impact that would be possibly affected by the Proposed Development. These photomontages provide a comparative contextual assessment of the proposed site coverage, setback, height, massing, articulation, material palette and associated visual elements that fairly and broadly represent the visual bulk in relation to the neighbourhood context.

5.2 AlignView Camera Match

5.2.1 The function of creating the camera match utilises the suite of tools contained in the proprietary software package and can therefore be reproduced and as such is reproducible.

5.3 3DS MAX 2021 AlignView Technology

5.3.1 The AlignView camera match process utilises surveyed data points and millions of Point Cloud scans of the existing site conditions to verify that the real-world camera and the virtual camera are accurately aligned. This alignment process is repeatable and verifiable by an independent party using the same datasets. This system of matching millions of scanned points reduces that degree of error considerably over traditional camera matching methodologies.

5.4 Photomontage Process

5.4.1 Adobe Photoshop was used to composite the 3D rendered image with the original photograph. There is no distortion of the original photographic image or that of the computer rendered image.

5.4.2 White / grey hatch may be shown where existing elements are to be removed / demolished and no proposed elements conceal existing elements that would be revealed.

5.5 Photomontage Representation

5.5.1 Photomontages have been prepared at 20mm, 50mm, 100mm and 135mm-equivalent focal lengths. The presentation of these on A3 layouts provides a contextual setting with the view cone representing an approximate 15°, 20°, 40° or 84° ARC on the horizontal plane.

5.5.2 In utilising a photomontage to assess the impact of a proposal in its context, it is important that the composition allows the viewer to rely on the accuracy of the information presented.

5.5.3 For further information related to photomontages representation please refer to the appendix "Images as Assessment Tools".

6.0 FINAL REPRESENTATION

6.1 Visual Amenity Evidence

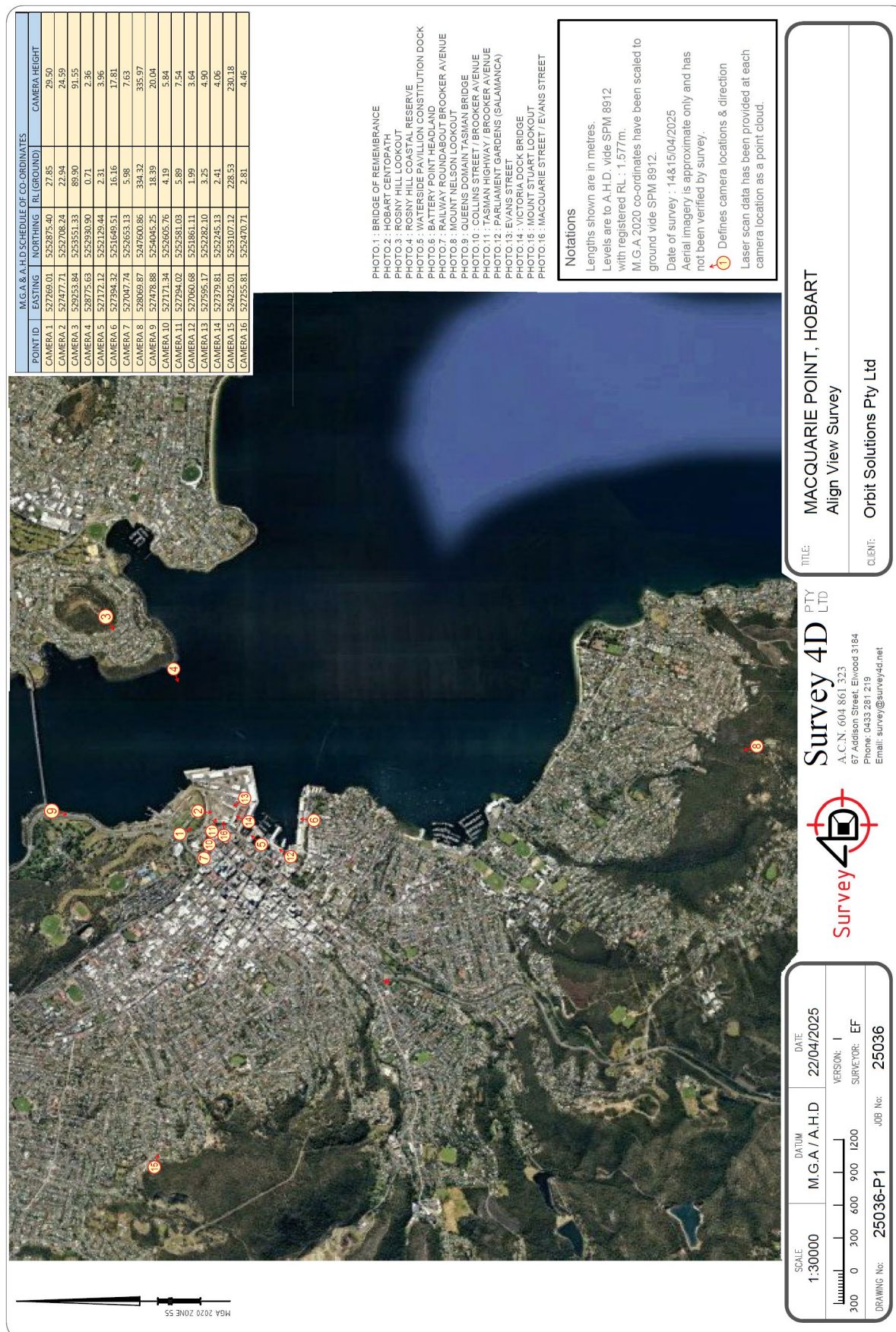
6.1.1 All care and effort has been made to represent the development's scale and mass that would be evident if the proposal were to be built.

