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# VISUAL AMENITY STATEMENT OF METHODOLOGY

## Amendment to Planning Permit No. PDPL/00817/2022

Address: 146-150 Bridport St, Albert Park, VIC 3206

Prepared by Christopher Goss (B.Env.Des, B.Arch)  
04 April 2025

To accompany documentation:  
"V25002 \_Visual Amenity Report\_.pdf"  
(Dated Friday, 04 April 2025)

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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 Methodology.
- 1.1.2 My qualifications are summarised below and my complete CV is in Appendix 3.
- 1.1.3 I have been instructed by Jarryd Gray of Minter Ellison Lawyers on behalf of the applicant JD Bridport Street 1 Pty Ltd to provide expert opinion regarding the Amendment to Planning Permit No. PDPL/00817/2022 146-150 Bridport Street, Albert Park, VIC 3206 (**Proposed Development**).

### 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 report. 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, 146-150 Bridport Street, Albert Park, VIC 3206, is located in the City of Port Phillip.
- 1.6.2 The site's southern frontage faces Bridport Street, a thoroughfare for vehicles, trams, buses, cyclists, and pedestrians. On both sides of Bridport Street are overhead lines, trees, and street furniture on the pedestrian footpath.

- 1.6.3 On the northern side of the site, Bevan Street also has overhead lines and trees along the pedestrian footpath with low-rise residences on the opposite end of the street facing toward the site.
- 1.6.4 The topography along Bridport Street and Bevan Street is relatively flat with a slight downward slope from east to west.
- 1.6.5 Dundas Place Reserve faces toward the site on the southern side of Bridport Street. Charles Moore Memorial Fountain is located north of the site beyond St Vincent Place South. Albert Park Station/Light Rail is located to the east of the site near the intersection of Bridport Street and Ferrars Street.

## 1.7 Orbit Solutions Scope

- 1.7.1 Initial instructions were received from Jarryd Gray of Minter Ellison Lawyers on behalf of the applicant JD Bridport Street 1 Pty Ltd on Monday, 3 February 2025 to prepare Visual Amenity documentation comprising photomontages of the Proposed Development.
- 1.7.2 Confirmation of view positions was provided by Minter Ellison Lawyers on Thursday, 6 March 2025.

## 1.8 Declaration

- 1.8.1 In preparing this Statement of Methodology 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. The opinions expressed are my professional opinions and are honestly held.

Signed:



Date: 04 April 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.
- 2.1.2 The preparation of the Visual Amenity Report 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 REPORT

### 3.1 Content

- 3.1.1 This Statement of Methodology 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 Methodology accompanies the A3 booklet 'Visual Amenity Report' containing the AlignView photomontages.



