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TITLE: DA 0744/2022 - 10 St Georges Square East Launceston Residential -
demolition of existing dwelling and construction of a new dwelling

FILE NO: DA0744/2022

AUTHOR: Duncan Payton (Town Planner)

GENERAL MANAGER: Dan Ryan (General Manager Community and Place Network)

PLANNING APPLICATION INFORMATION:

Applicant:	Cumulus Studio
Property:	10 St Georges Square, East Launceston
Zoning:	General Residential
Receipt Date:	15/12/2022
Validity Date:	19/12/2022
Further Information Request:	N/A
Further Information Received:	N/A
Deemed Approval:	24/03/2023
Representations:	Six

ATTACHMENT ONE:

PLANNING SCHEME REQUIREMENTS

3.1 Zone Purpose

8.0 General Residential Zone

The purpose of the General Residential Zone is:

- 8.0.1 To provide for residential use or development that accommodates a range of dwelling types where full infrastructure services are available or can be provided.
- 8.0.2 To provide for the efficient utilisation of available social, transport and other service infrastructure.
- 8.0.3 To provide for non-residential use that:
 - (a) primarily serves the local community; and
 - (b) does not cause an unreasonable loss of amenity through scale, intensity, noise, activity outside of business hours, traffic generation and movement, or other off site impacts.
- 8.0.4 To provide for Visitor Accommodation that is compatible with residential character.

Consistent

The proposal is consistent with the purpose of the zone to provide for residential use and development accommodating a range of dwelling types.

8.4.2 Setbacks and building envelope for all dwellings

The siting and scale of dwellings:

- (a) provides reasonably consistent separation between dwellings and their frontage within a street;
- (b) provides consistency in the apparent scale, bulk, massing and proportion of dwellings;

<p>(c) provides separation between dwellings on adjoining properties to allow reasonable opportunity for daylight and sunlight to enter habitable rooms and private open space; and</p> <p>(d) provides reasonable access to sunlight for existing solar energy installations.</p>
<p>Consistent Subject to the conditions of approval recommended the proposal is assessed as satisfying the applicable acceptable solutions and performance criteria.</p>
<p>A1 Unless within a building area on a sealed plan, a dwelling, excluding garages, carports and protrusions that extend not more than 0.9m into the frontage setback, must have a setback from a frontage that is:</p> <p>(a) if the frontage is a primary frontage, not less than 4.5m, or, if the setback from the primary frontage is less than 4.5m, not less than the setback, from the primary frontage, of any existing dwelling on the site;</p> <p>(b) if the frontage is not a primary frontage, not less than 3m, or, if the setback from the frontage is less than 3m, not less than the setback, from a frontage that is not a primary frontage, of any existing dwelling on the site;</p> <p>(c) if for a vacant site and there are existing dwellings on adjoining properties on the same street, not more than the greater, or less than the lesser, setback for the equivalent frontage of the dwellings on the adjoining sites on the same street; or</p> <p>(d) if located above a non-residential use at ground floor level, not less than the setback from the frontage of the ground floor level.</p>
<p>Complies The existing building has a 1.5m setback from the frontage with St Georges Square. The proposed new dwelling will be similarly 1.5m from the frontage and complies with A1 (a).</p>
<p>A2 A garage or carport for a dwelling must have a setback from a primary frontage of not less than:</p> <p>(a) 5.5m, or alternatively 1m behind the building line;</p> <p>(b) the same as the building line, if a portion of the dwelling gross floor area is located above the garage or carport; or</p> <p>(c) 1m, if the existing ground level slopes up or down at a gradient steeper than 1 in 5 for a distance of 10m from the frontage.</p>
<p>Complies The first floor of the dwelling is above the garage and the proposal complies with A1 (b).</p>
<p>A3 A dwelling, excluding outbuildings with a building height of not more than 2.4m and protrusions that extend not more than 0.9m horizontally beyond the building envelope, must:</p> <p>(a) be contained within a building envelope (refer to Figures 8.1, 8.2 and 8.3) determined by:</p> <p>(i) a distance equal to the frontage setback or, for an internal lot, a distance of 4.5m from the rear boundary of a property with an adjoining frontage; and</p> <p>(ii) projecting a line at an angle of 45 degrees from the horizontal at a height of 3m above existing ground level at the side and rear boundaries to a building height of not more than 8.5m above existing ground level; and</p> <p>(b) only have a setback of less than 1.5m from a side or rear boundary if the dwelling:</p> <p>(i) does not extend beyond an existing building built on or within 0.2m of the boundary of the adjoining property; or</p> <p>(ii) does not exceed a total length of 9m or one third the length of the side boundary (whichever is the lesser).</p>
<p>Relies on Performance Criteria The proposed dwelling does not fit wholly within the prescribed envelope and, notwithstanding that the proposed new boundary walls are not as long as those they replace, has walls of more than 9m in length located within 1.5m of the southern boundary.</p>

Performance criteria are relied upon.

P3 The siting and scale of a dwelling must:

- (a) not cause an unreasonable loss of amenity to adjoining properties, having regard to:
 - (i) reduction in sunlight to a habitable room (other than a bedroom) of a dwelling on an adjoining property;
 - (ii) overshadowing the private open space of a dwelling on an adjoining property;
 - (iii) overshadowing of an adjoining vacant property; and
 - (iv) visual impacts caused by the apparent scale, bulk or proportions of the dwelling when viewed from an adjoining property;
- (b) provide separation between dwellings on adjoining properties that is consistent with that existing on established properties in the area; and
- (c) not cause an unreasonable reduction in sunlight to an existing solar energy installation on:
 - (i) an adjoining property; or
 - (ii) another dwelling on the same site.

Complies

Subject to the modification required by the amended plan condition it is considered that the siting and scale of the dwelling does not result in an unreasonable loss of amenity to the adjoining property, specifically at 12 St Georges Square.

The proposal as submitted and as advertised had elements of the structure that projected through the acceptable solution envelope. Due to the proximity, physical form and arrangement of the buildings on adjoining properties, development of the subject to any significant degree would impact on the views and amenity of the adjoining properties. The existing dwellings surrounding the site particularly to the south have limited access to sunlight currently and the development of the subject site has the potential to further limit this solar access.

As submitted and advertised the proposal was designed outside of the acceptable solution on the northern and southern elevations. The resulting loss of sunlight to adjoining properties to the south was in the view of Councils officers unreasonable. The visual impact to properties to the north was also considered to be problematic.

Taking this and the views of the representors into account, the proponents have offered a modifications to the proposal to both lower the roof so that the southern elevation meets the acceptable solution and to increase the northern setback, so that the northern edge of the roof projects less than the allowable 900mm, leaving only part of the shade screens at the side of several windows that actually project between 900mm and 1200mm beyond the envelope.

Whilst recognising that the visual impact of the proposed dwelling will inevitably be significant to the adjoining neighbours and the building will change the immediate surroundings, the planning scheme consideration is limited to the extent of the discretion, in other words, that part of the building extending beyond the building line. The proposed modifications (by bringing the dwelling essentially back within the building envelope) minimises the impact on neighbours to the maximum amount achievable and achieves compliance with this element of the scheme.

For this reason, it is considered appropriate to secure the proposed amendments to the plan by a condition of approval.

8.4.3 Site coverage and private open space for all dwellings

That dwellings are compatible with the amenity and character of the area and provide:

- (a) for outdoor recreation and the operational needs of the residents;
- (b) opportunities for the planting of gardens and landscaping; and
- (c) private open space that is conveniently located and has access to sunlight.

Consistent

The proposal complies with the acceptable solutions.

A1 Dwellings must have:

- (a) a site coverage of not more than 50% (excluding eaves up to 0.6m wide); and
- (b) for multiple dwellings, a total area of private open space of not less than 60m² associated with each dwelling, unless the dwelling has a finished floor level that is entirely more than 1.8m above the finished ground level (excluding a garage, carport or entry foyer).

Complies

The proposed site coverage is some 230m² or approximately 45% of the 482m² site.

A2 A dwelling must have private open space that:

- (a) is in one location and is not less than:
 - (i) 24m²; or
 - (ii) 12m², if the dwelling is a multiple dwelling with a finished floor level that is entirely more than 1.8m above the finished ground level (excluding a garage, carport or entry foyer);
- (b) has a minimum horizontal dimension of not less than:
 - (i) 4m; or
 - (ii) 2m, if the dwelling is a multiple dwelling with a finished floor level that is entirely more than 1.8m above the finished ground level (excluding a garage, carport or entry foyer);
- (c) is located between the dwelling and the frontage only if the frontage is orientated between 30 degrees west of true north and 30 degrees east of true north; and
- (d) has a gradient not steeper than 1 in 10.

Complies

The dwelling has private open space in excess of 24m² at the rear of the site.

8.4.5 Width of openings for garages and carports for all dwellings

To reduce the potential for garage or carport openings to dominate the primary frontage.

Consistent

The proposal complies with the acceptable solution.

A1 A garage or carport for a dwelling within 12m of a primary frontage, whether the garage or carport is free-standing or part of the dwelling, must have a total width of openings facing the primary frontage of not more than 6m or half the width of the frontage (whichever is the lesser).

Complies

The proposed garages are within 12m of the frontage, however the garage doors face the driveway and not the frontage.

8.4.6 Privacy for all dwellings

To provide a reasonable opportunity for privacy for dwellings.

Consistent

<p>The proposal complies with the acceptable solutions.</p> <p>A1 A balcony, deck, roof terrace, parking space, or carport for a dwelling (whether freestanding or part of the dwelling), that has a finished surface or floor level more than 1m above existing ground level must have a permanently fixed screen to a height of not less than 1.7m above the finished surface or floor level, with a uniform transparency of not more than 25%, along the sides facing a:</p> <ul style="list-style-type: none"> (a) side boundary, unless the balcony, deck, roof terrace, parking space, or carport has a setback of not less than 3m from the side boundary; (b) rear boundary, unless the balcony, deck, roof terrace, parking space, or carport has a setback of not less than 4m from the rear boundary; and (c) dwelling on the same site, unless the balcony, deck, roof terrace, parking space, or carport is not less than 6m: <ul style="list-style-type: none"> (i) from a window or glazed door, to a habitable room of the other dwelling on the same site; or (ii) from a balcony, deck, roof terrace or the private open space of the other dwelling on the same site.
<p>Complies</p> <p>The proposed terrace on the northern side of the dwelling has a 3m setback from the northern side boundary and complies with the acceptable solution.</p> <p>The proposed balcony at the front of the dwelling is setback 3m from the northern boundary and 2.75m from the southern boundary. The balcony includes a screen on the southern side to comply with the acceptable solution.</p>
<p>A2 A window or glazed door to a habitable room of a dwelling, that has a floor level more than 1m above existing ground level, must satisfy (a), unless it satisfies (b):</p> <ul style="list-style-type: none"> (a) the window or glazed door: <ul style="list-style-type: none"> (i) is to have a setback of not less than 3m from a side boundary; (ii) is to have a setback of not less than 4m from a rear boundary; (iii) if the dwelling is a multiple dwelling, is to be not less than 6m from a window or glazed door, to a habitable room, of another dwelling on the same site; and (iv) if the dwelling is a multiple dwelling, is to be not less than 6m from the private open space of another dwelling on the same site. (b) the window or glazed door: <ul style="list-style-type: none"> (i) is to be offset, in the horizontal plane, not less than 1.5m from the edge of a window or glazed door, to a habitable room of another dwelling; (ii) is to have a sill height of not less than 1.7m above the floor level or have fixed obscure glazing extending to a height of not less than 1.7m above the floor level; or (iii) is to have a permanently fixed external screen for the full length of the window or glazed door, to a height of not less than 1.7m above floor level, with a uniform transparency of not more than 25%.
<p>Complies</p> <p>The windows on the northern side of the proposed dwelling are setback 3m from the northern boundary and comply with the acceptable solution.</p> <p>A single window, to internal stairs, is proposed on the southern facade where the landing floor level is more than 1m above the existing ground level. The window is located 1.4m from the southern boundary. The stairwell is not a habitable room and A2 does not apply. Notwithstanding this, the plans show a 2.1m high boundary fence which will mitigate casual overlooking.</p>

C2.0 Parking and Sustainable Transport Code

The purpose of the Parking and Sustainable Transport Code is:
 C2.1.1 To ensure that an appropriate level of parking facilities is provided to service use and development.
 C2.1.2 To ensure that cycling, walking and public transport are encouraged as a means of transport in urban areas.
 C2.1.3 To ensure that access for pedestrians, vehicles and cyclists is safe and adequate.
 C2.1.4 To ensure that parking does not cause an unreasonable loss of amenity to the surrounding area.
 C2.1.5 To ensure that parking spaces and accesses meet appropriate standards.
 C2.1.6 To provide for parking precincts and pedestrian priority streets.

Consistent

Parking, access and manoeuvring is provided and is consistent with the purpose of the code.

C2.5.1 Car parking numbers

That an appropriate level of car parking spaces are provided to meet the needs of the use.

Consistent

The proposal complies with the acceptable solution.

A1 The number of on-site car parking spaces must be no less than the number specified in Table C2.1, excluding if:

- (a) the site is subject to a parking plan for the area adopted by council, in which case parking provision (spaces or cash-in-lieu) must be in accordance with that plan;
- (b) the site is contained within a parking precinct plan and subject to Clause C2.7;
- (c) the site is subject to Clause C2.5.5; or
- (d) it relates to an intensification of an existing use or development or a change of use where:
 - (i) the number of on-site car parking spaces for the existing use or development specified in Table C2.1 is greater than the number of car parking spaces specified in Table C2.1 for the proposed use or development, in which case no additional on-site car parking is required; or
 - (ii) the number of on-site car parking spaces for the existing use or development specified in Table C2.1 is less than the number of car parking spaces specified in Table C2.1 for the proposed use or development, in which case on-site car parking must be calculated as follows:

$$N = A + (C - B)$$

N = Number of on-site car parking spaces required
 A = Number of existing on site car parking spaces
 B = Number of on-site car parking spaces required for the existing use or development specified in Table C2.1
 C = Number of on-site car parking spaces required for the proposed use or development specified in Table C2.1.

Complies

The code requires the provision of two car parking spaces for a dwelling in the general residential zone. Four car parking spaces are provided in the proposed garage.

C2.6.1 Construction of parking areas

That parking areas are constructed to an appropriate standard.

Consistent

The proposal complies with the acceptable solution.

A1 All parking, access ways, manoeuvring and circulation spaces must:

- (a) be constructed with a durable all weather pavement;
- (b) be drained to the public stormwater system, or contain stormwater on the site; and

(c) excluding all uses in the Rural Zone, Agriculture Zone, Landscape Conservation Zone, Environmental Management Zone, Recreation Zone and Open Space Zone, besurfaced by a spray seal, asphalt, concrete, pavers or equivalent material to restrict abrasion from traffic and minimise entry of water to the pavement.
Complies The proposed driveway will be sealed and drained to the public stormwater system.

C2.6.2 Design and layout of parking areas

That parking areas are designed and laid out to provide convenient, safe and efficient parking.
Consistent The proposal satisfies the performance criteria.
A1.1 Parking, access ways, manoeuvring and circulation spaces must either: (a) comply with the following: <ul style="list-style-type: none"> (i) have a gradient in accordance with <i>Australian Standard AS 2890 - Parking facilities, Parts 1-6</i>; (ii) provide for vehicles to enter and exit the site in a forward direction where providing for more than 4 parking spaces; (iii) have an access width not less than the requirements in Table C2.2; (iv) have car parking space dimensions which satisfy the requirements in Table C2.3; (v) have a combined access and manoeuvring width adjacent to parking spaces not less than the requirements in Table C2.3 where there are 3 or more car parking spaces; (vi) have a vertical clearance of not less than 2.1m above the parking surface level; and (vii) excluding a single dwelling, be delineated by line marking or other clear physical means; or (b) comply with <i>Australian Standard AS 2890-Parking facilities, Parts 1-6</i> .
Relies on Performance Criteria The proposal plan indicates parking for four cars within the garages and also provides two visitor parking spaces. Whilst the vehicles from the garages will be able to enter and leave the site in a forward direction, those parked in the spaces shown for visitors will not be able to conveniently turn on site and will therefore enter or leave the site in a backward direction. Notwithstanding that there is no requirement for the provision of visitor parking for a single dwelling, it is proposed and performance criteria are relied upon.
P1 All parking, access ways, manoeuvring and circulation spaces must be designed and readily identifiable to provide convenient, safe and efficient parking, having regard to: <ul style="list-style-type: none"> (a) the characteristics of the site; (b) the proposed slope, dimensions and layout; (c) useability in all weather conditions; (d) vehicle and pedestrian traffic safety; (e) the nature and use of the development; (f) the expected number and type of vehicles; (g) the likely use of the parking areas by persons with a disability; (h) the nature of traffic in the surrounding area; (i) the proposed means of parking delineation; and (j) the provisions of <i>Australian Standard AS 2890.1:2004 - Parking facilities, Part 1: Off-street car parking</i> and <i>AS 2890.2 -2002 Parking facilities, Part 2: Off-street commercial vehicle facilities</i>.
Complies

Having regard to the relevant matters below, the parking, access and manoeuvring areas proposed are considered to be designed and readily identifiable to provide convenient, safe and efficient parking.

- (a) The site is generally level and contains a dwelling with access from St Georges Square.
- (b) The site is 482m², with around 12.8m frontage tapering to 10.8m over its 43m depth.
- (c) The proposed parking will be sealed and useable in all weather conditions.
- (d) Providing for occasional visitors to enter or leave the site in reverse is not considered to be inconsistent with normal residential traffic.
- (e) The site will be used for a single dwelling.
- (f) As a single dwelling and average of 6 to 10 vehicle movements per day is expected and these will normally be light vehicles.
- (g) There is no specific likelihood of the parking being for persons with a disability and accessible parking is not required for a single dwelling.
- (h) Traffic in the surrounding area is generally residential traffic with a number of vehicles included heading to and from the nearby take-away.
- (i) No paring delineation is proposed.
- (j) Parking complies with the applicable Australian Standard.

Relevantly, visitor parking is not required and the performance criteria are only considered as the proposal plans include such parking. The use of the site is considered to remain consistent with that normally expected for a single dwelling. The performance criteria are considered to be met.

C2.6.3 Number of accesses for vehicles

That:

- (a) access to land is provided which is safe and efficient for users of the land and all road network users, including but not limited to drivers, passengers, pedestrians and cyclists by minimising the number of vehicle accesses;
- (b) accesses do not cause an unreasonable loss of amenity of adjoining uses; and
- (c) the number of accesses minimise impacts on the streetscape.

Consistent

The proposal complies with the acceptable solution.

A1 The number of accesses provided for each frontage must:

- (a) be no more than 1; or
- (b) no more than the existing number of accesses, whichever is the greater.

Complies

There will be only one access to St Georges Square.