6.1.2 I am of the opinion that the visual amenity evidence that I am submitting accurately represent the proposal.

6.1.3 This visual amenity evidence is consistent with the representation of this type of evidence produced by Orbit Solutions Pty Ltd. While continued improvement in technology sees the level of photo-realism continue to improve, the important issues relating to the accuracy of size, scale and position remain dependable.

7.0 APPENDICES

7.1 Appendix 1 – Survey Data



7.2 Appendix 2 – Curriculum Vitae

CHRISTOPHER GOSS

BArch, BEnvDes, Registered Architect (Victoria)

Name and Professional Address

Christopher David Goss
Director
Orbit Solutions Pty Ltd
PO Box 736, Port Melbourne, VIC 3207

Qualifications

Registered Architect (ARBV 16399)
Bachelor of Architecture
Bachelor of Environmental Design

Membership

Vic Planning Environmental Law Assoc. (Fellow)
Australian Institute of Architects (A+ Member)

Experience

Since graduating from the school of Architecture, Department of Architecture and Engineering, University of Tasmania in 1995 my architectural work has been involved in the IT field, design, documentation, and visualization. Visual Amenity Expert Evidence is regularly provided to VCAT and Planning Panels as well as other Authorities.

1999 – 2025: Founding Director of Orbit Solutions Pty Ltd

I am a Registered & Practicing Architect. At Orbit I am the Architectural Director and Visualization Creative Director, Expert Witness specialising in Visual Amenity Evidence.

Project work includes Residential, Multi-Unit, Apartments, Commercial, Hospitality, and Institutional.

Previous offices and projects were undertaken in New South Wales, Queensland, Vienna, and Abu Dhabi. Project work has also been undertaken in other countries including The United Arab Emirates, Malaysia, China, France, New Zealand. Work has also been undertaken in Victoria, Tasmania, New South Wales, Queensland, Western Australia, Northern Territory and the Australian Capital Territory.

Publications and seminars related to Visual Amenity Evidence have been delivered to the Victorian Planning and Environmental Law Association, the Victorian Civil Appeals Tribunal, The Australian Institute of Architects (Victorian Chapter), the Building Design Association of Victoria and the Urban Development Institute of Australia.

1997– 1999: Victorian Manager of Arkitech Building Simulation Systems

In this role I worked with architectural and building design practices in the implementation and instruction of ArchiCAD Software.

1996 Worked in Berlin Germany with Sebastian Wagner Architects.

1995 Graduated with a Bachelor of Architecture from the Faculty of Architecture and Engineering at the University of Tasmania

1993 – 1995 Worked part time and during University Break for Glenn Smith Architects Pty Ltd. I also worked as a wilderness guide in the Western Tiers of Tasmania.

1993 Graduated with a Bachelor of Environmental Design from the Faculty of Architecture and Engineering at the University of Tasmania

7.3 Appendix 3 – Images as Assessment Tools

- 7.3.1 Monoscopic images cannot truly represent the human eyes' stereoscopic view as we see in real life. The 'before' and 'after' images are an assessment tool used to address the relevant planning issues through the qualitative and quantitative representation.
- 7.3.2 The integrity of any comparison between a 'before' and an 'after' image is ensuring that consistency is maintained. The choice of a broad field of view allows the wider context to be represented when viewing the subject site within the composition. When the subject site is within the centre of the lens, where the curvature is at its flattest, there is negligible distortion.