### 3.3 Document Register

File No.	Drawing Title	Equiv. SLR Lens	Date
	Cover Page	-	04-04-25
i	Contents	-	04-04-25
ii	Location Map	-	04-04-25
A01.01	View 01 - Original Photograph @ 20mm @ 20mm	20mm	04-04-25
A01.02	View 01 - AlignView with Point Cloud Dataset	20mm	04-04-25
A01.03	View 01 - Photograph with Endorsed and Proposed Building Outlines	20mm	04-04-25
A01.04	View 01 - Endorsed Built Form	20mm	04-04-25
A01.05	View 01 - Endorsed Built Form with Landscaping	20mm	04-04-25
A01.06	View 01 - Endorsed Built Form with Landscaping & Endorsed and Proposed Building Outlines	20mm	04-04-25
A01.07	View 01 - Proposed Built Form	20mm	04-04-25
A01.08	View 01 - Proposed Built Form with Landscaping	20mm	04-04-25
A01.09	View 01 - Proposed Built Form with Landscaping & Endorsed and Proposed Building Outlines	20mm	04-04-25
A02.01	View 02 - Original Photograph @ 20mm @ 20mm	20mm	04-04-25
A02.02	View 02 - AlignView with Point Cloud Dataset	20mm	04-04-25
A02.03	View 02 - Photograph with Endorsed and Proposed Building Outlines	20mm	04-04-25
A02.04	View 02 - Endorsed Built Form	20mm	04-04-25
A02.05	View 02 - Endorsed Built Form with Landscaping	20mm	04-04-25
A02.06	View 02 - Endorsed Built Form with Landscaping & Endorsed and Proposed Building Outlines	20mm	04-04-25
A02.07	View 02 - Proposed Built Form	20mm	04-04-25
A02.08	View 02 - Proposed Built Form with Landscaping	20mm	04-04-25
A02.09	View 02 - Proposed Built Form with Landscaping & Endorsed and Proposed Building Outlines	20mm	04-04-25
A03.01	View 03 - Original Photograph @ 20mm @ 20mm	20mm	04-04-25
A03.02	View 03 - AlignView with Point Cloud Dataset	20mm	04-04-25
A03.03	View 03 - Photograph with Endorsed and Proposed Building Outlines	20mm	04-04-25
A03.04	View 03 - Endorsed Built Form	20mm	04-04-25
A03.05	View 03 - Endorsed Built Form with Landscaping	20mm	04-04-25
A03.06	View 03 - Endorsed Built Form with Landscaping & Endorsed and Proposed Building Outlines	20mm	04-04-25
A03.07	View 03 - Proposed Built Form	20mm	04-04-25
A03.08	View 03 - Proposed Built Form with Landscaping	20mm	04-04-25
A03.09	View 03 - Proposed Built Form with Landscaping & Endorsed and Proposed Building Outlines	20mm	04-04-25
A04.01	View 04 - Original Photograph @ 20mm @ 20mm	20mm	04-04-25
A04.02	View 04 - AlignView with Point Cloud Dataset	20mm	04-04-25
A04.03	View 04 - Photograph with Endorsed and Proposed Building Outlines	20mm	04-04-25
A04.04	View 04 - Endorsed Built Form	20mm	04-04-25
A04.05	View 04 - Endorsed Built Form with Landscaping	20mm	04-04-25
A04.06	View 04 - Endorsed Built Form with Landscaping & Endorsed and Proposed Building Outlines	20mm	04-04-25
A04.07	View 04 - Proposed Built Form	20mm	04-04-25
A04.08	View 04 - Proposed Built Form with Landscaping	20mm	04-04-25
A04.09	View 04 - Proposed Built Form with Landscaping & Endorsed and Proposed Building Outlines	20mm	04-04-25

File No.	Drawing Title	Equiv. SLR Lens	Date
A05.01	View 05 - Original Photograph @ 20mm @ 20mm	20mm	04-04-25
A05.02	View 05 - AlignView with Point Cloud Dataset	20mm	04-04-25
A05.03	View 05 - Photograph with Endorsed and Proposed Building Outlines	20mm	04-04-25
A05.04	View 05 - Endorsed Built Form	20mm	04-04-25
A05.05	View 05 - Endorsed Built Form with Landscaping	20mm	04-04-25
A05.06	View 05 - Endorsed Built Form with Landscaping & Endorsed and Proposed Building Outlines	20mm	04-04-25
A05.07	View 05 - Proposed Built Form	20mm	04-04-25
A05.08	View 05 - Proposed Built Form with Landscaping	20mm	04-04-25
A05.09	View 05 - Proposed Built Form with Landscaping & Endorsed and Proposed Building Outlines	20mm	04-04-25

## 4.0 INITIAL INFORMATION

### 4.1 Others who assisted in the preparation of the Visual Amenity Report

- 4.1.1 Orbit Solutions Pty Ltd: David Fardon (BApp Sci Photography) - 3D Artist  
 Kai Wang (BArchDes, MAVis) - 3D Artist  
 Andrew Wong (BArch, MArch) - 3D Artist  
 Tom Leverton (BIntBus Hons) - Project Manager
- 4.1.2 Architect: Cera Stribley Pty Ltd
- 4.1.3 Landscape Architect: Myles Baldwin Design
- 4.1.4 Surveyor: Survey 4D Pty Ltd
- 4.1.5 Photographer: David Rosendale Photography

### 4.2 Field Works

- 4.2.1 On Saturday, 15 March 2025 I attended the site to undertake the field work.
- 4.2.2 The photography was undertaken by David Rosendale of David Rosendale Photography on the following dates as part of works rendered for the purposes of the visual amenity evidence in the VCAT matter P357/2023, and in delivery of works for this matter (Amendment to Planning Permit No. PDPL/00817/2022):
- Viewpoints 1 & 2 - Tuesday, 26 September 2023 - VCAT P357/2023
  - Viewpoints 3 & 4 - Monday, 25 September 2023 - VCAT P357/2023
  - Viewpoint 5 - Tuesday, 18 March 2025 - PDPL/00817/2022
- 4.2.3 Configured data points and general survey feature points were collected by Eden Fellows of Survey 4D Pty Ltd on the following dates:
- Viewpoints 1-4 - Thursday, 28 September 2023 - VCAT P357/2023
  - Viewpoint 5 - Tuesday, 18 March 2025 - PDPL/00817/2022
- 4.2.4 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.
- 4.2.5 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.