10 ST GEORGES SQUARE

RESIDENCE



ARCHITECT

ACCREDITED DESIGNER
TODD HENDERSON

ACCREDITATION N^o
403832231

ARCHITECT ADDRESS
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STREET LAUNCESTON, TAS 7250 +61(3)
6333 0930

PROJECT INFOMATION

PROJECT N^o
J21048

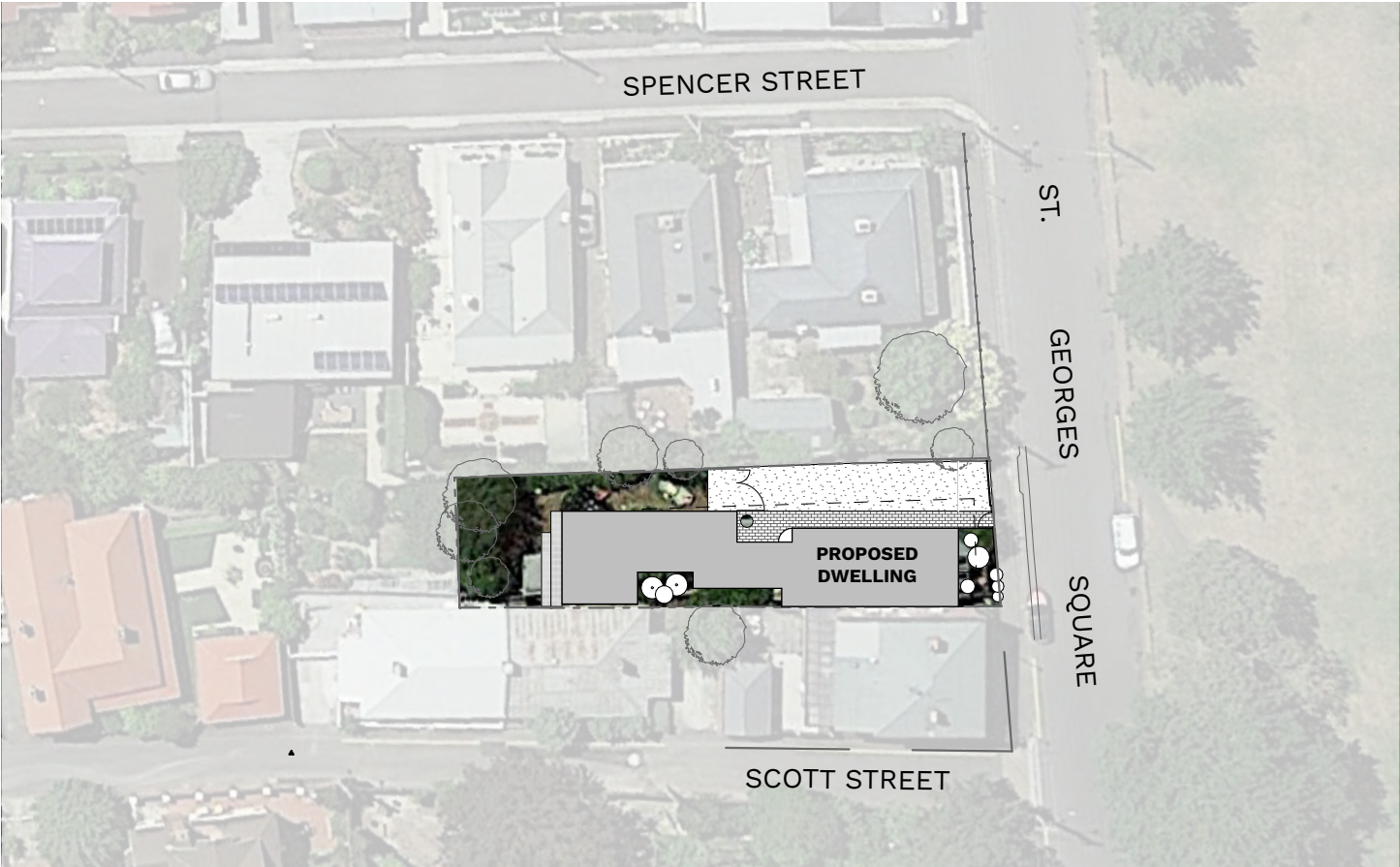
PROJECT NAME
10 ST GEORGES SQUARE
RESIDENCE

PROJECT ADDRESS
10 ST. GEORGES SQUARE
EAST LAUNCESTON
TAS 7250

PLACE NAME
STONEY CREEK NATION

DETAILS

NCC CLASSIFCATION	1A
CONSTRUCTION TYPE	B
TITLE REFERENCE	107661/1 & 107660/1
DESIGN WIND SPEED	REFER ENG
SOIL CLASS	REFER ENG
CLIMATE ZONE	ZONE 7
BAL RATING	<BAL#>
ALPINE AREA	N/A
CORROSION LEVEL	<BCA Vol2 3.5.1.3>



LOCATION PLAN
1:500



SK DRAWING LIST

NO.	DRAWING NAME	REV	DATE
SK01	COVER PAGE	01	13/12/22
SK02	PROPOSED SITE PLAN	01	13/12/22
SK03	DEMOLITION PLAN	01	13/12/22
SK04	GROUND FLOOR PLAN	01	13/12/22
SK05	UPPER FLOOR PLAN	01	13/12/22
SK06	ELEVATIONS	01	13/12/22
SK07	ELEVATIONS	01	13/12/22
SK08	SECTIONS	01	13/12/22
SK09	SECTIONS	01	13/12/22
SK10	AXONOMETRIC VIEWS	01	13/12/22
SK11	WINTER SHADOWS - PLAN DI...	01	13/12/22
SK12	WINTER SHADOWS - AXO DIA...	01	13/12/22
SK13	SUMMER SHADOWS - PLAN DI...	01	13/12/22
SK14	SUMMER SHADOWS - AXO DIA...	01	13/12/22
SK15	EQUINOX SHADOWS - PLAN DI...	01	13/12/22
SK16	EQUINOX SHADOWS - AXO DIA...	01	13/12/22

SITE INFORMATION

TASMANIAN STATEWIDE PLANNING SCHEME	
ZONED GENERAL RESIDENTIAL	
TOTAL SITE AREA	482m ²
GROUND FLOOR AREA	97m ²
FIRST FLOOR AREA	111m ²
TOTAL FLOOR AREA	208m ²

Document Set ID: 4830343
Version: 2, Version Date: 21/12/2022



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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
PROPOSED SITE PLAN

DATE	ORIGINAL SIZE
13/12/22	A3
DRAWING N°	REVISION
J21048-SK02	01



PLANNING EXHIBITED

DOCUMENTS

Ref. No: DA 0744/2022

Date advertised: 24/12/2022

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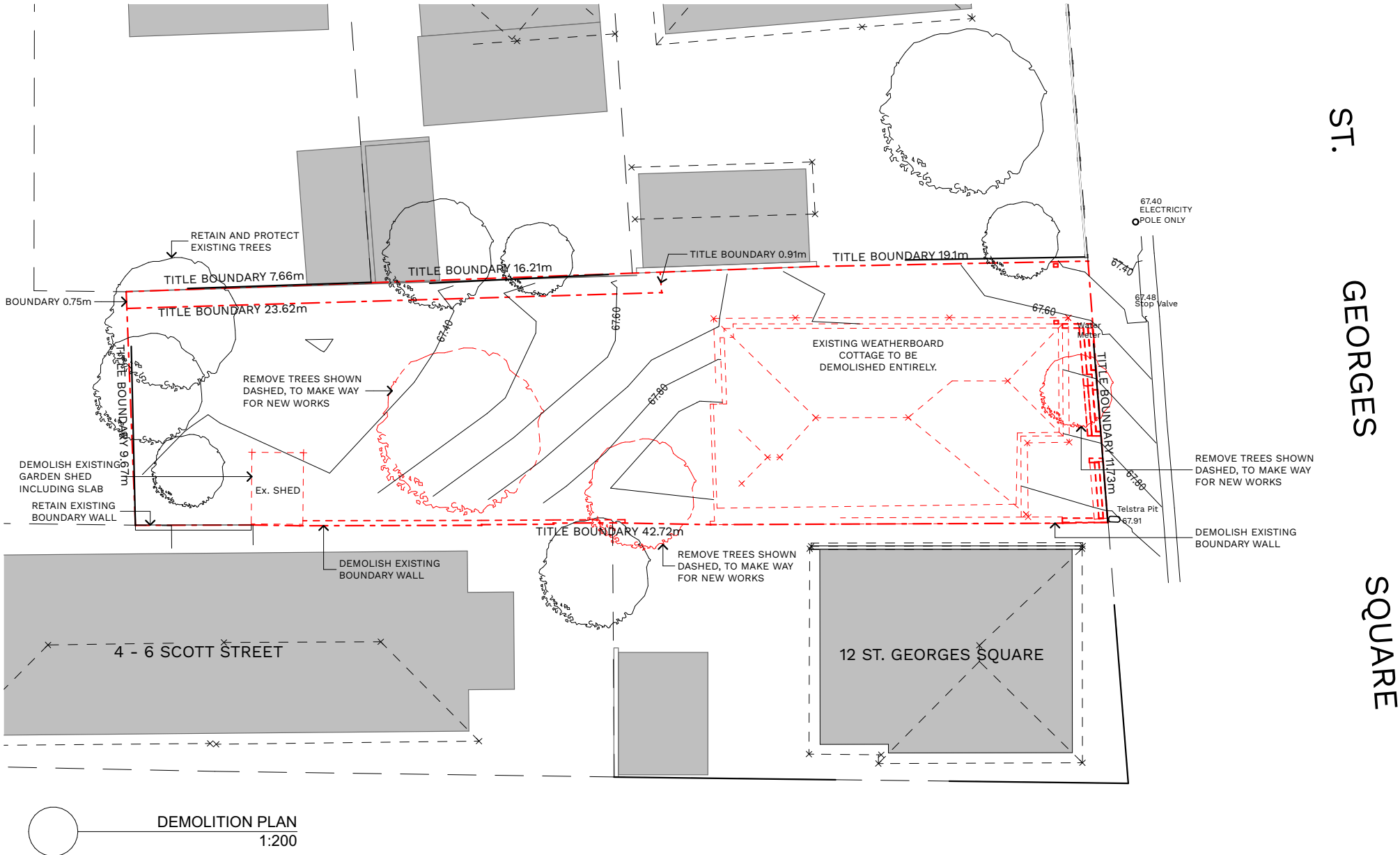
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PROJECT NAME
10 ST GEORGES SQUARE RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
DEMOLITION PLAN

DATE	ORIGINAL SIZE
13/12/22	A3

DRAWING N°	REVISION
J21048-SK03	01



PLANNING EXHIBITED

DOCUMENTS

Ref. No:

DA 0744/2022

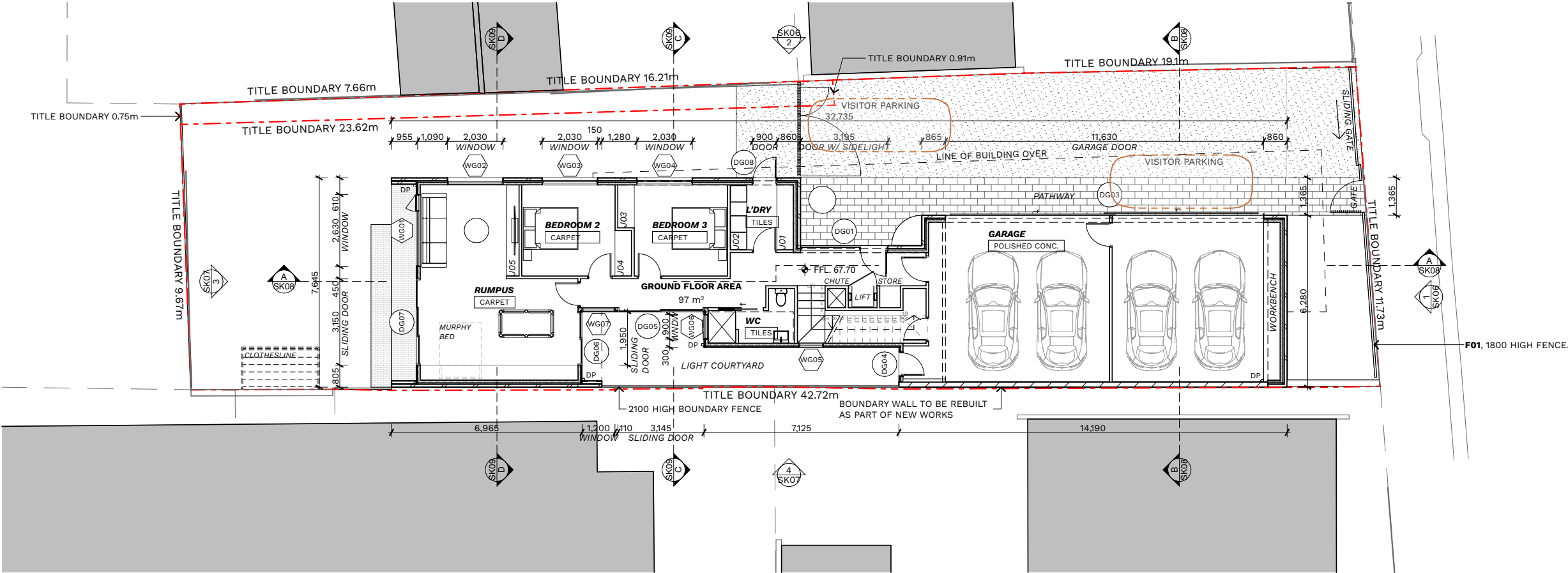
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advertised: 24/12/2022

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GROUND FLOOR PLAN
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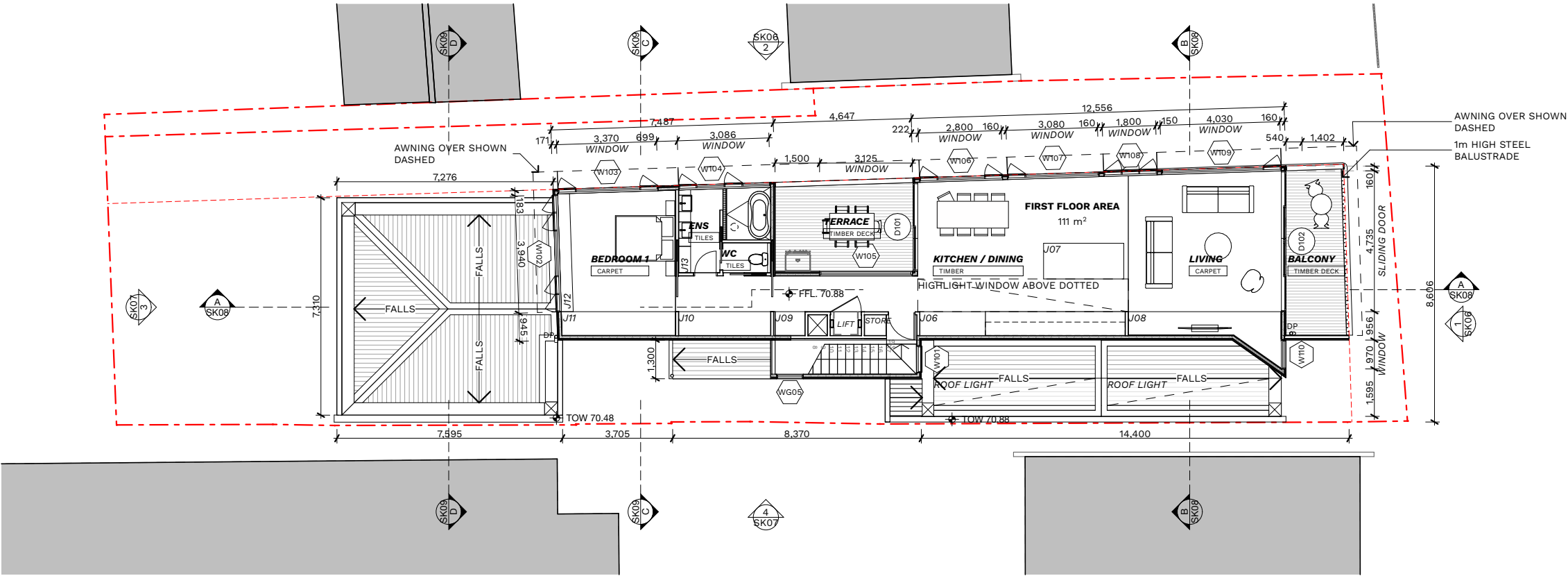
PROJECT NAME	
10 ST GEORGES SQUARE RESIDENCE	
DRAWING TITLE	
GROUND FLOOR PLAN	
DATE	ORIGINAL SIZE
13/12/22	A3
DRAWING N°	REVISION
J21048-SK04	01

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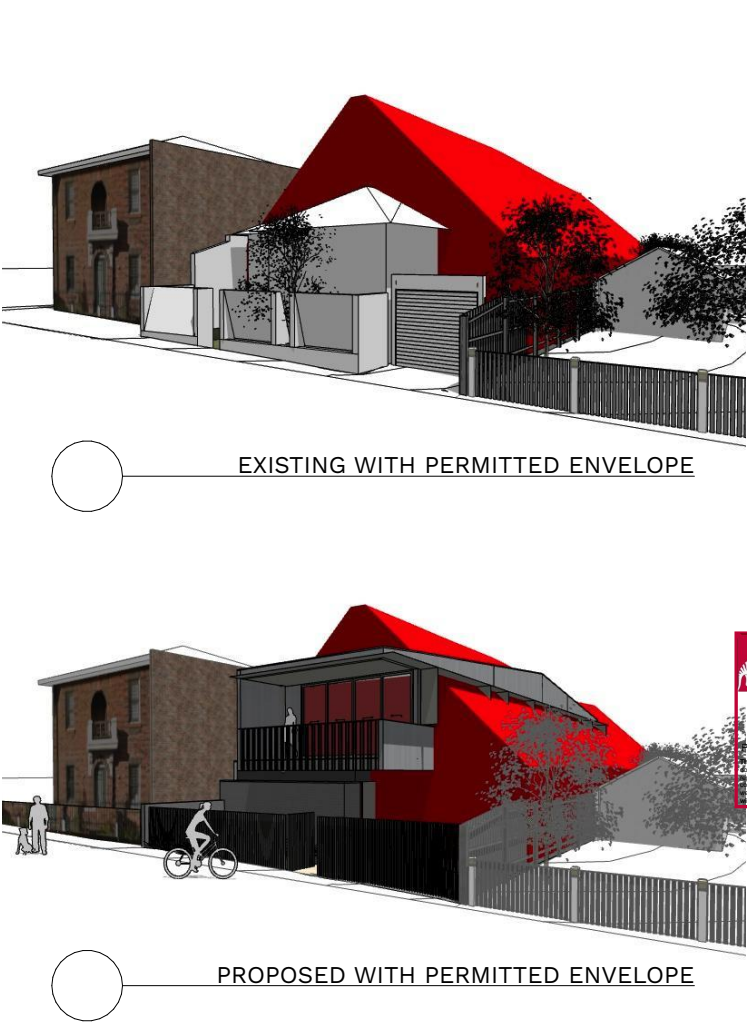
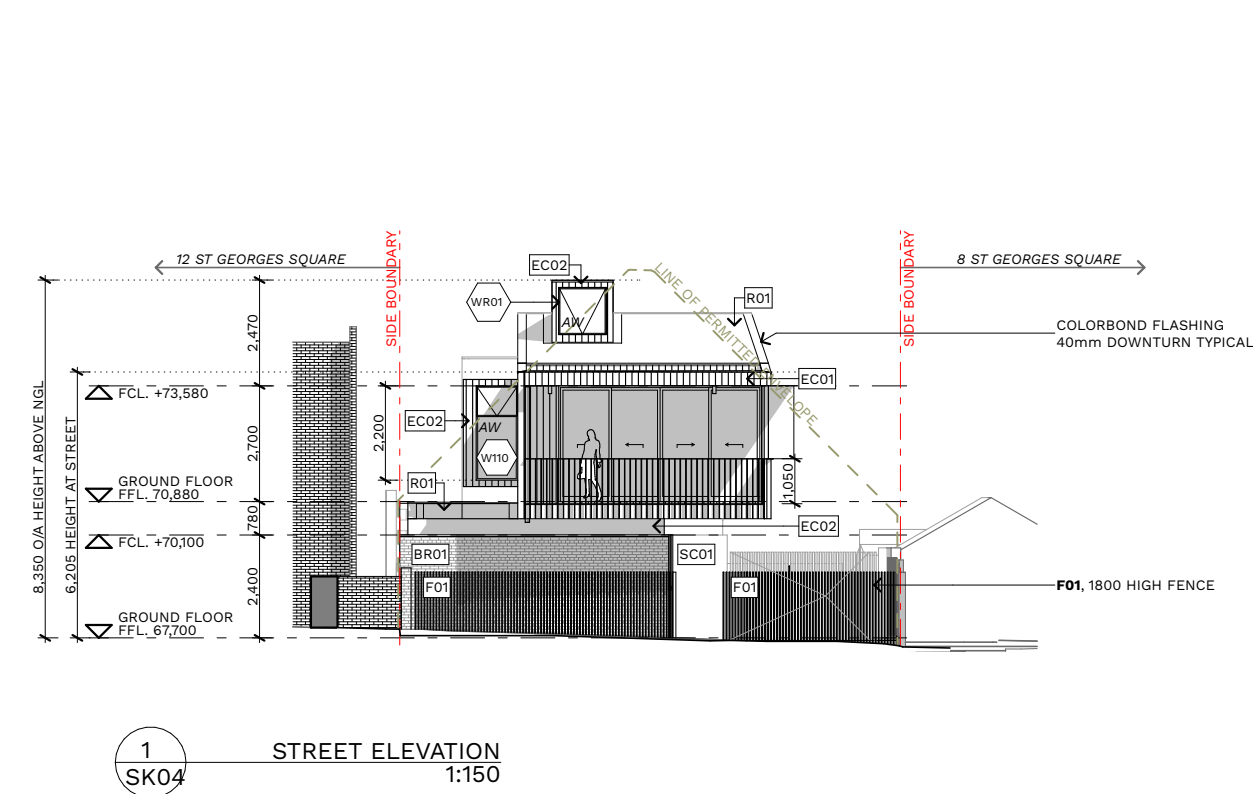


FIRST FLOOR PLAN
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PROJECT NAME	
10 ST GEORGES SQUARE RESIDENCE	
DRAWING TITLE	
UPPER FLOOR PLAN	
DATE	ORIGINAL SIZE
13/12/22	A3
DRAWING Nº	REVISION
J21048-SK05	01

Document Set ID: 4830343
Version: 2, Version Date: 21/12/2022



EXTERIOR FINISHES
ROOF
R01: COLORBOND ROOF SHEET, LIGHT FINISH TO FUTURE SELECTION.
G01: 450mm CUSTOM FOLDED BOX GUTTER.
G02: COLORBOND EAVE GUTTER, PROFILE TO ARCHITECTS FUTURE SELECTION.
FASCIA:
DP01: 90mm DIAM. DOWNPIPE.
RAIN HEADS:
CLADDINGS
BR01: LIGHT COLOURED BRICK, TO FUTURE SELECTION
EC01: EQUITONE FIBRE CEMENT PANELS OR SIMILAR (OFF WHITE COLOUR)
EC02: COLORBOND FLASHING
F01: STEEL BATTEN AND **BR01.**
SC01: SANDSTONE TILES