Perceptual Constancies

- 7.3.3 Familiar objects that allow a viewer to compare the shape, size, colour, or location of objects in context regardless of changes in angle of perspective, distance or lighting are known as Perceptual Constancies. These constancies tend to prevail through the dimensions of size, shape, brightness, and colour as long as the viewer has the appropriate contextual cues. In the photomontage it is of primary importance that the layering of foreground, middle ground and background elements is accurately represented as the apparent distance of a proposal from the observer impacts on the apparent size and scale.

Choice of Lens Size

- 7.3.4 While it has been purported that the human eye is best represented by a 50mm SLR lens there is no substantiated reason to limit the assessment of visual amenity evidence to a photographic image captured in this format. Given consideration of the phenomena related to perceptual constancies it follows that the broader the context the better able the observer is to make an assessment of a proposals impact in its context.
- 7.3.5 It is only at the periphery of an image taken through a lens where curvature is more pronounced that distortion comes into play. People, armed with the experience of having viewed many photographic images over their lives and correlating these with real world experience, have the ability to use a photomontage as a visual assessment tool.
- 7.3.6 When undertaking an analysis of a vista over large distances the selection of a higher lens setting that provides a flatter image (one less affected by the curvature of the lens) is appropriate. In such cases a range of focal lengths ranging from 60mm to 90mm may be considered appropriate.
- 7.3.7 Other focal lengths may be considered. All cases should consider the capacity of the photograph of existing conditions to provide adequate context into which a proposal can be located for visual assessment. Given that more distant elements take up less area of the visual field of view it goes that a higher focal length with a smaller view cone angle will provide adequate context and higher clarity of detail when reproduced.
- 7.3.8 Where a 17mm lens has been used, that may also include a shift, it provides broader context within a single view. The 17mm format provides context for the embedded simulated proposal or photographed context with minimised loss or cropping of either the proposal or the surrounding context.

Visual compatibility of development

- 7.3.9 Evaluation of the Visual Conditions are derived from the critical influences outlined below and with primary consideration of the Visual Character Units (VCU) in the field of view and secondary consideration to VCUs in the panoramic context and then broadly as experienced in each View.

7.3.10 Form

The form is perceived by receptors as the distinguishable elements of the proposal and as such even when some elements are partially occluded from a receptor viewing position the similarity of each form is still understood as a whole because of the cognitive ability to recognize structure, logic, and pattern.

7.3.11 Line

As the human eye is attuned to the recognition of lines as a primary identifier, constructed linear elements can easily be discerned in contrast to the organic patterns and shapes of vegetation and the contours of geological forms. The Human eye has developed a capability to distinguish lines and can recognize a straight line as limited in length to 30' (minutes of angular measurement) when contrasted against other perceptual constancies present in recognisably distinct visual units. This phenomenon can be mitigated through an architectural response that 'frays the edges' of planes that might otherwise create more discernible lines.

7.3.12 Colour & Texture

Colour and texture are closely related and in combination play a significant role in providing an appropriate built form response. The technical performance of materials as they relate to reflectivity, glare/bedazzlement and any changes that may occur over time as the material ages needs to be considered. The use of texture can also be used to break the visual continuity of linear elements and planes. Considering the ephemeral nature of lighting conditions that can occur the key considerations of lighting and colour relate to mitigation of visual and aesthetic aspects from relevant views.

7.3.13 Scale

Scale assists the viewer to assess visual bulk, this is a direct correlation of height, footprint, articulation of form and mitigation through texture and colour. The appropriate scale of built form assists in mitigating the proposal's potential contrast to its context. Familiar objects that allow a viewer to compare the shape, size, colour, or location of objects in context regardless of changes in angle of perspective, distance or lighting are known as Perceptual Constancies (see 7.4.3). These constancies tend to prevail through the dimensions of size, shape, brightness, and colour as long as the viewer has the appropriate contextual cues, so mitigation strategies that relate specifically to dealing with the unique forms of a proposed development need to be addressed with consideration of how they affect visual perception of the overall form of the proposed works.

7.3.14 Spatial Character

We perceive and interpret an object in context through our interaction with it; both as a participant in and viewer of the spatial characteristics. Perceptual Realism considers the various ways we interpret an object in space, in their baseline application in a Visual Impact Assessment the purpose of considering this aspect is to raise awareness that our perceptions of an object is based on our personal experience, our comprehension (memory) of the context outside of the current view and our interpretation of the information through both the laws of optics and perceptual constancies. Spatiotemporal awareness assists the viewers comprehension of an object in space. Our understanding of distance is derived from the relative size, shape, scale, and patterning phenomenon. We understand perspectives impact on diminishing size and that varying lighting levels impact acuity; accordingly, we adjust our interpretation on a varying spectrum as conditions change and we gain more information (input data). These spatial characteristics are the specific cues that provide the receptor inputs in that time and place.