4.2.6 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
		21229_BRIDPORT_SITE_R23	RVT	19/03/2025
		21229_BRIDPORT_AMENDMENT_R23_250319	RVT	19/03/2025
TP.0100	G	EXISTING SITE PLAN	PDF	19/03/2025
TP.0102	G	EXISTING LEVEL 01 PLAN	PDF	19/03/2025
TP.0201	G	DEMOLITION PLAN - LEVEL 01	PDF	19/03/2025
TP.0101	G	EXISTING GROUND FLOOR PLAN	PDF	19/03/2025
TP.0130	G	EXISTING STREETScape ELEVATIONS	PDF	19/03/2025
TP.0200	G	DEMOLITION PLAN - GROUND FLOOR LEVEL	PDF	19/03/2025
TP.0202	G	DEMOLITION PLAN - ROOF LEVEL	PDF	19/03/2025
TP.0300	G	NORTH ELEVATION - DEMOLITION	PDF	19/03/2025
TP.0301	G	EAST ELEVATION - DEMOLITION	PDF	19/03/2025
TP.0302	G	SOUTH ELEVATION - DEMOLITION	PDF	19/03/2025
TP.0303	G	WEST ELEVATION - DEMOLITION	PDF	19/03/2025
TP.1000	G	PROPOSED SITE PLAN	PDF	19/03/2025
TP.1090	G	BASEMENT 02 PLAN	PDF	19/03/2025
TP.1091	G	BASEMENT 01 PLAN	PDF	19/03/2025
TP.1100	G	GROUND FLOOR PLAN	PDF	19/03/2025
TP.1101	G	LEVEL 01 PLAN	PDF	19/03/2025
TP.1102	G	LEVEL 02 PLAN	PDF	19/03/2025
TP.1103	G	LEVEL 03 PLAN	PDF	19/03/2025
TP.1104	G	LEVEL 04 PLAN	PDF	19/03/2025
TP.1110	G	ROOF PLAN	PDF	19/03/2025
TP.2100	G	PROPOSED STREETScape ELEVATIONS	PDF	13/03/2025
TP.2101	G	NORTH ELEVATION	PDF	19/03/2025
TP.2102	G	EAST ELEVATION	PDF	19/03/2025
TP.2103	G	SOUTH ELEVATION	PDF	19/03/2025
TP.2104	G	WEST ELEVATION	PDF	19/03/2025
TP.3000	G	BUILDING SECTION A-A	PDF	19/03/2025
TP.3001	G	BUILDING SECTION B-B	PDF	19/03/2025
TP.3002	G	BUILDING SECTION C-C	PDF	19/03/2025
TP.3003	G	BUILDING SECTION D-D	PDF	19/03/2025
TP.4001	G	RESIDENTIAL ENTRY DETAILS	PDF	19/03/2025
TP.9000	G	MATERIAL SCHEDULE	PDF	19/03/2025

4.3.2 Orbit Solutions referenced the following **Endorsed** architectural inputs/information provided by the architect:

Dwg No.	Rev	Drawing Title	Type	Date
		21229_BRIDPORT_SITE_R23	RVT	17/03/2025
		21229_BRIDPORT_ENDORSEMENT_R23_250317	RVT	17/03/2025
TP.0200	F	DEMOLITION PLAN - GROUND FLOOR LEVEL	PDF	26/11/2024
TP.0202	F	DEMOLITION PLAN - ROOF LEVEL	PDF	26/11/2024
TP.0300	F	NORTH ELEVATION - DEMOLITION	PDF	26/11/2024
TP.0301	F	EAST ELEVATION - DEMOLITION	PDF	26/11/2024
TP.0302	F	SOUTH ELEVATION - DEMOLITION	PDF	26/11/2024
TP.0303	F	WEST ELEVATION - DEMOLITION	PDF	26/11/2024
TP.1090	F	BASEMENT 02 PLAN	PDF	26/11/2024
TP.1091	F	BASEMENT 01 PLAN	PDF	26/11/2024
TP.1100	F	GROUND FLOOR PLAN	PDF	26/11/2024
TP.1101	F	LEVEL 01 PLAN	PDF	26/11/2024
TP.1102	F	LEVEL 02 PLAN	PDF	26/11/2024
TP.1103	F	LEVEL 03 PLAN	PDF	26/11/2024
TP.1110	F	ROOF PLAN	PDF	26/11/2024
TP.2100	F	PROPOSED STREETSCAPE ELEVATIONS	PDF	26/11/2024
TP.2101	F	NORTH ELEVATION	PDF	26/11/2024
TP.2102	F	EAST ELEVATION	PDF	26/11/2024
TP.2103	F	SOUTH ELEVATION	PDF	26/11/2024
TP.2104	F	WEST ELEVATION	PDF	26/11/2024
TP.3000	F	BUILDING SECTION A-A	PDF	26/11/2024
TP.3001	F	BUILDING SECTION B-B	PDF	26/11/2024
TP.3002	F	BUILDING SECTION C-C	PDF	26/11/2024
TP.3003	F	BUILDING SECTION D-D	PDF	26/11/2024
TP.9000	C	MATERIAL SCHEDULE	PDF	26/11/2024