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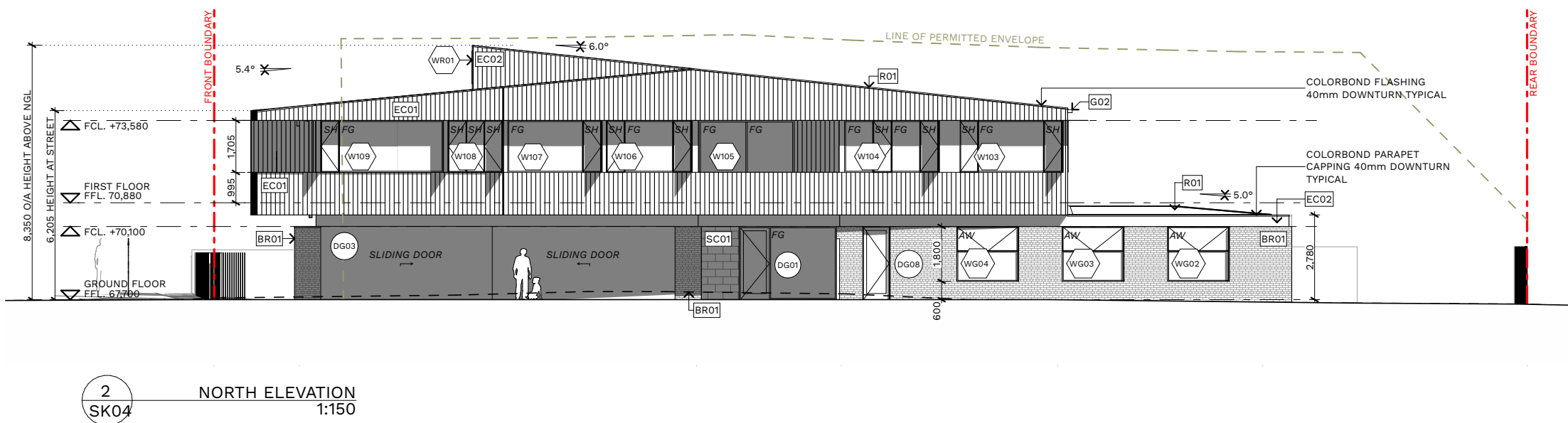
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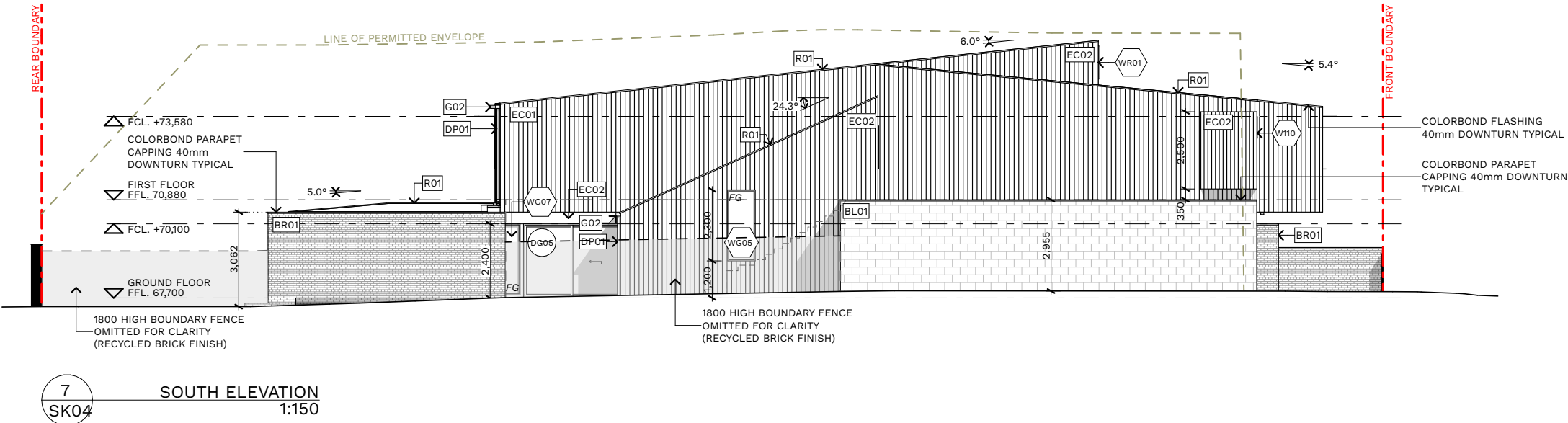
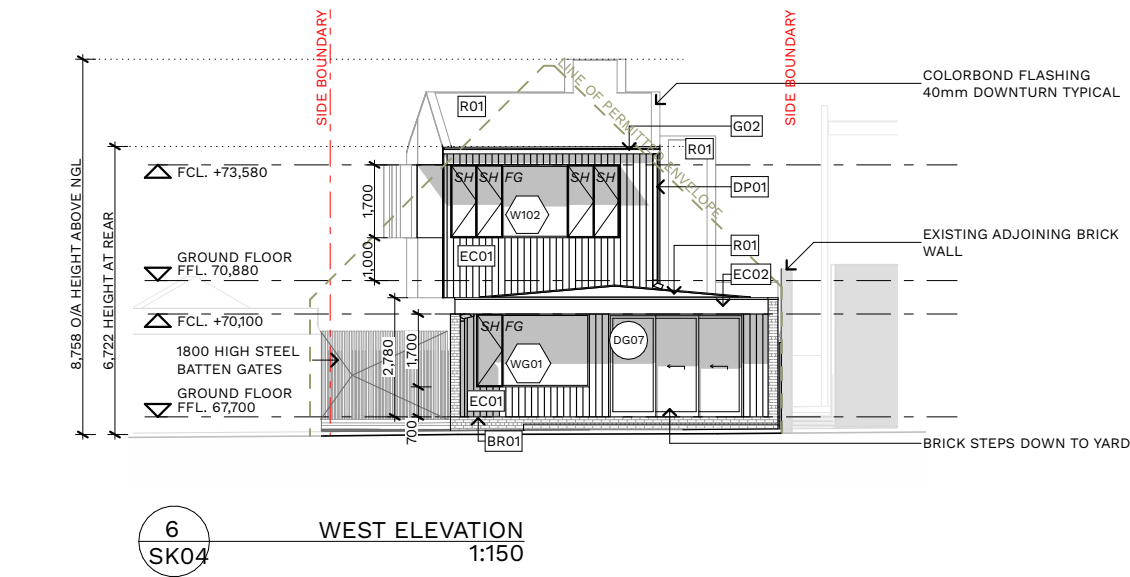
PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
ELEVATIONS

DATE ORIGINAL SIZE
13/12/22 A3

DRAWING Nº REVISION
J21048-SK06 01





- EXTERIOR FINISHES
- ROOF
- R01:** COLORBOND ROOF SHEET, LIGHT FINISH TO FUTURE SELECTION.
- G01:** 450mm CUSTOM FOLDED BOX GUTTER.
- G02:** COLORBOND EAVE GUTTER, PROFILE TO ARCHITECTS FUTURE SELECTION.
- FASCIA:**
- DP01:** 90mm DIAM. DOWNPIPE.
- RAIN HEADS:**
- CLADDINGS
- BR01:** LIGHT COLOURED BRICK, TO FUTURE SELECTION
- EC01:** EQUITONE FIBRE CEMENT PANELS OR SIMILAR (OFF WHITE COLOUR)
- EC02:** COLORBOND FLASHING
- F01:** STEEL BATTEN AND **BR01**.
- SC01:** SANDSTONE TILES
- BL01:** 190mm BLOCKWORK

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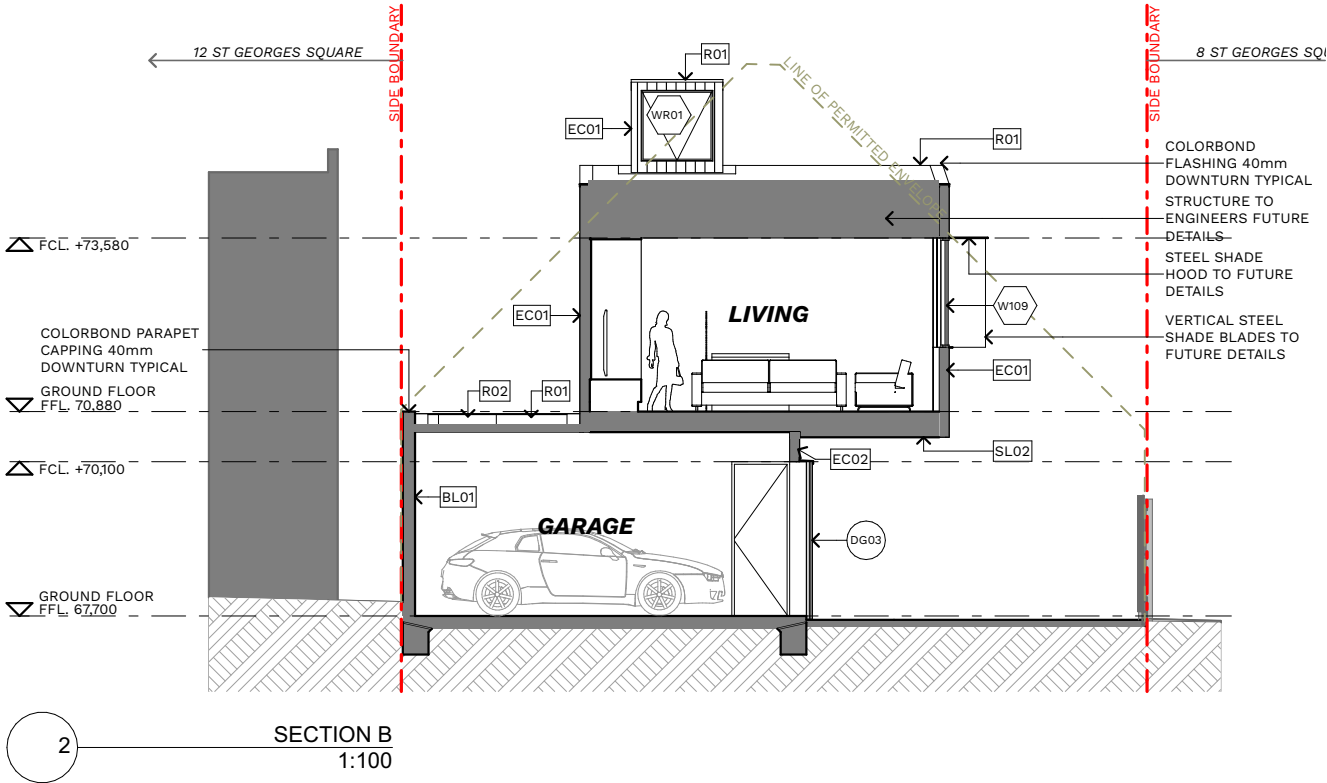
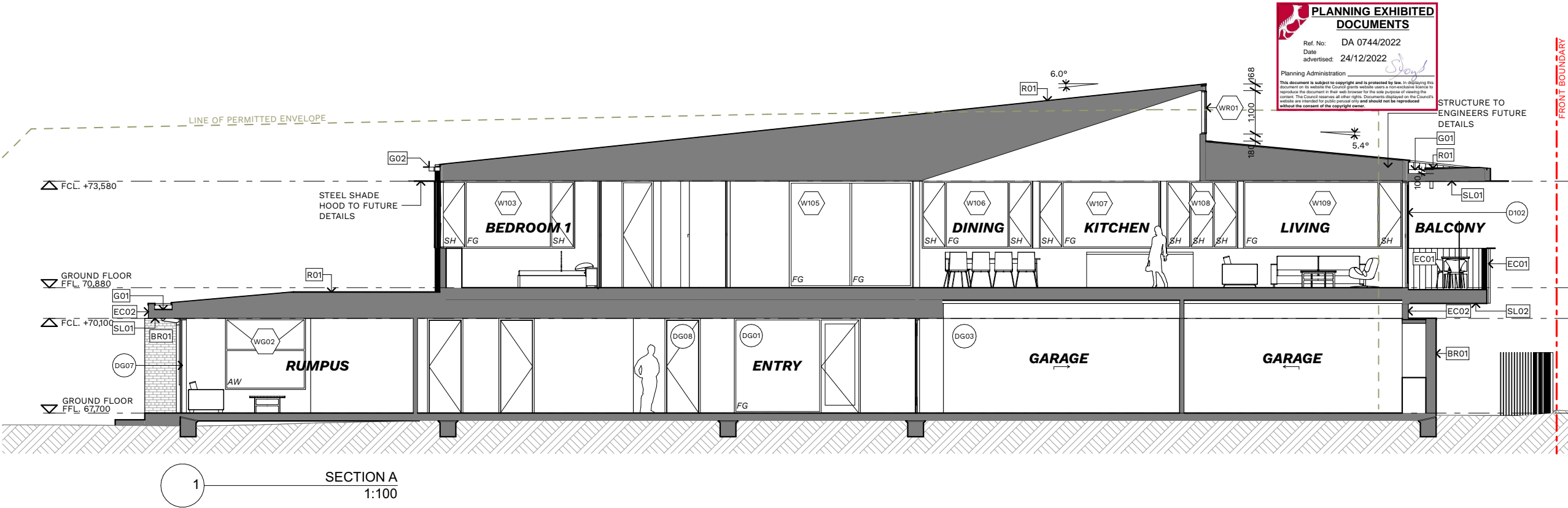
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10 ST GEORGES SQUARE RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
ELEVATIONS

DATE	ORIGINAL SIZE
13/12/22	A3

DRAWING N°	REVISION
J21048-SK07	01



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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

DRAWING TITLE
SECTIONS

DATE ORIGINAL SIZE
13/12/22 A3

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J21048-SK08 01



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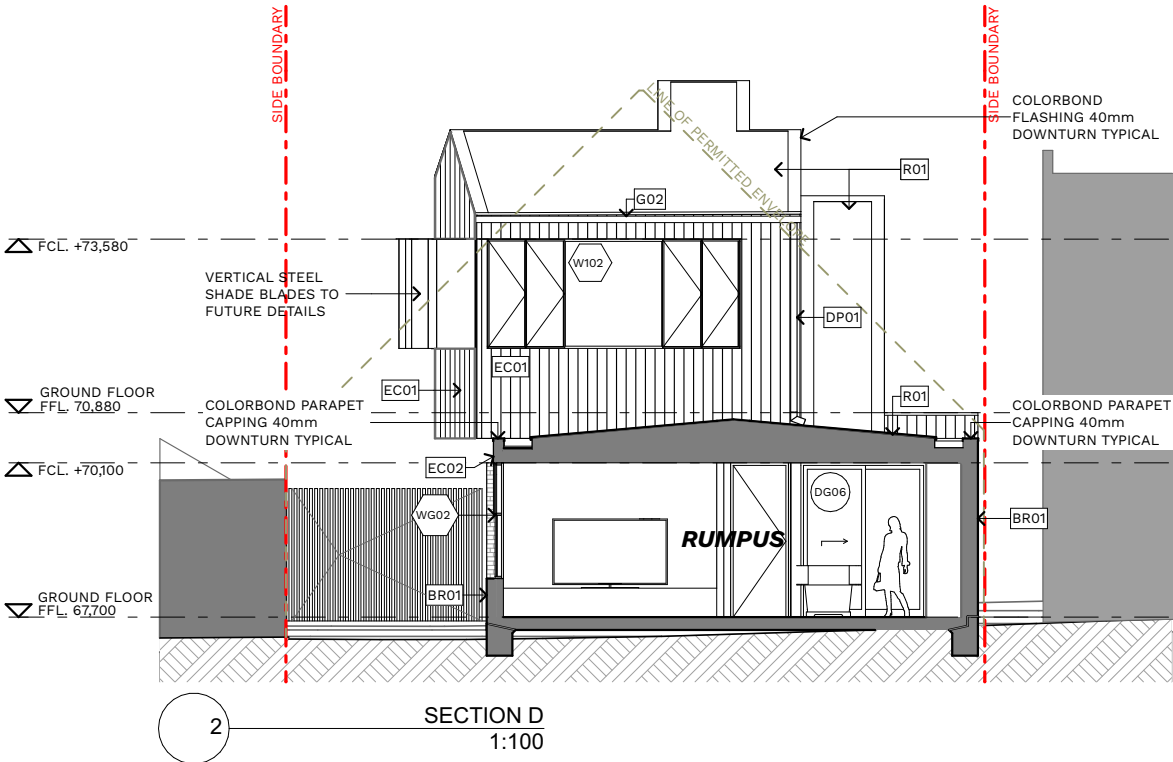
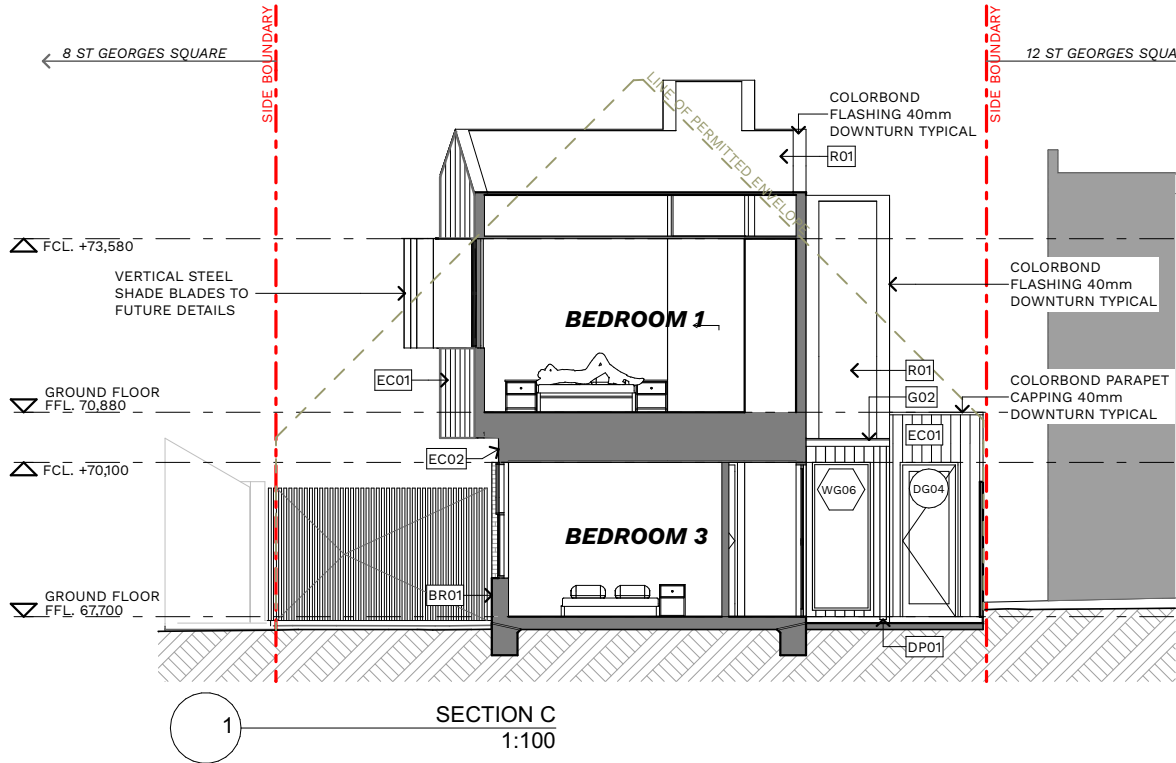
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SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
SECTIONS

DATE	ORIGINAL SIZE
13/12/22	A3

DRAWING N°	REVISION
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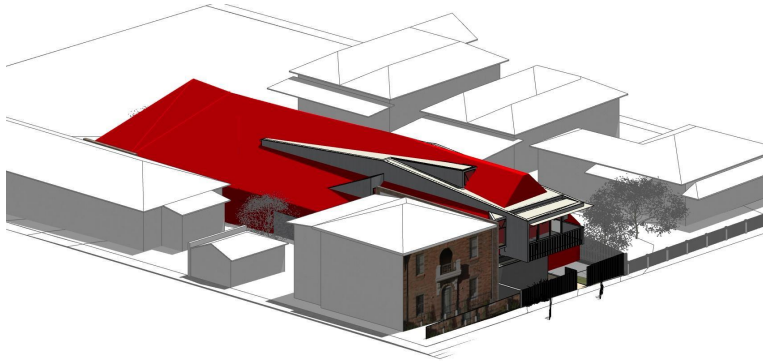
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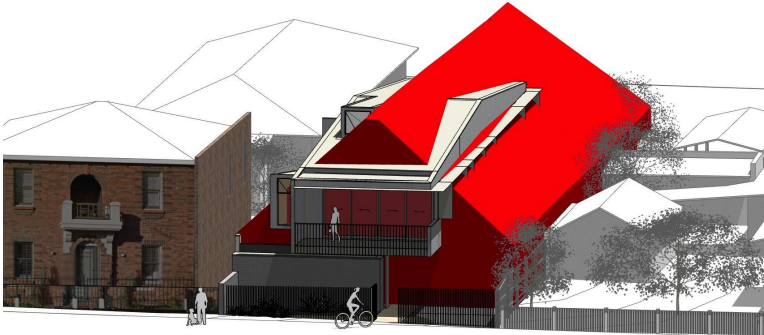
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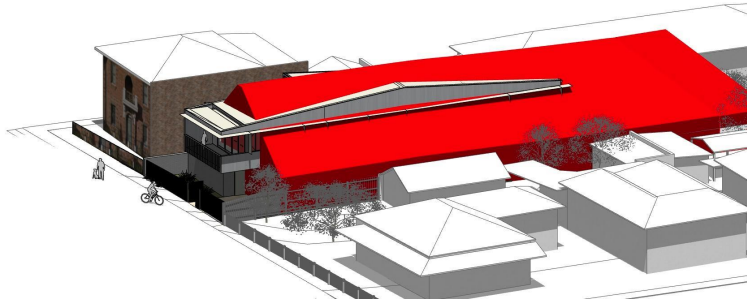
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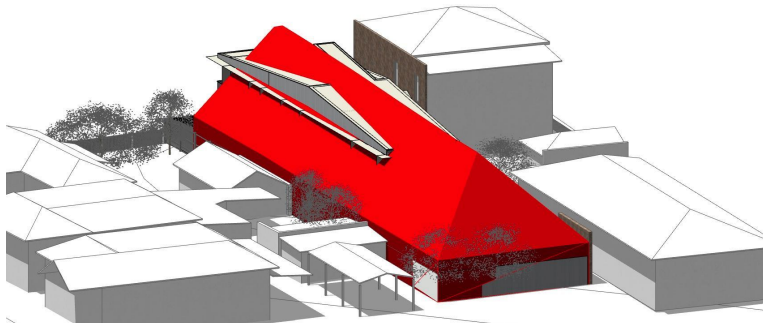
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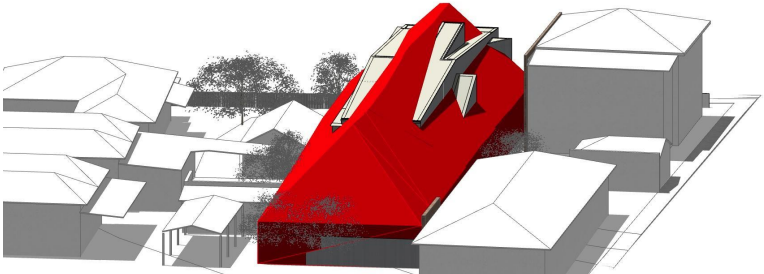
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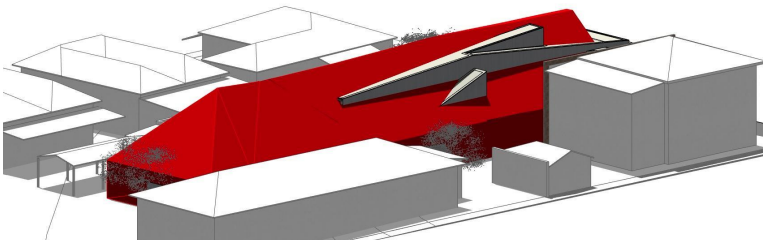
3 PERMITTED ENVELOPE AXO 03



4 PERMITTED ENVELOPE AXO 04



5 PERMITTED ENVELOPE AXO 05



6 PERMITTED ENVELOPE AXO 06

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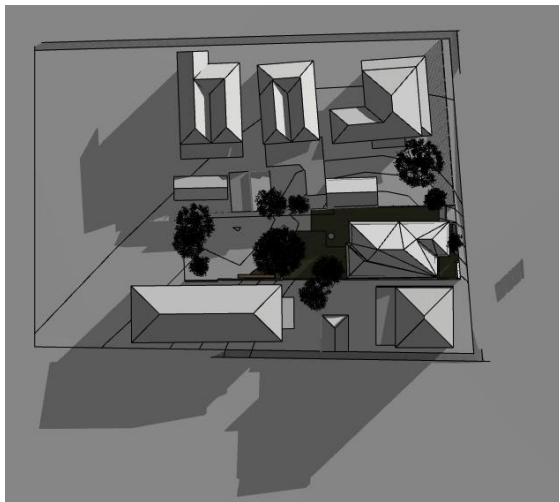
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SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

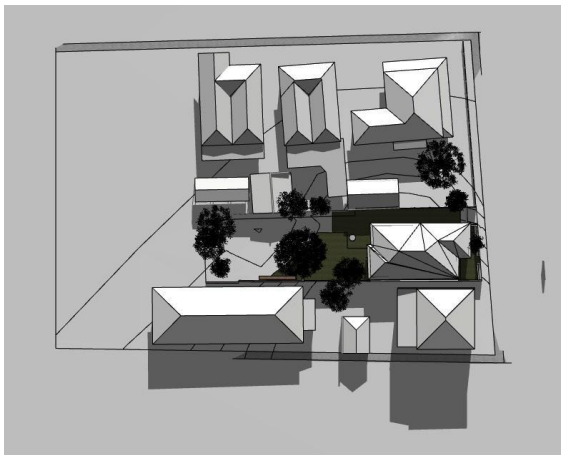
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AXONOMETRIC VIEWS

DATE	ORIGINAL SIZE
13/12/22	A3

DRAWING N°	REVISION
J21048-SK10	01



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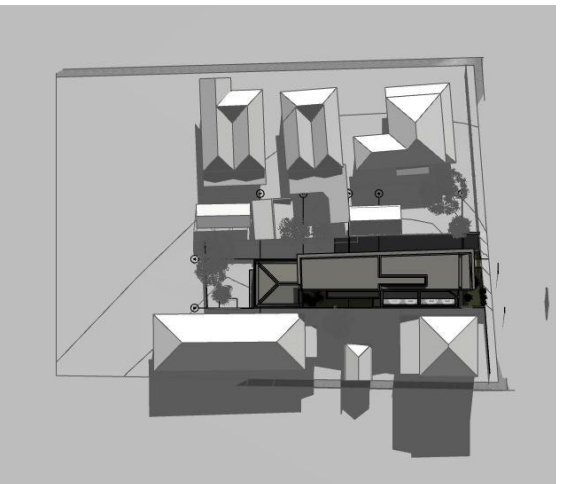
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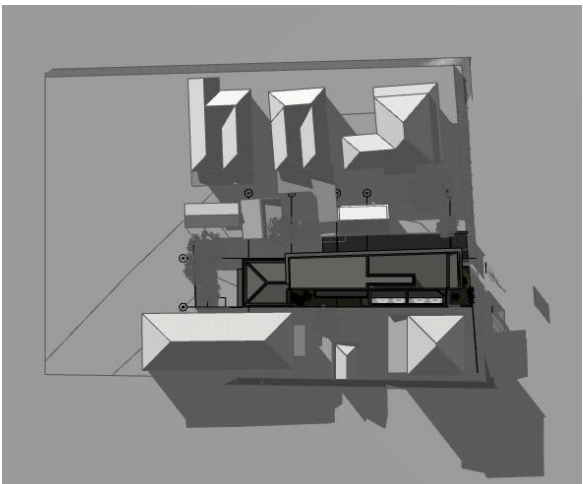
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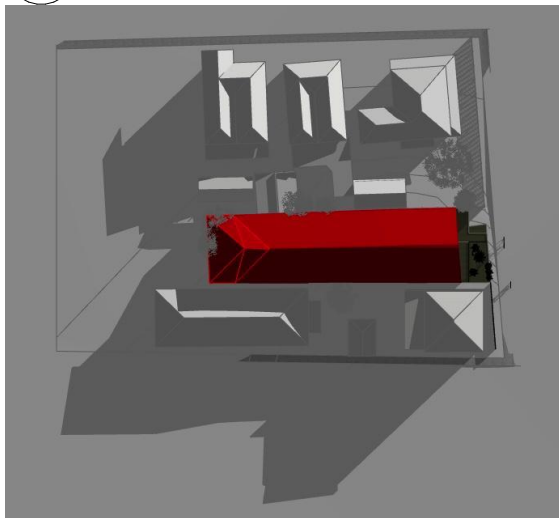
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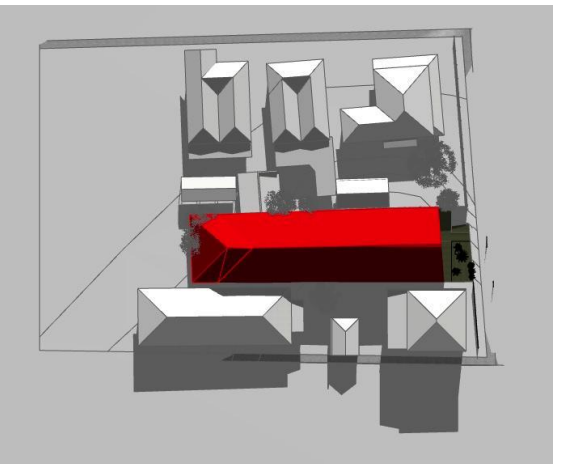
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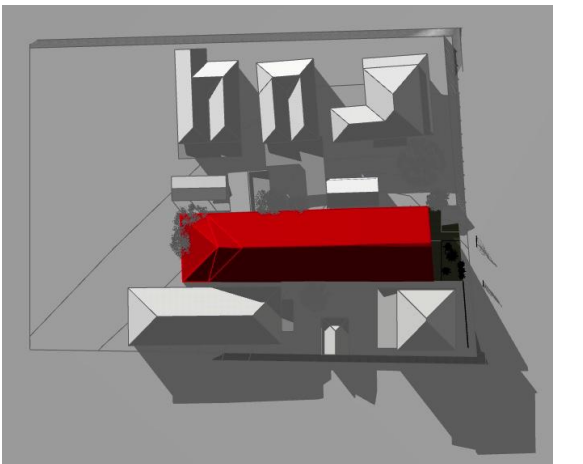
WINTER 3PM - PROPOSED



WINTER 9AM - PERMITTED ENVELOPE



WINTER 12PM - PERMITTED ENVELOPE



WINTER 3PM - PERMITTED ENVELOPE

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PROJECT NAME
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PROJECT STAGE
CONCEPT DESIGN

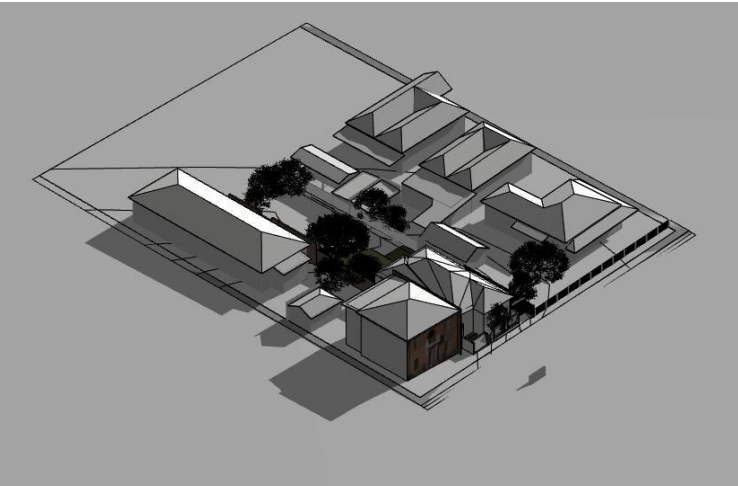
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WINTER SHADOWS - PLAN DIAGRAMS

DATE	ORIGINAL SIZE
13/12/22	A3

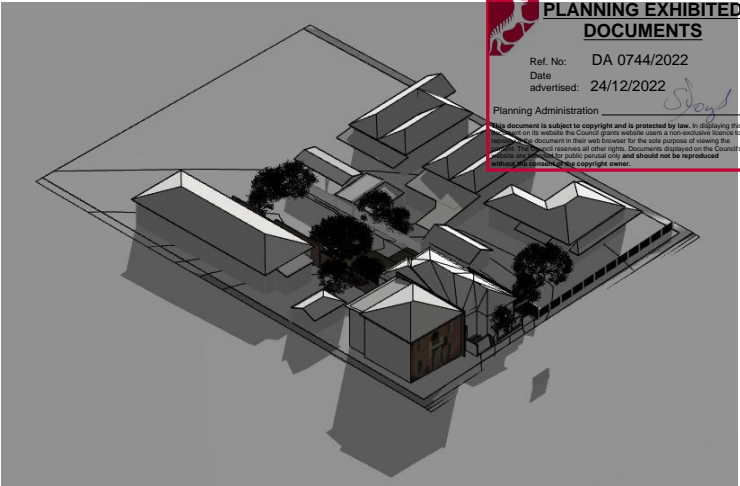
DRAWING N°	REVISION
J21048-SK11	01



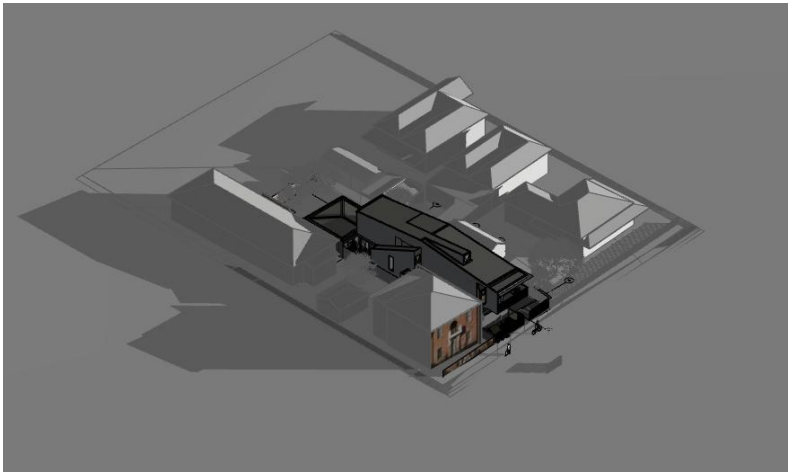
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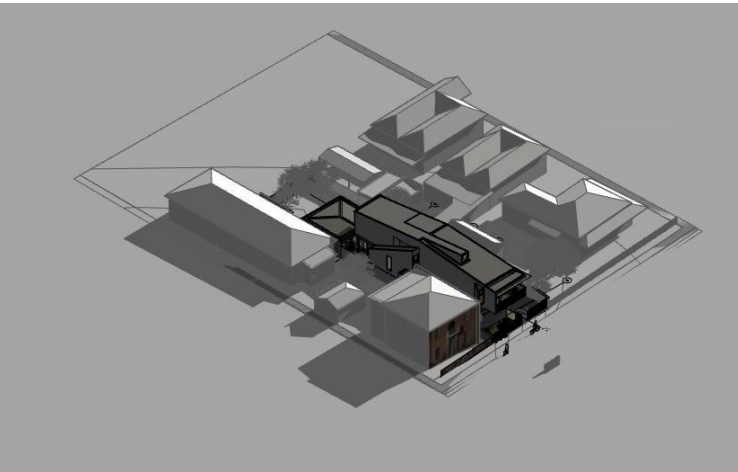
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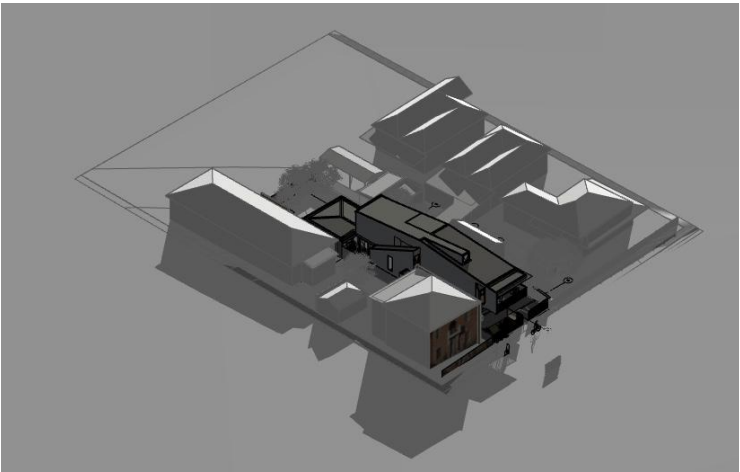
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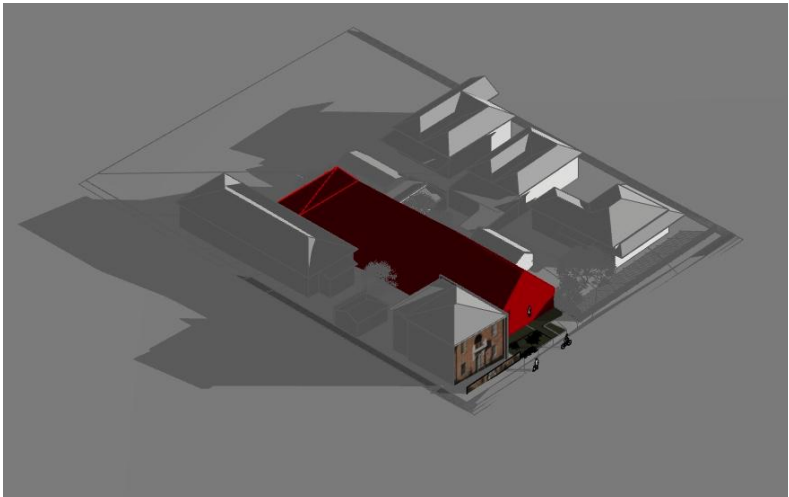
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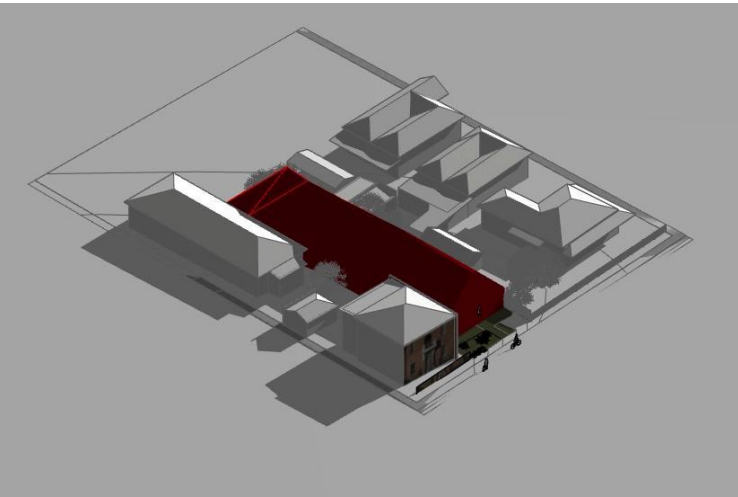
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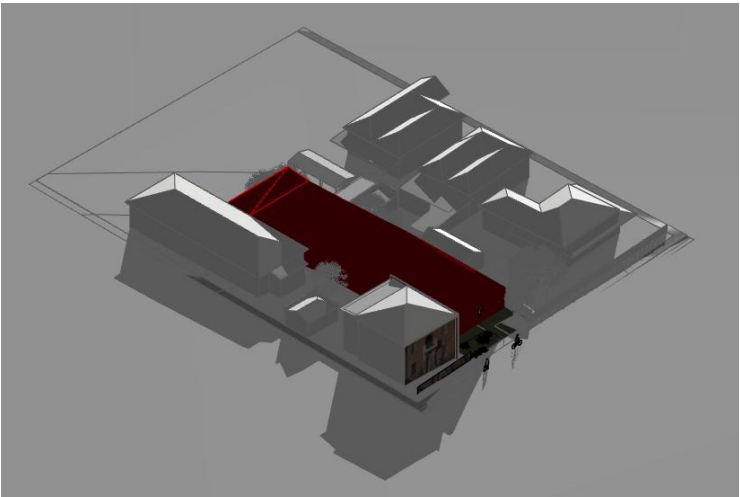
WINTER 3PM - PROPOSED AXO



WINTER 9AM - PERMITTED AXO



WINTER 12PM - PERMITTED AXO



WINTER 3PM - PERMITTED AXO

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10 ST GEORGES SQUARE RESIDENCE