#### 4.4 Landscape Information

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

Dwg No.	Rev	Drawing Title	Type	Date
691_PA_01	A	COVER PAGE	PDF	25/02/2025
691_PA_02	A	PLANT SCHEDULE	PDF	25/02/2025
691_PA_10	A	LANDSCAPE PLAN GROUND FLOOR	PDF	25/02/2025
691_PA_11	A	LANDSCAPE PLAN LEVEL 01	PDF	25/02/2025
691_PA_12	A	LANDSCAPE PLAN LEVEL 02	PDF	25/02/2025
691_PA_13	A	LANDSCAPE PLAN LEVEL 03	PDF	25/02/2025
691_PA_14	A	LANDSCAPE PLAN LEVEL 04	PDF	25/02/2025
691_PA_45	A	TYPICAL DETAILS	PDF	25/02/2025
691_PA_50	A	GENERAL SPECIFICATION	PDF	25/02/2025

#### 4.5 Survey Information

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

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



4.5.3 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.

4.5.4 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.

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

4.5.6 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.

4.5.7 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.

## 4.6 Photography

4.6.1 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.

4.6.2 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 a 20mm SLR lens. The choice of lenses is consistent with evidence presented and accepted in many tribunal 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 a 20mm SLR lens 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 a Sigma 20mm F/1.4 DG HSM Art lens.

- 4.6.3 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.

## 4.7 Digital Model

### 4.7.1 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

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

- 4.7.3 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.

- 4.7.4 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 a 20mm-equivalent focal length. The presentation of these on A3 layouts provides a contextual setting with the view cone representing an approximate 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".