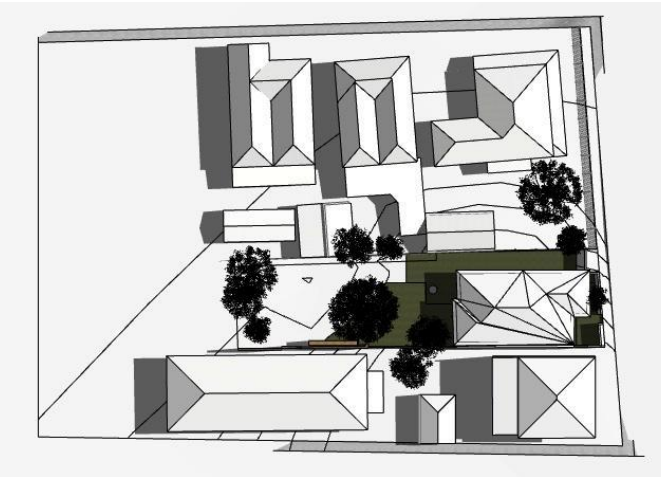
PROJECT STAGE
CONCEPT DESIGN

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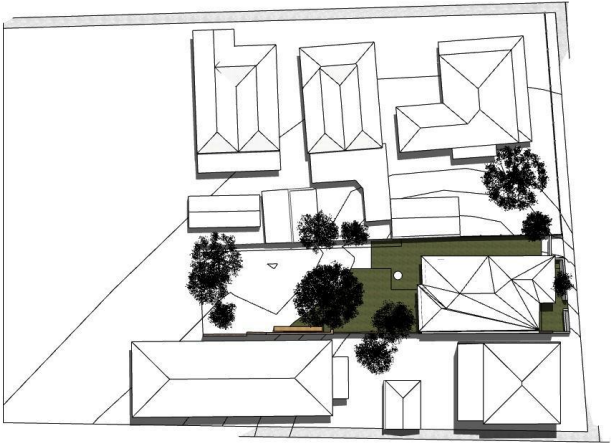
DATE	ORIGINAL SIZE
13/12/22	A3

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J21048-SK12	01

Document Set ID: 4830343
Version: 2, Version Date: 21/12/2022



SUMMER 9AM - EXISTING BUILDING



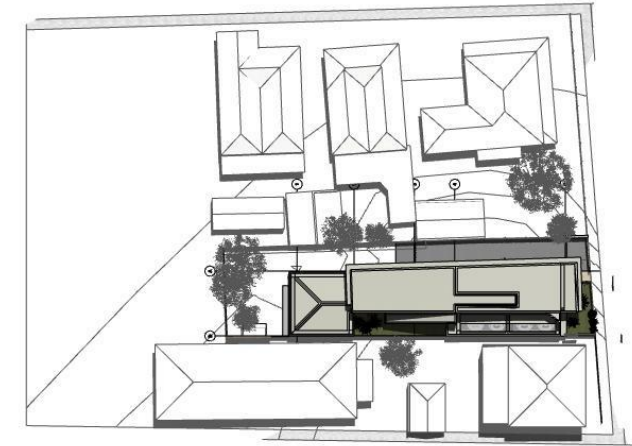
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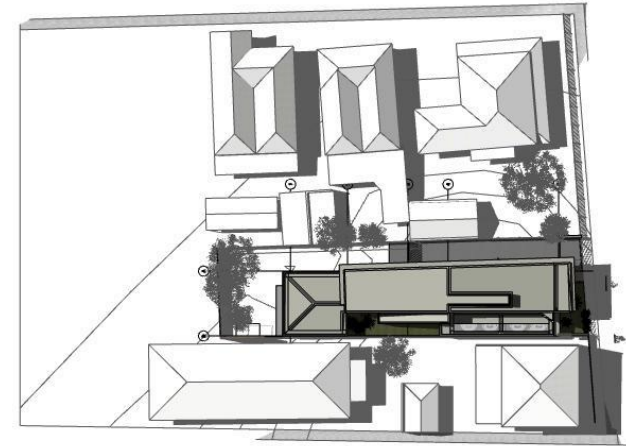
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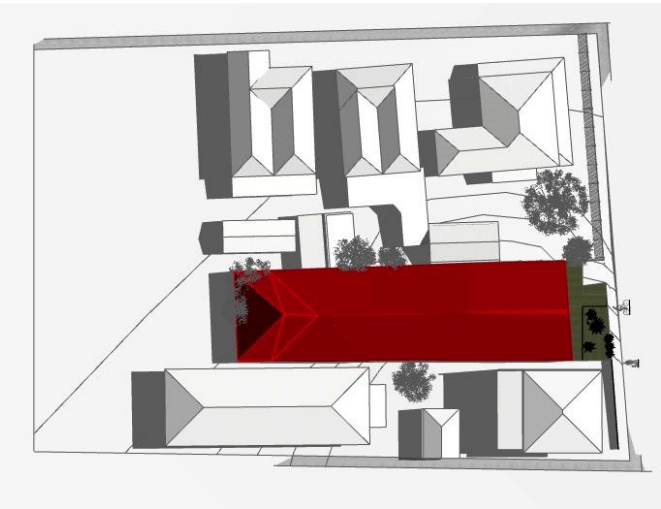
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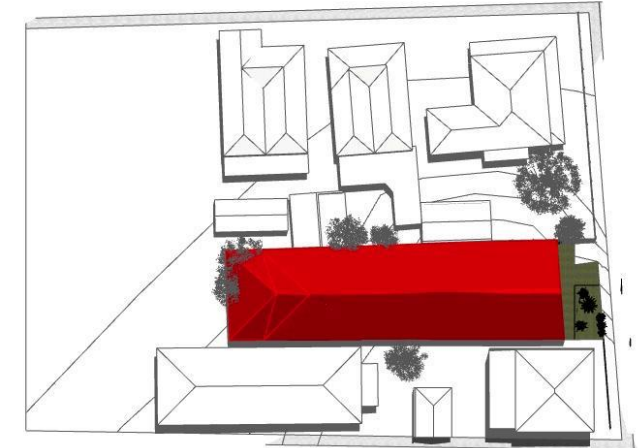
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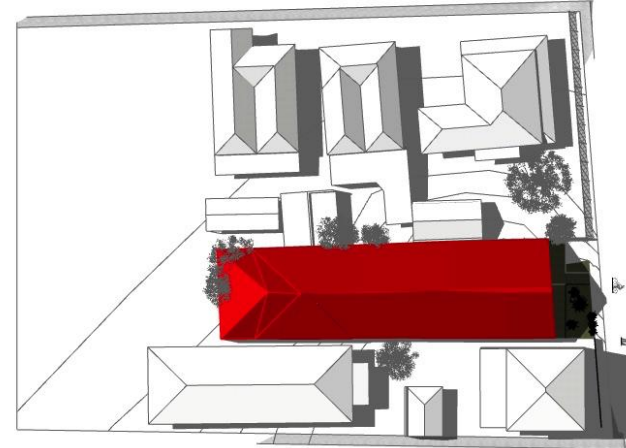
SUMMER 3PM - PROPOSED



SUMMER 9AM - PERMITTED ENVELOPE



SUMMER 12PM - PERMITTED ENVELOPE



SUMMER 3PM - PERMITTED ENVELOPE

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PROJECT NAME
10 ST GEORGES SQUARE RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

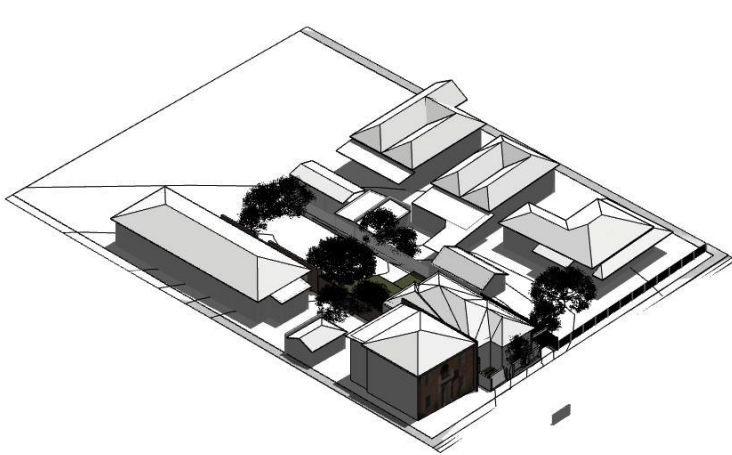
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DATE ORIGINAL SIZE
13/12/22 A3

DRAWING Nº REVISION
J21048-SK13 01



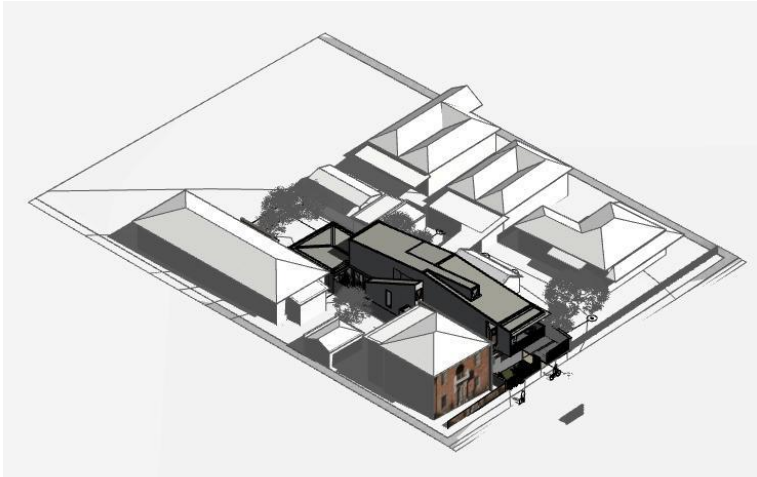
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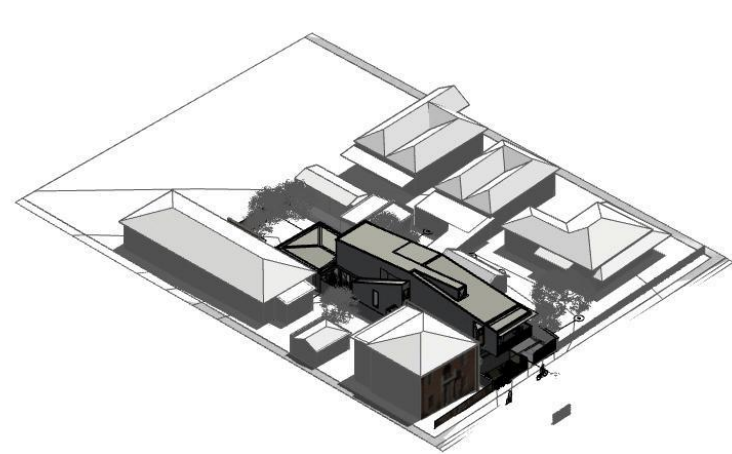
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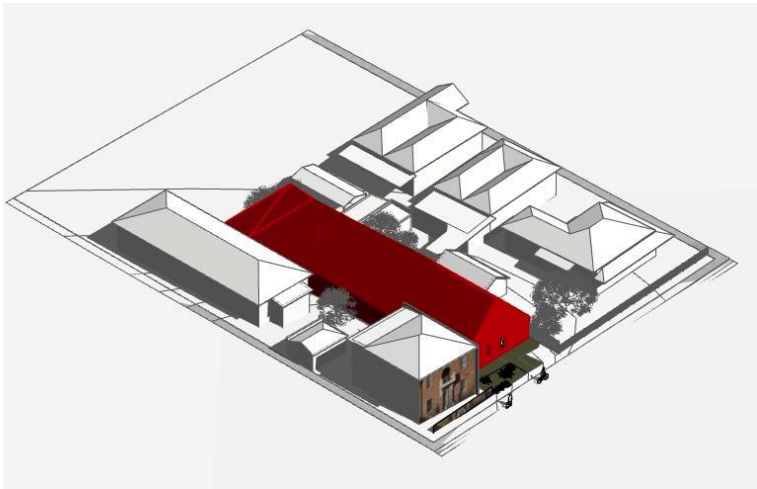
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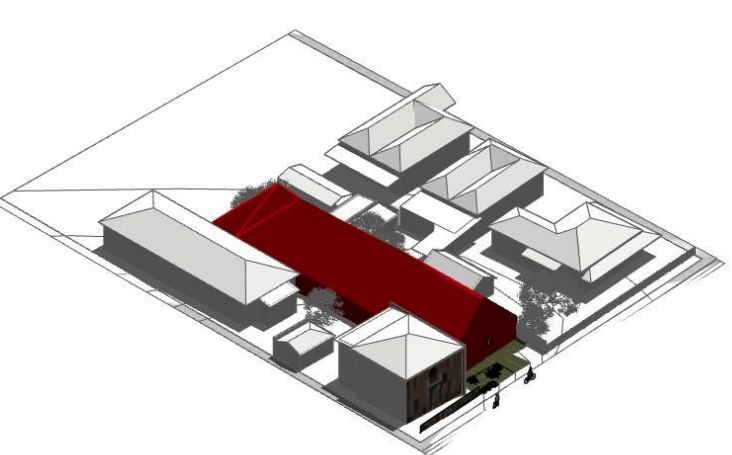
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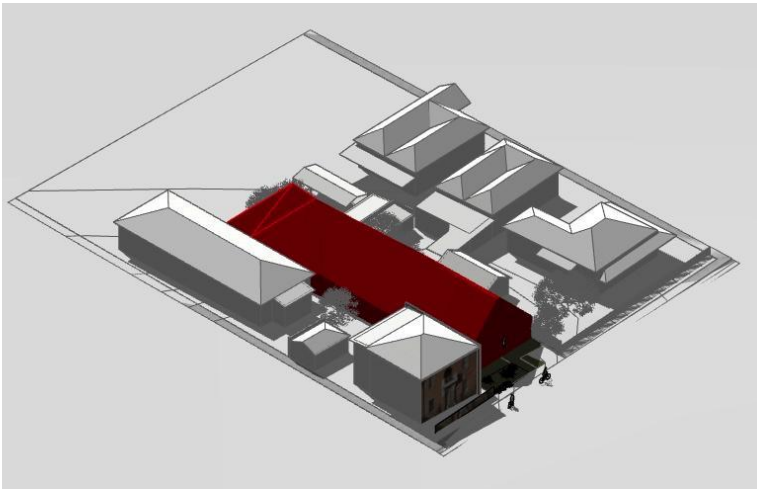
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SUMMER 9AM - PERMITTED AXO



SUMMER 12PM - PERMITTED AXO



SUMMER 3PM - PERMITTED AXO

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PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
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13/12/22	A3

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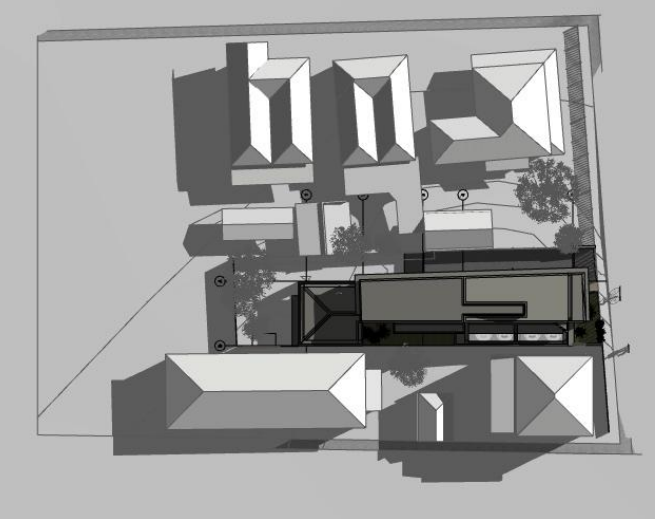
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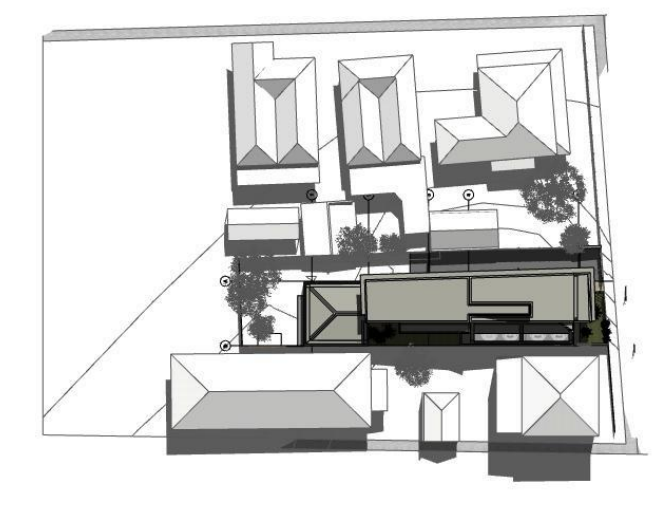
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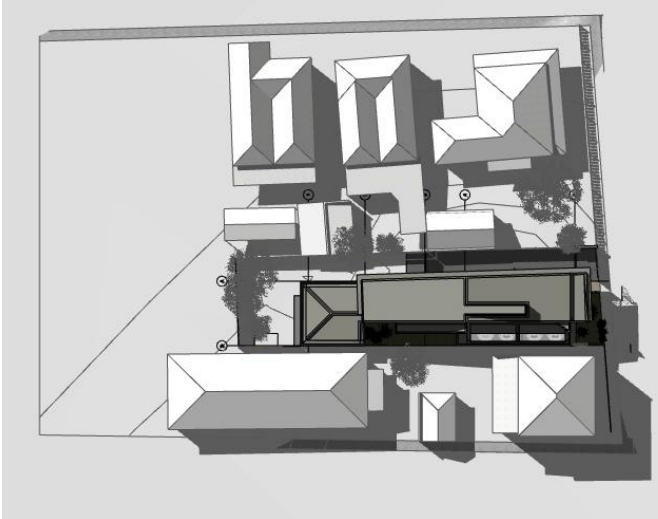
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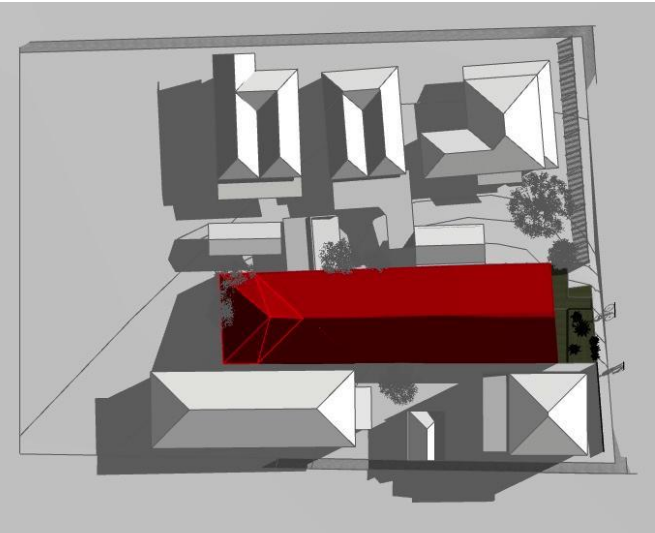
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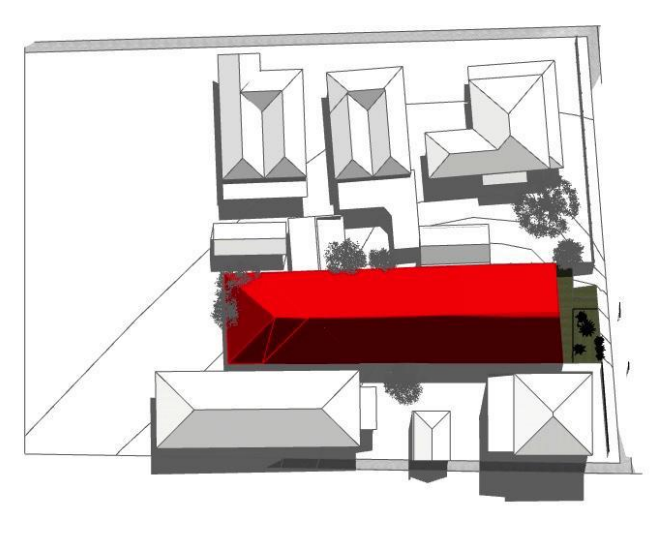
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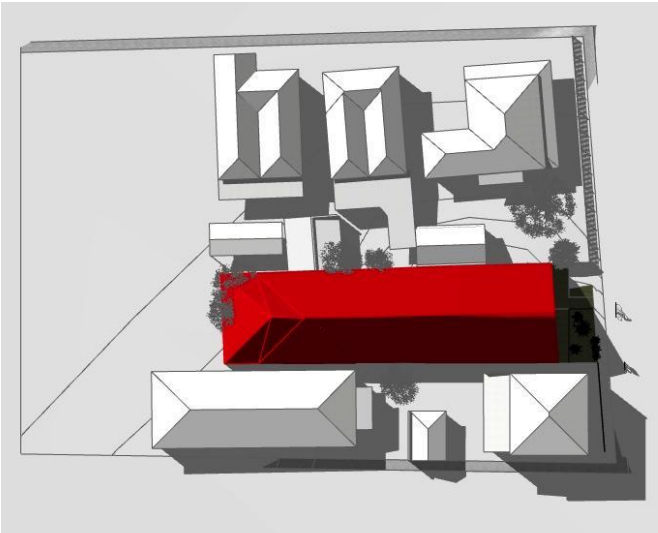
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EQUINOX 9AM - PERMITTED ENVELOPE



EQUINOX 12PM - PERMITTED ENVELOPE



EQUINOX 3PM - PERMITTED ENVELOPE

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
EQUINOX SHADOWS - PLAN
DIAGRAMS

DATE	ORIGINAL SIZE
13/12/22	A3

DRAWING N°	REVISION
J21048-SK15	01



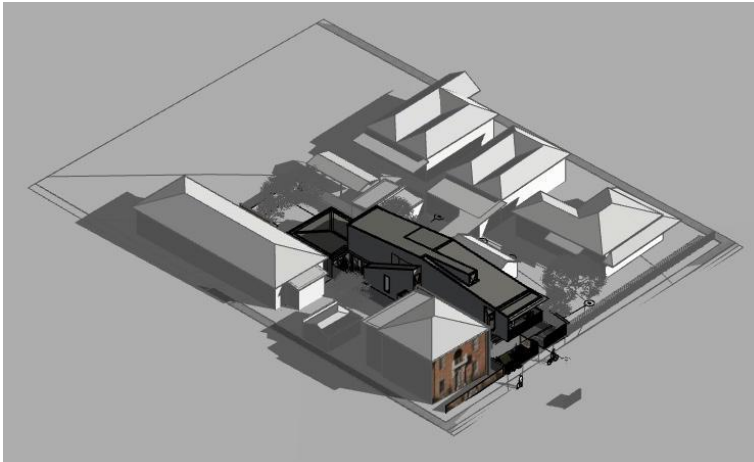
EQUINOX 9AM - EXISTING AXO



EQUINOX 12PM - EXISTING AXO



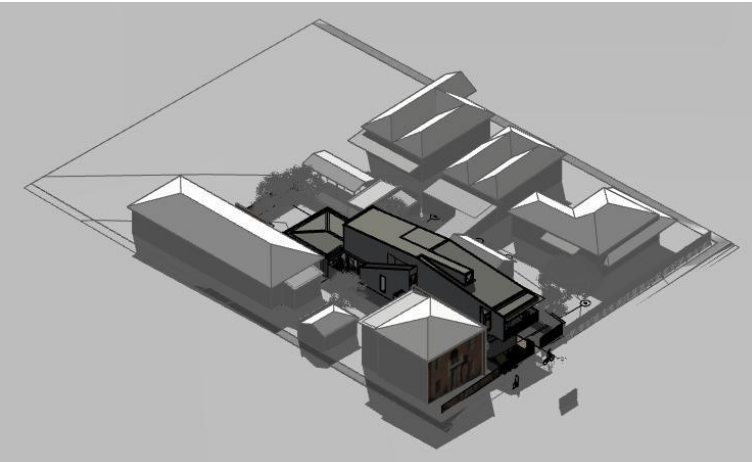
EQUINOX 3PM - EXISTING AXO



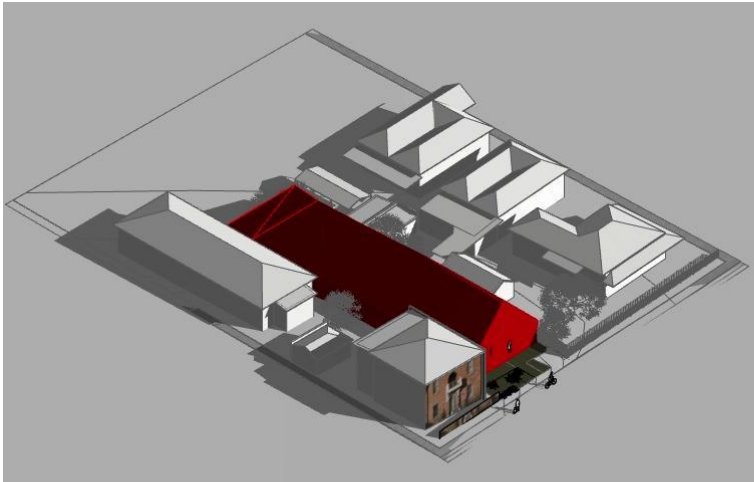
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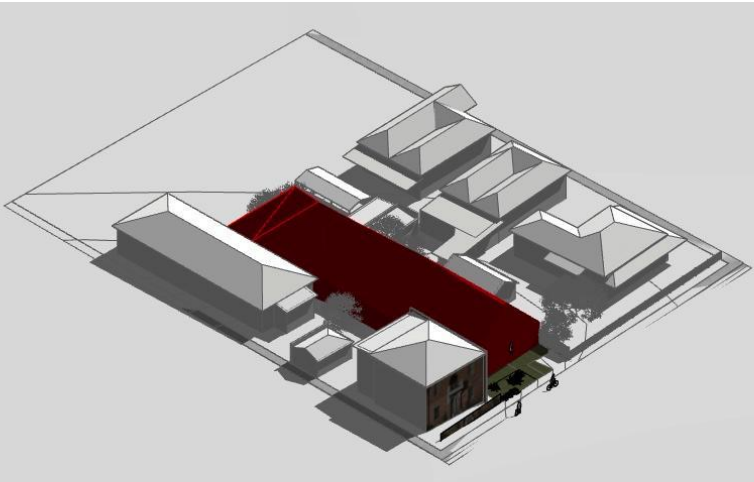
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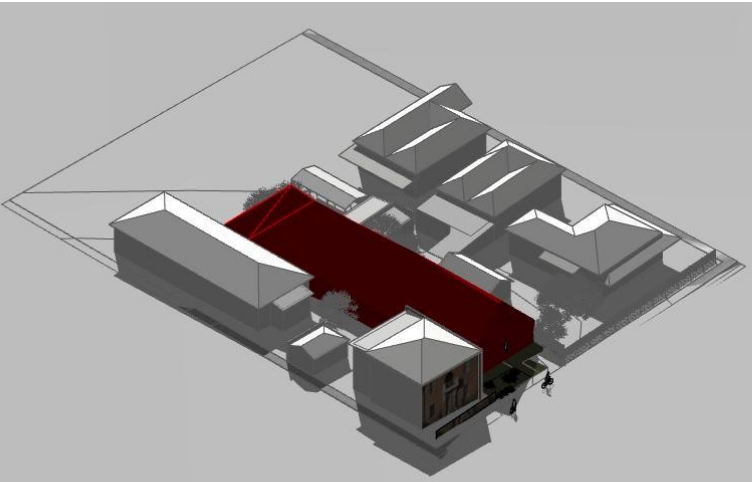
EQUINOX 3PM - PROPOSED AXO



EQUINOX 9AM - PERMITTED AXO



EQUINOX 12PM - PERMITTED AXO



EQUINOX 3PM - PERMITTED AXO

PLANNING EXHIBITED DOCUMENTS
Ref. No: DA 0744/2022
Date advertised: 24/12/2022
Planning Administration
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PROJECT NAME
10 ST GEORGES SQUARE RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
EQUINOX SHADOWS - AXO DIAGRAMS

DATE	ORIGINAL SIZE
13/12/22	A3

DRAWING N°	REVISION
J21048-SK16	01

10 ST GEORGES SQUARE

RESIDENCE

ARCHITECT

ACCREDITED DESIGNER
TODD HENDERSON

ACCREDITATION N°
403832231

ARCHITECT ADDRESS
GROUND FLOOR / SUITE 2, 33 GEORGE STREET LAUNCESTON, TAS 7250 +61(3) 6333 0930

PROJECT INFOMATION

PROJECT N°
J21048

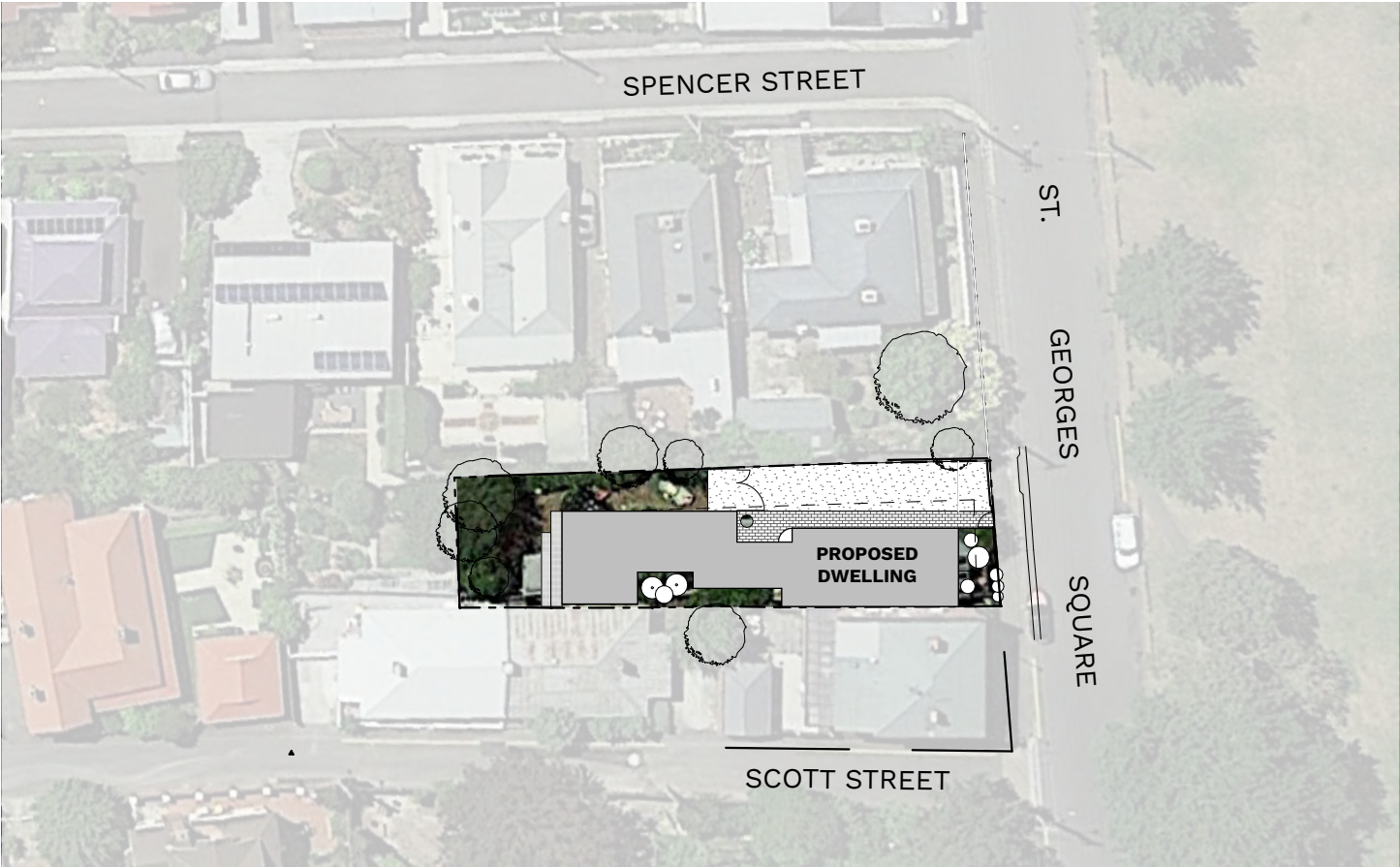
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10 ST GEORGES SQUARE RESIDENCE

PROJECT ADDRESS
10 ST. GEORGES SQUARE
EAST LAUNCESTON
TAS 7250

PLACE NAME
STONEY CREEK NATION

DETAILS

NCC CLASSIFCATION	1A
CONSTRUCTION TYPE	B
TITLE REFERENCE	107661/1 & 107660/1
DESIGN WIND SPEED	REFER ENG
SOIL CLASS	REFER ENG
CLIMATE ZONE	ZONE 7
BAL RATING	<BAL#>
ALPINE AREA	N/A
CORROSION LEVEL	<BCA Vol2 3.5.1.3>



LOCATION PLAN
1:500

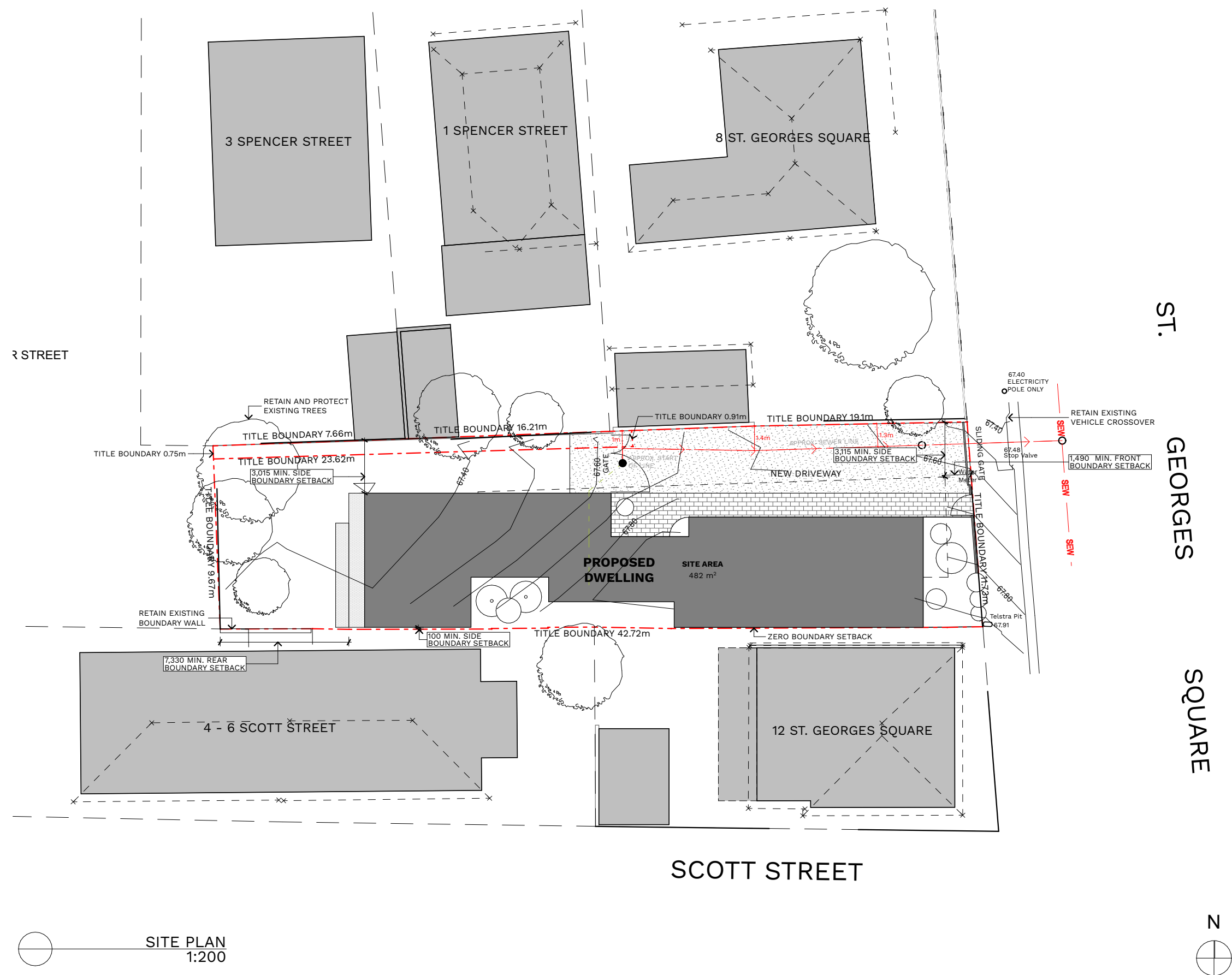


SK DRAWING LIST			
NO.	DRAWING NAME	REV	DATE
SK01	COVER PAGE	03	27/2/23
SK02	PROPOSED SITE PLAN	03	27/2/23
SK03	DEMOLITION PLAN	03	27/2/23
SK04	GROUND FLOOR PLAN	03	27/2/23
SK05	UPPER FLOOR PLAN	03	27/2/23
SK06	ELEVATIONS	03	27/2/23
SK07	ELEVATIONS	03	27/2/23
SK08	SECTIONS	03	27/2/23
SK09	SECTIONS	03	27/2/23
SK10	AXONOMETRIC VIEWS	03	27/2/23
SK11	AXONOMETRIC VIEWS	01	27/2/23
SK12	WINTER SHADOWS - PLAN DI...	03	27/2/23
SK13	WINTER SHADOWS - AXO DIA...	03	27/2/23
SK14	SUMMER SHADOWS - PLAN DI...	03	27/2/23
SK15	SUMMER SHADOWS - AXO DIA...	03	27/2/23
SK16	EQUINOX SHADOWS - PLAN DI...	03	27/2/23
SK17	EQUINOX SHADOWS - AXO DIA...	03	27/2/23
SK18	SHADOW COMPARISONS - WI...	03	27/2/23
SK19	SHADOW COMPARISONS - WI...	03	27/2/23
SK20	SHADOW COMPARISONS - SU...	03	27/2/23
SK21	SHADOW COMPARISONS - EQ...	03	27/2/23
SK22	SHADOW COMPARISONS - EQ...	03	27/2/23
SK23	ELEVATIONAL SHADOWS - WI...	02	27/2/23
SK24	ELEVATIONAL SHADOWS - SU...	02	27/2/23
SK25	ELEVATIONAL SHADOWS - EQ...	02	27/2/23
SK26	BOUNDARY WALL HEIGHT	02	27/2/23
SK27	ORIGINAL ROOF - FRONT	02	27/2/23
SK28	PROPOSED ROOF - FRONT	02	27/2/23
SK29	ORIGINAL ROOF - REAR	02	27/2/23
SK30	PROPOSED ROOF - REAR	02	27/2/23
SK31	ORIGINAL ROOF - REAR 2	02	27/2/23
SK32	PROPOSED ROOF - REAR 2	02	27/2/23
SK33	WINDOW SCHEDULE	03	27/2/23

SITE INFORMATION	
TASMANIAN STATEWIDE PLANNING SCHEME	
ZONED GENERAL RESIDENTIAL	
TOTAL SITE AREA	482m²
GROUND FLOOR AREA	96m²
FIRST FLOOR AREA	106m²
TOTAL FLOOR AREA	202m²
(EXCLUDING GARAGE AND BALCONY AREAS)	

27/2/23

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PROJECT NAME
10 ST GEORGES SQUARE RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
PROPOSED SITE PLAN

DATE ORIGINAL SIZE
27/2/23 A3

DRAWING N° REVISION
J21048-SK02 03

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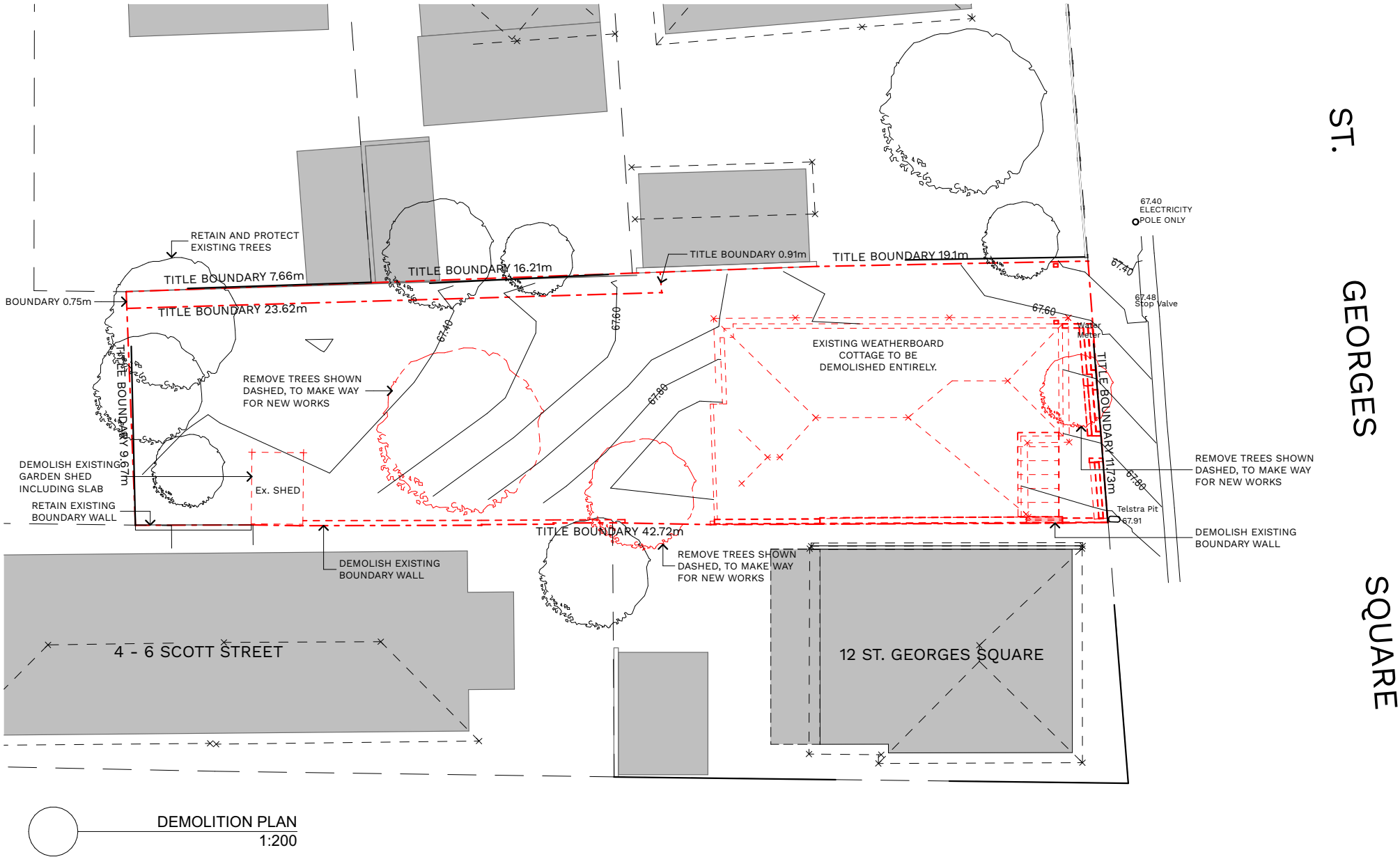
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REV	DATE	PURPOSE
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02	8/2/23	ISSUED FOR DA RFI
03	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES SQUARE RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
DEMOLITION PLAN