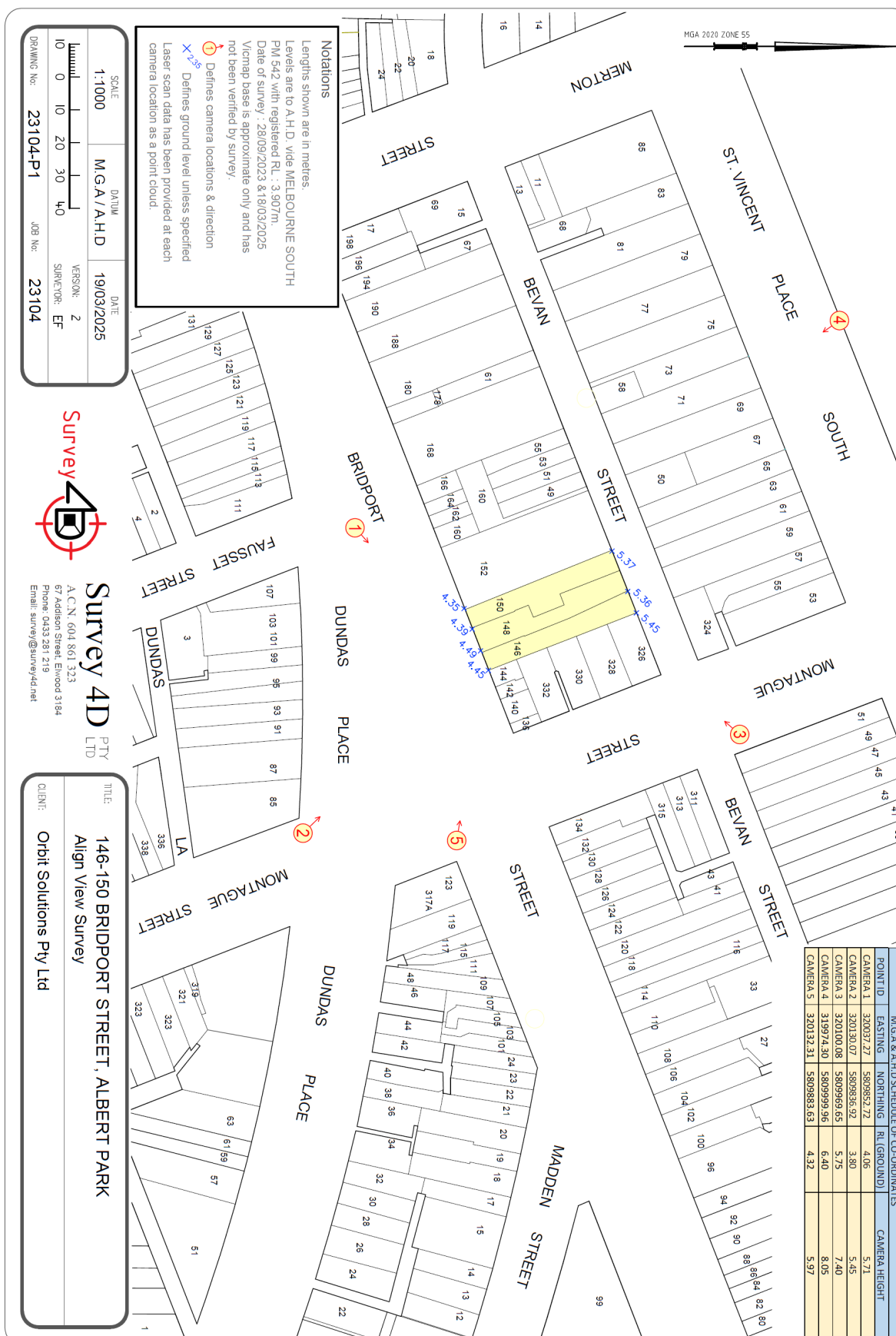
### **6.0 FINAL REPRESENTATION**

#### **6.1 Visual Amenity Report**

- 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 report that I am submitting accurately represent the proposal.
- 6.1.3 This Visual Amenity Report is consistent with the representation of this type of report 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.

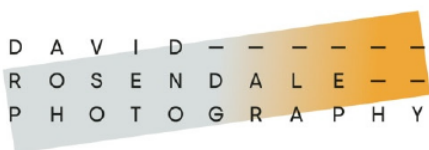
## 7.0 APPENDICES

### 7.1 Appendix 1 – Survey Data





## 7.2 Appendix 2 – Photo Data



David Rosendale  
 Photographer  
 +61 (0)417 375 614

Brazil North Melbourne  
 112 Langford Street  
 North Melbourne 3051  
 Victoria Australia

info@davidrosendale.com.au  
 davidrosendale.com  
 ABN 59 436 807 645

### Contextual Views: 146 - 150 Bridport ST, Albert Park Vic

<i>Position</i>	<i>Approx Location</i>	<i>Lens</i>	<i>Exposure Time</i>	<i>Camera Height</i>
<b>Position 1:</b>	Pedestrian Corssing at intersection of Bridport st & Faussett ST, on centre median, facing approx North to target	20mm	07:30am EST On 26/9/2023	1650 mm
<b>Position 2:</b>	Corner of Dundas Place & Montague ST, on pedestrian thoroughfare/ forecourt area outside Albert Park hotel, facing approx North West to target	20mm	07:14am EST On 26/9/2023	1650 mm
<b>Position 3:</b>	Eastern Corner of Montague St & Bevan St, on footpath, adjacent to gated entry to 45 Bevan ST, facing approx South to target	20mm	09:35am EST On 25/9/2023	1650 mm
<b>Position 4:</b>	Entrance to St Vincents Gardens, in St Vincents Place South, on gravel path, facing approx East to target	20mm	10:03am EST On 25/9/2023	1650 mm
<b>Position 5:</b>	South East Corner of Montague St & Bridport St, on footpath at pedestrian Crossing, facing approx West to target	20mm	08:57am EDST On 18/3/2025	1650 mm

All Images Captured on Canon EOS 5DSR, 50.6 MGPXL Full Frame Digital Camera.

Position 1-5 Taken on Sigma 20mm F/1.4 DG HSM Art lens (For Canon)

**Legend:** EDST = Eastern Daylight Savings Time  
 EST = Eastern Standard Time

### 7.3 Appendix 3 – 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

## **7.4 Appendix 4 – Images as Assessment Tools**

- 7.4.1 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.
- 7.4.2 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**

- 7.4.3 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**

- 7.4.4 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.
- 7.4.5 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.
- 7.4.6 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.
- 7.4.7 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.
- 7.4.8 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**

- 7.4.9 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.

#### 7.4.10 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.

#### 7.4.11 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.

#### 7.4.12 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.

#### 7.4.13 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.

#### 7.4.14 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.