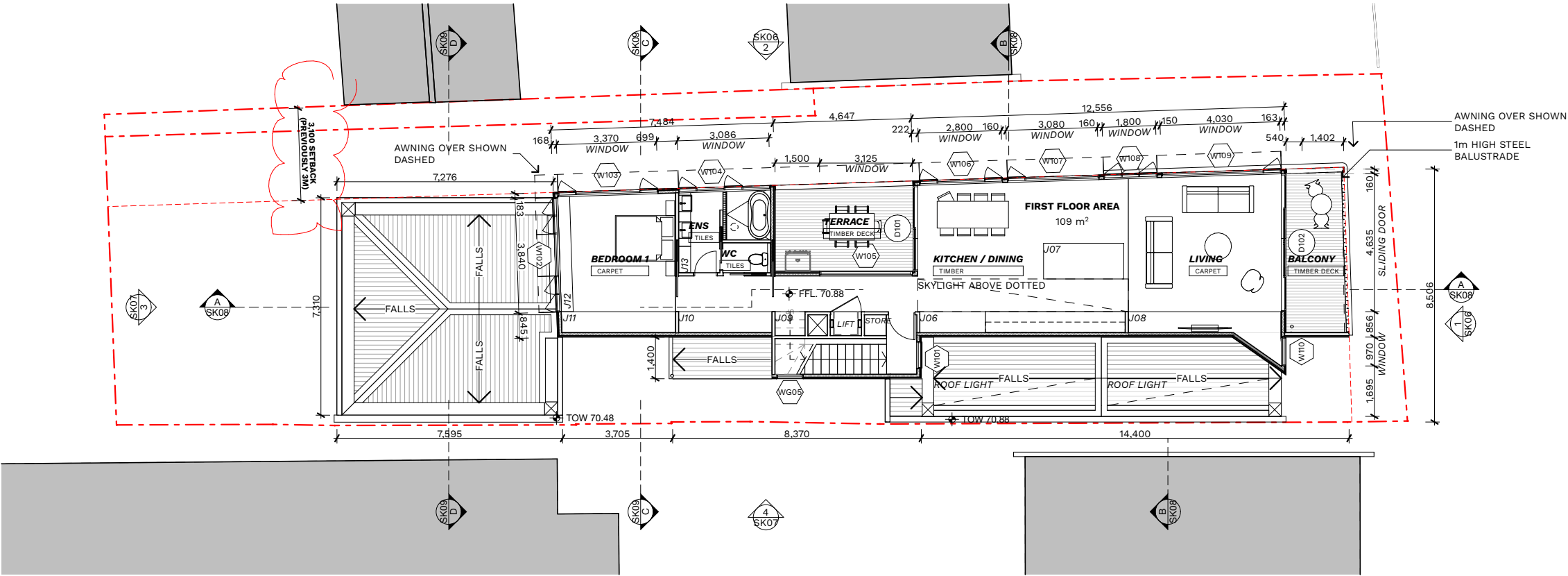
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27/2/23	A3

DRAWING N°	REVISION
J21048-SK03	03



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PROJECT NAME	
10 ST GEORGES SQUARE RESIDENCE	
DRAWING TITLE	
GROUND FLOOR PLAN	
DATE	ORIGINAL SIZE
27/2/23	A3
DRAWING Nº	REVISION
J21048-SK04	03



FIRST FLOOR PLAN
1:150

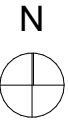
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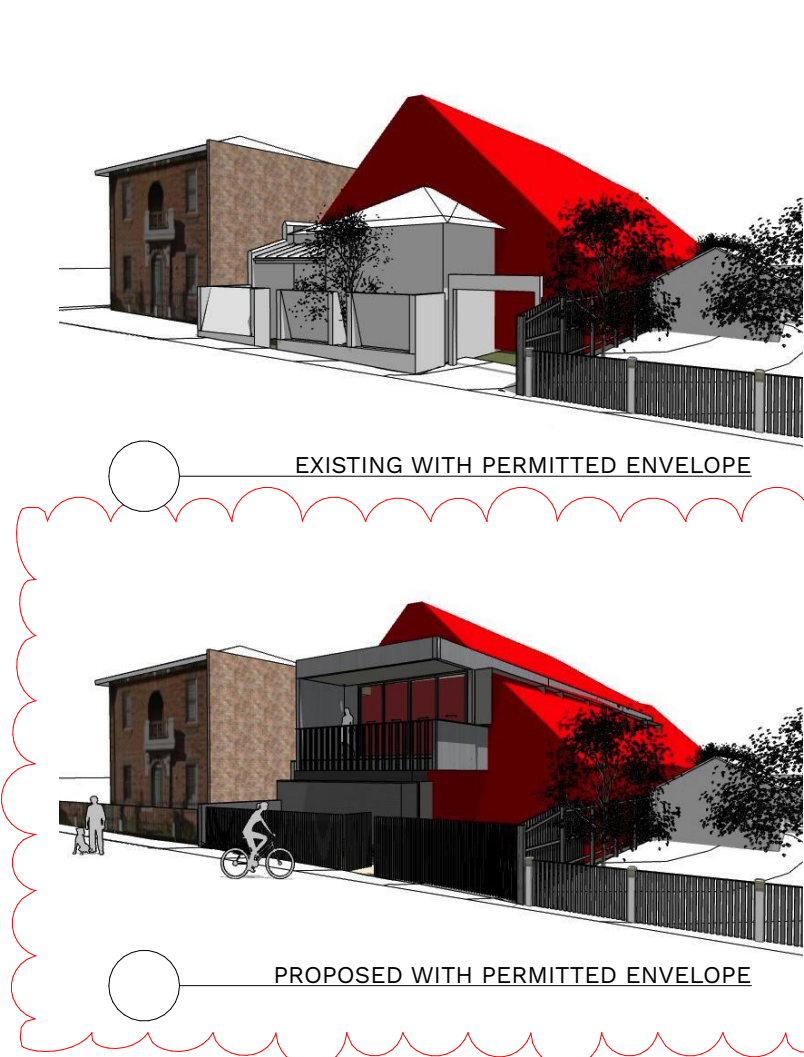
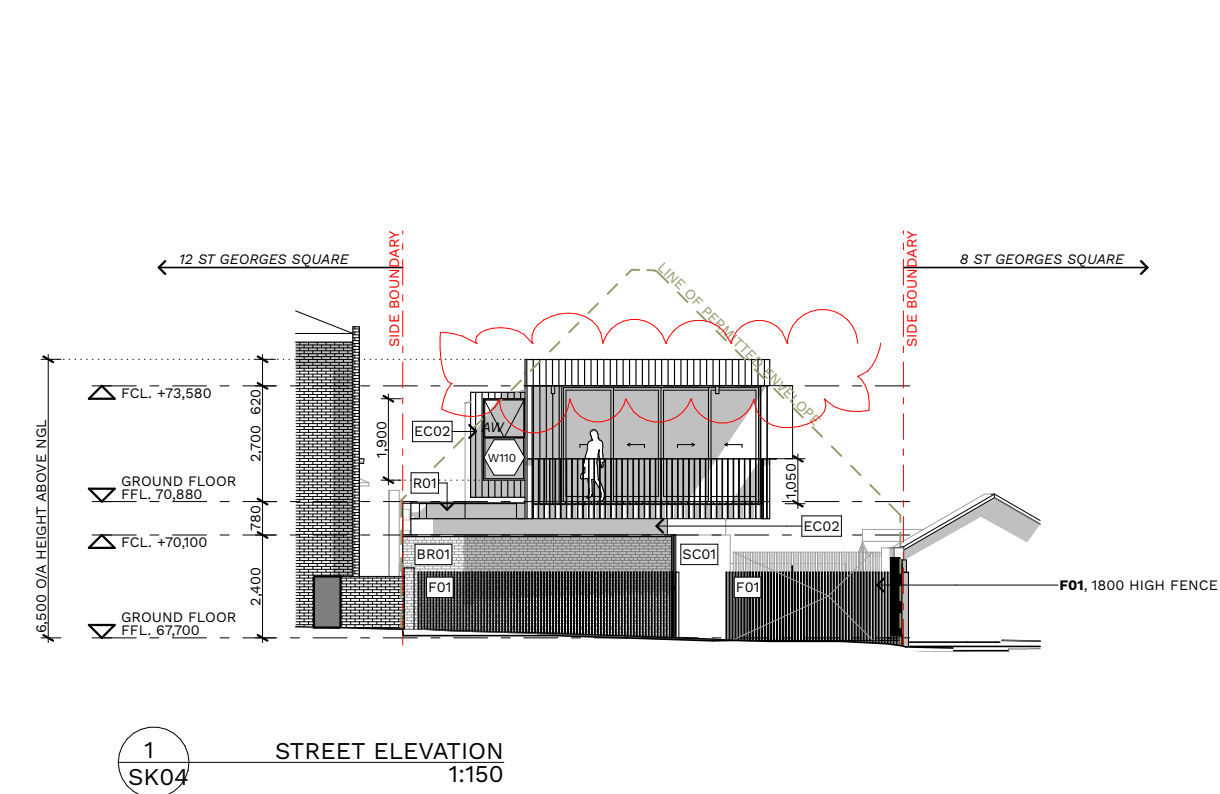
PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

DRAWING TITLE
UPPER FLOOR PLAN

DATE ORIGINAL SIZE
27/2/23 A3

DRAWING N° REVISION
J21048-SK05 03





EXTERIOR FINISHES

ROOF

R01: COLORBOND ROOF SHEET, LIGHT FINISH TO FUTURE SELECTION.

G01: 450mm CUSTOM FOLDED BOX GUTTER.

G02: COLORBOND EAVE GUTTER, PROFILE TO ARCHITECTS FUTURE SELECTION.

FASCIA:

DP01: 90mm DIAM. DOWNPIPE.

RAIN HEADS:

CLADDINGS

BR01: LIGHT COLOURED BRICK, TO FUTURE SELECTION

EC01: EQUITONE FIBRE CEMENT PANELS OR SIMILAR (OFF WHITE COLOUR)

EC02: COLORBOND FLASHING

F01: STEEL BATTEN AND **BR01.**

SC01: SANDSTONE TILES

BL01: 190mm BLOCKWORK

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REV	DATE	PURPOSE
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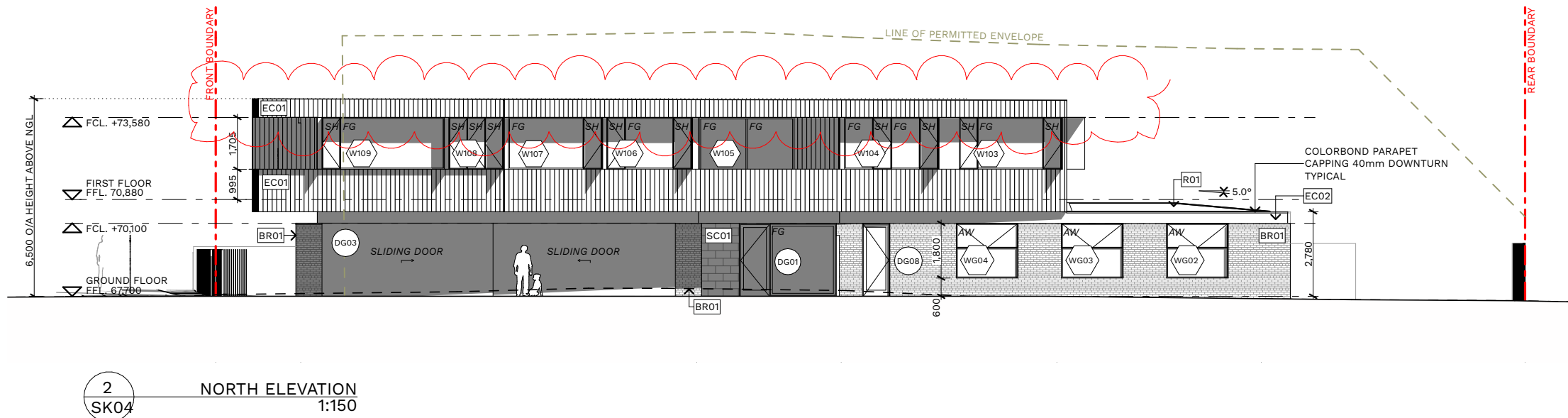
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10 ST GEORGES SQUARE RESIDENCE

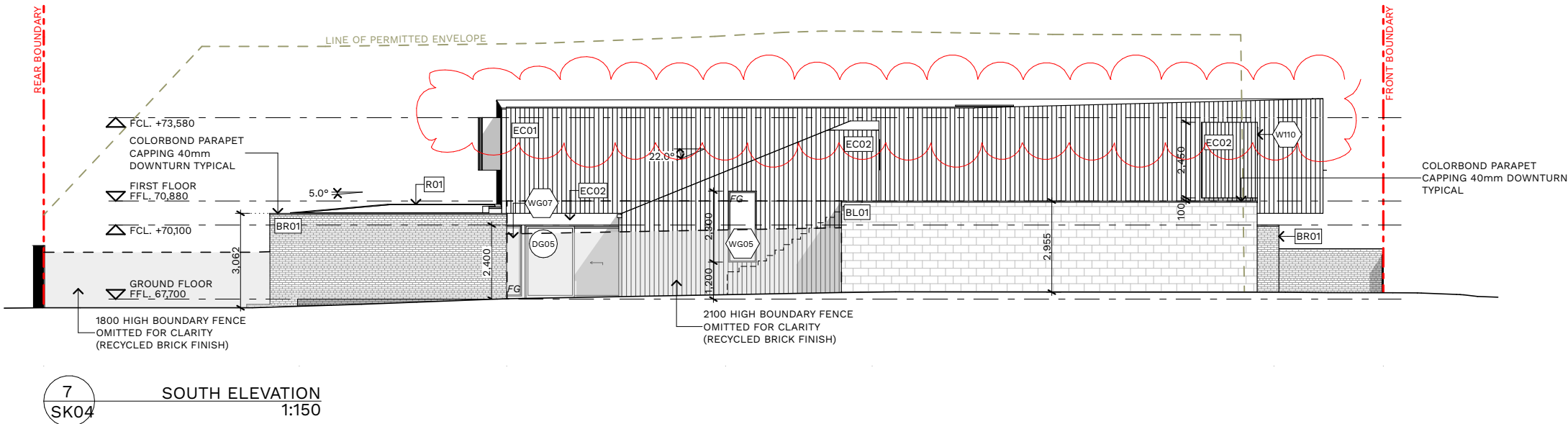
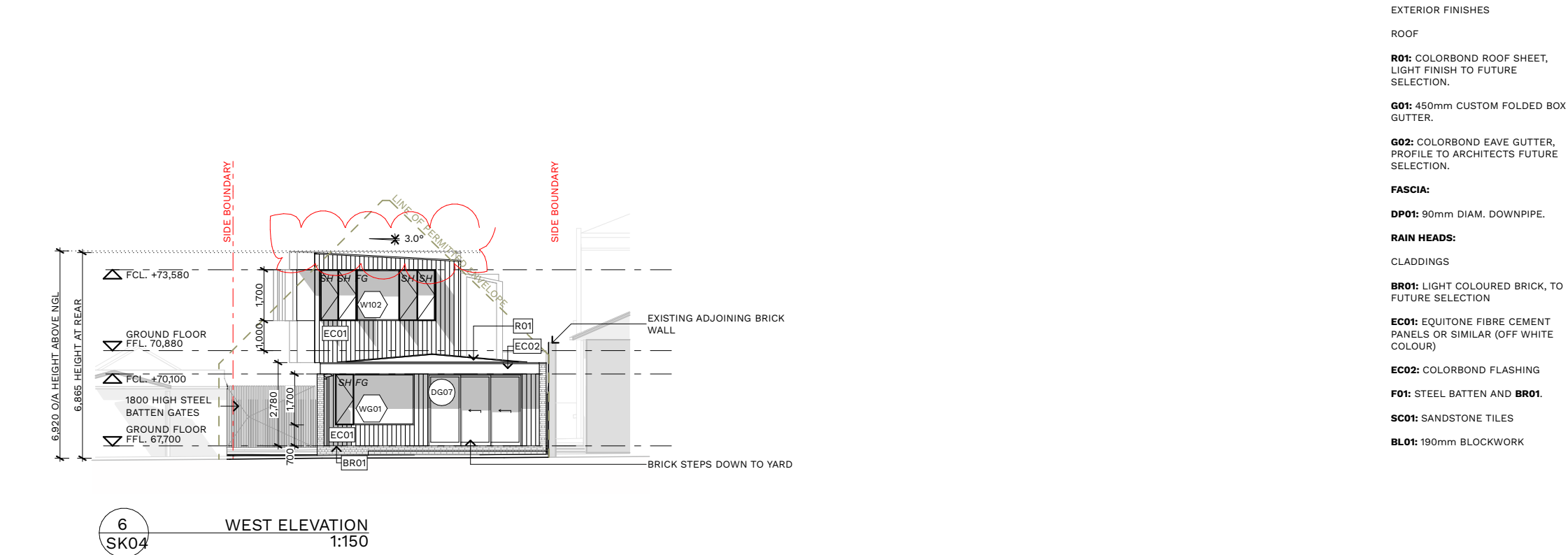
PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
ELEVATIONS

DATE ORIGINAL SIZE
27/2/23 A3

DRAWING Nº REVISION
J21048-SK06 03





EXTERIOR FINISHES

ROOF

R01: COLORBOND ROOF SHEET, LIGHT FINISH TO FUTURE SELECTION.

G01: 450mm CUSTOM FOLDED BOX GUTTER.

G02: COLORBOND EAVE GUTTER, PROFILE TO ARCHITECTS FUTURE SELECTION.

FASCIA:

DP01: 90mm DIAM. DOWNPIPE.

RAIN HEADS:

CLADDINGS

BR01: LIGHT COLOURED BRICK, TO FUTURE SELECTION

EC01: EQUITONE FIBRE CEMENT PANELS OR SIMILAR (OFF WHITE COLOUR)

EC02: COLORBOND FLASHING

F01: STEEL BATTEN AND **BR01.**

SC01: SANDSTONE TILES

BL01: 190mm BLOCKWORK

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REV	DATE	PURPOSE
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02	8/2/23	ISSUED FOR DA RFI
03	27/2/23	ISSUED FOR DA RFI

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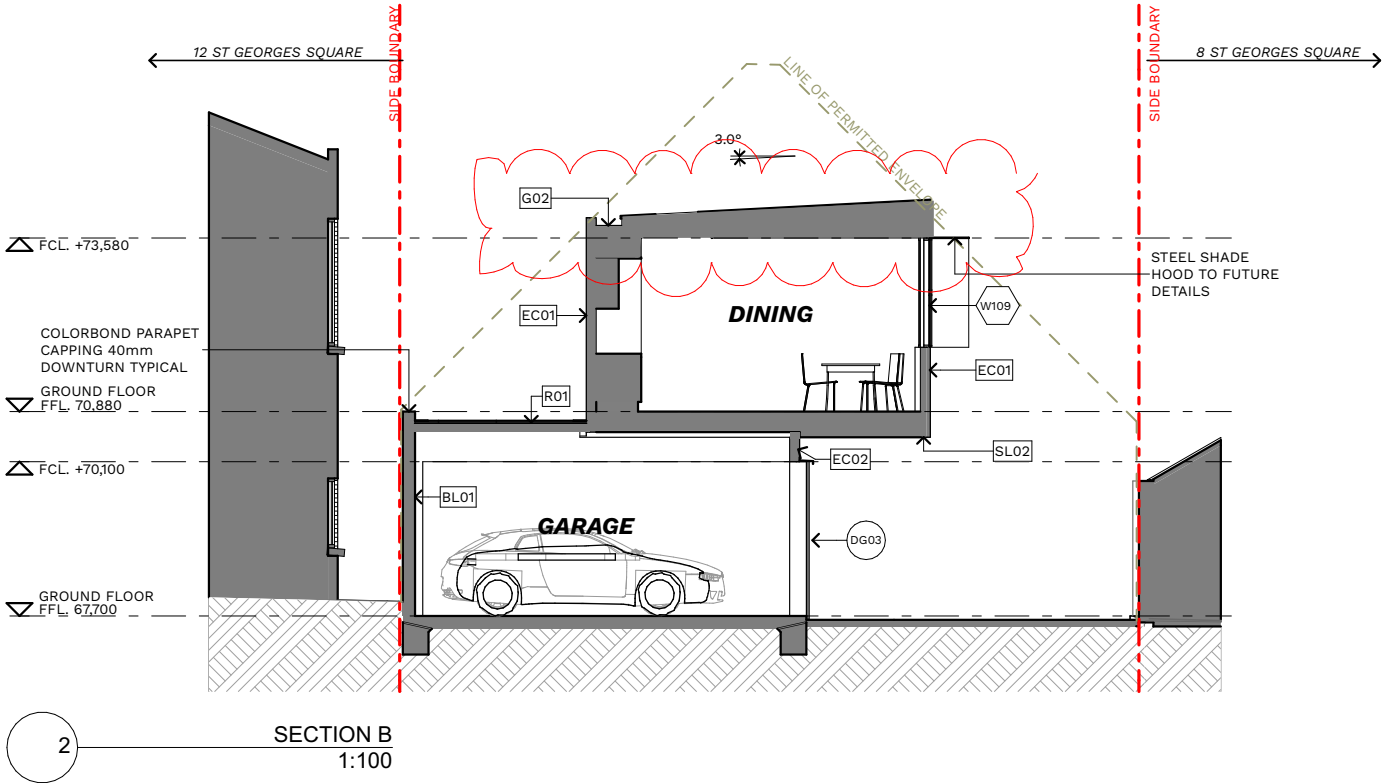
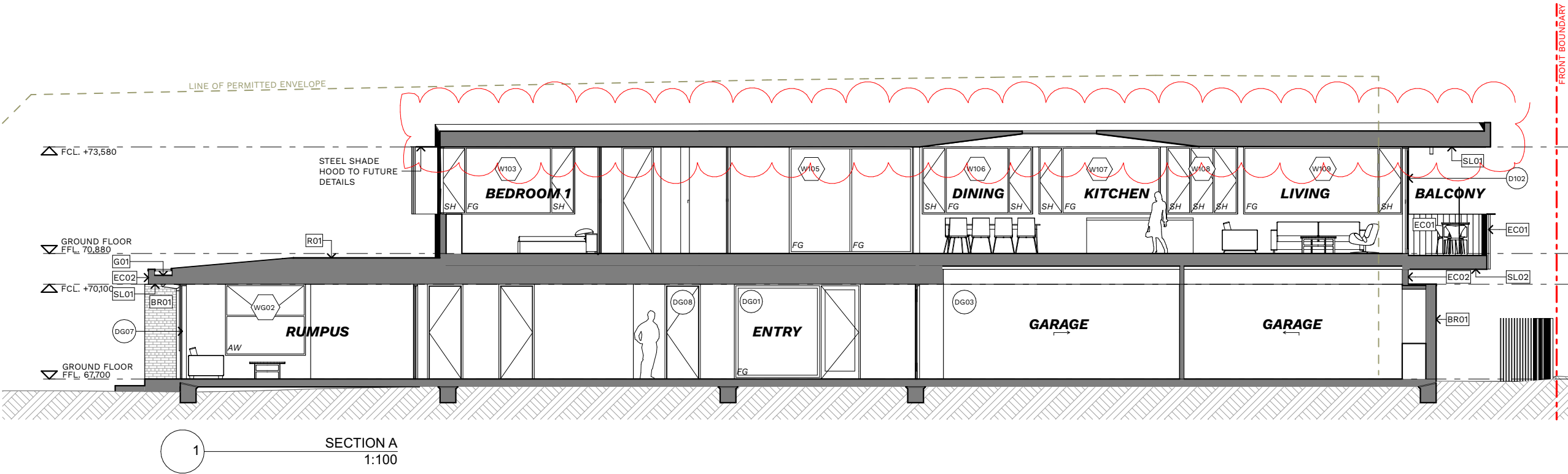
PROJECT NAME
10 ST GEORGES SQUARE RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
ELEVATIONS

DATE ORIGINAL SIZE
27/2/23 A3

DRAWING N° REVISION
J21048-SK07 03



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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

DRAWING TITLE
SECTIONS

DATE ORIGINAL SIZE
27/2/23 A3

DRAWING N° REVISION
J21048-SK08 03

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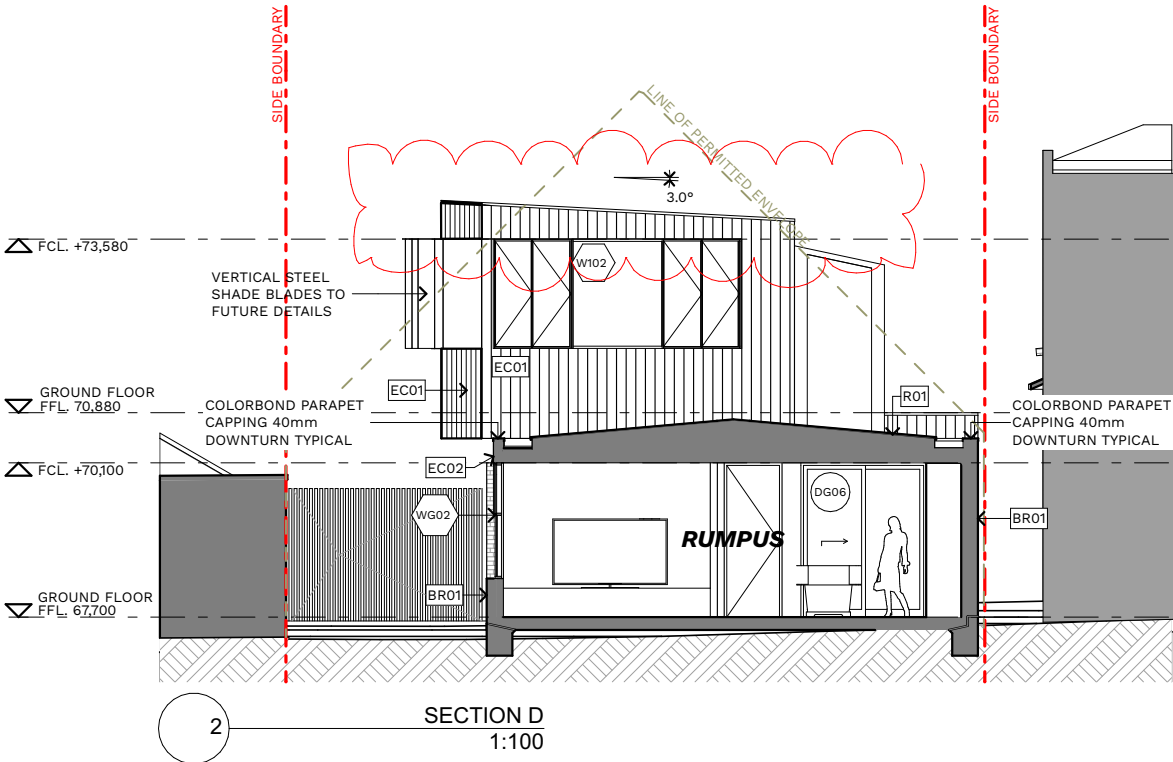
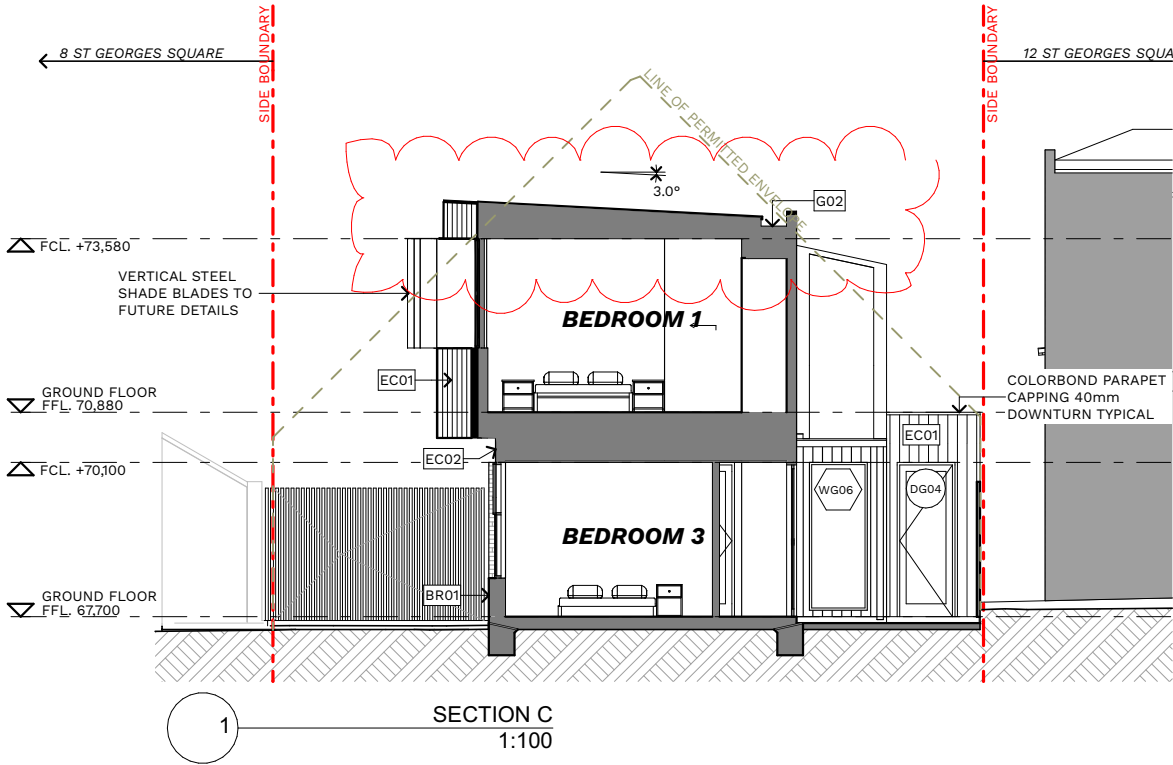
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REV	DATE	PURPOSE
01	13/12/22	ISSUED FOR DA
02	8/2/23	ISSUED FOR DA RF1
03	27/2/23	ISSUED FOR DA RF1

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
SECTIONS

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK09	03

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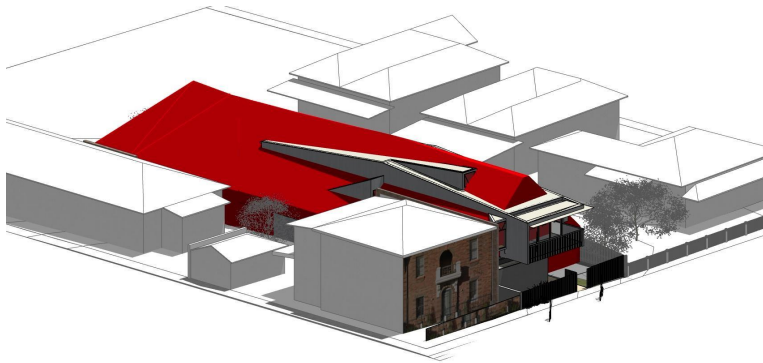
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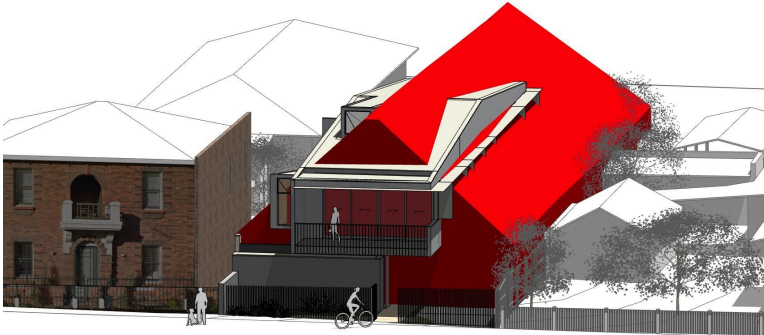
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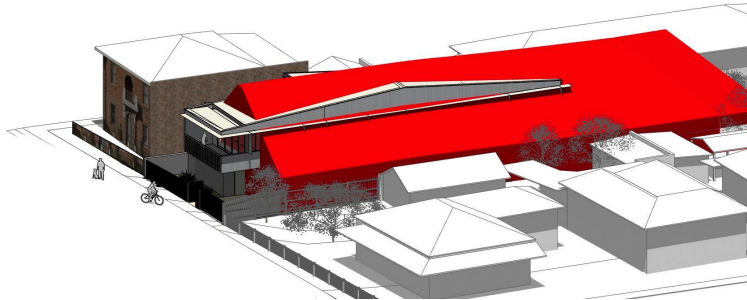
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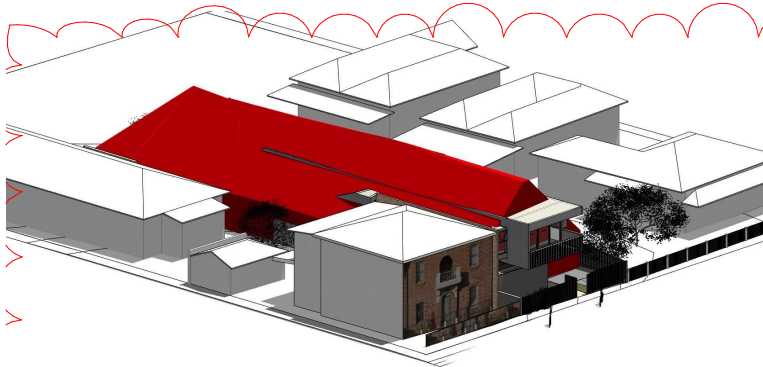
1 ORIGINAL - PERMITTED ENVELOPE AXO 01



2 ORIGINAL - PERMITTED ENVELOPE AXO 02



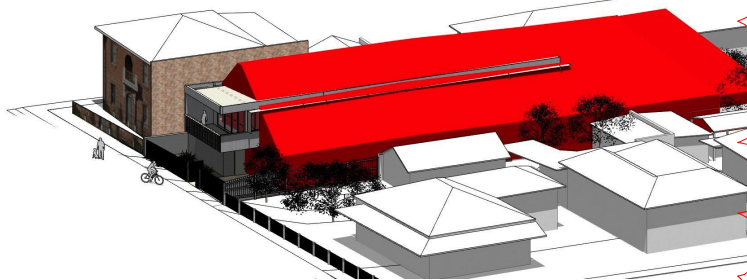
3 ORIGINAL - PERMITTED ENVELOPE AXO 03



4 PROPOSED - PERMITTED ENVELOPE AXO 01



5 PROPOSED - PERMITTED ENVELOPE AXO 02



6 PROPOSED - PERMITTED ENVELOPE AXO 03

REV	DATE	PURPOSE
01	13/12/22	ISSUED FOR DA
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PROJECT NAME	10 ST GEORGES SQUARE RESIDENCE
PROJECT STAGE	CONCEPT DESIGN
DRAWING TITLE	AXONOMETRIC VIEWS
DATE	27/2/23
ORIGINAL SIZE	A3
DRAWING N°	J21048-SK10
REVISION	03

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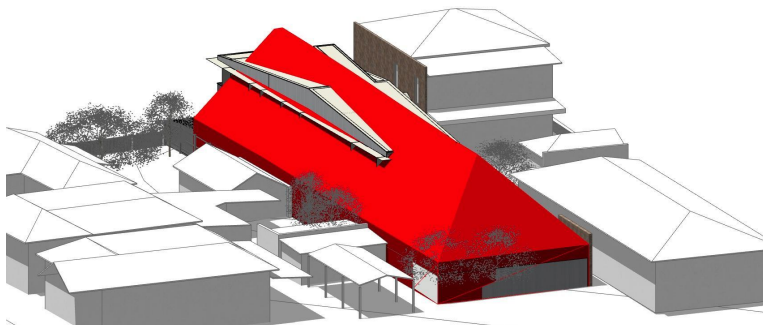
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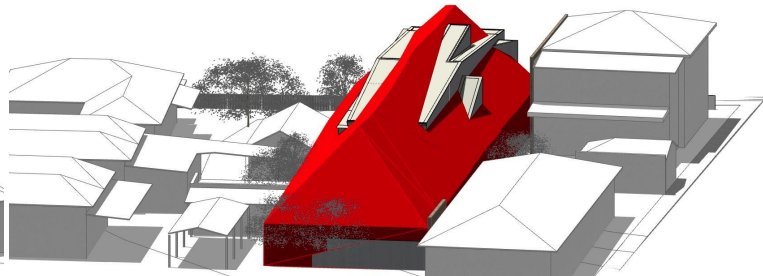
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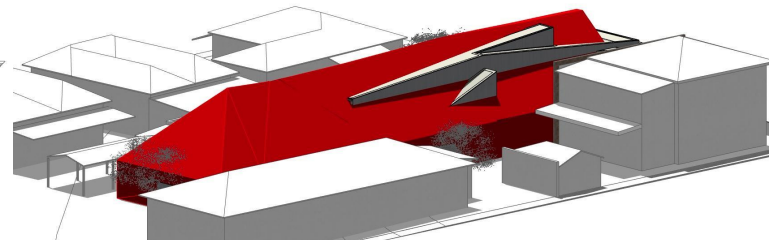
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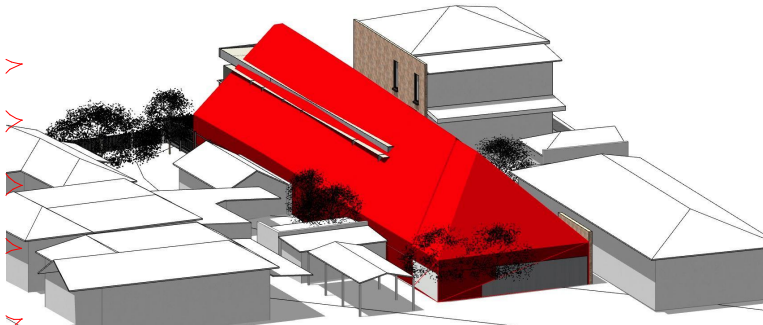
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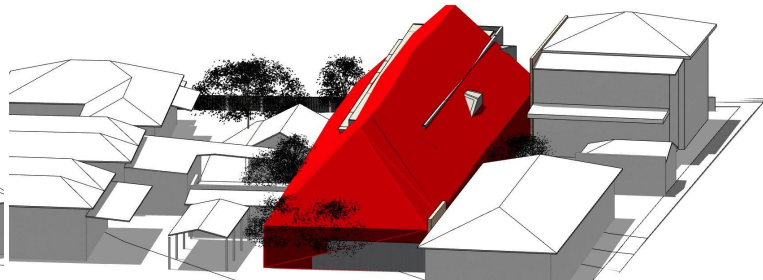
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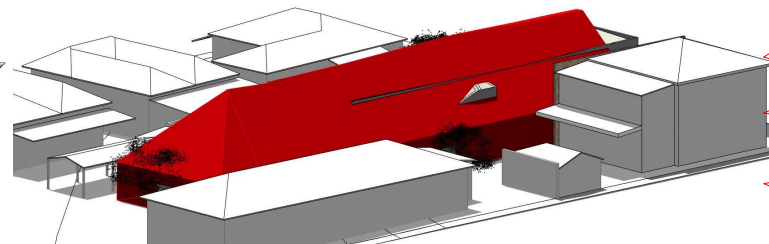
3 ORIGINAL - PERMITTED ENVELOPE AXO 06



4 PROPOSED - PERMITTED ENVELOPE AXO 04



5 PROPOSED - PERMITTED ENVELOPE AXO 05



6 PROPOSED - PERMITTED ENVELOPE AXO 06

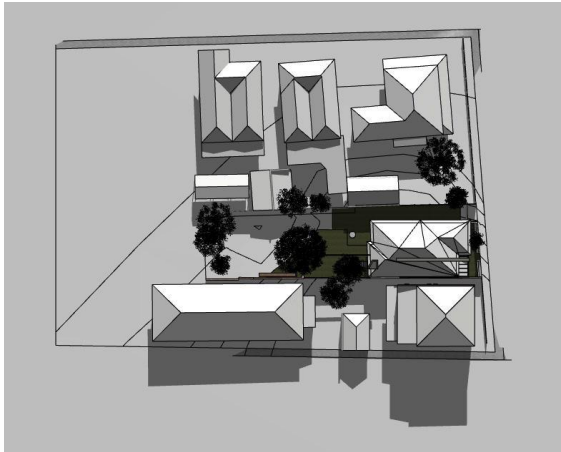
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PROJECT NAME 10 ST GEORGES SQUARE RESIDENCE	
PROJECT STAGE CONCEPT DESIGN	
DRAWING TITLE AXONOMETRIC VIEWS	
DATE 27/2/23	ORIGINAL SIZE A3
DRAWING N° J21048-SK11	REVISION 01



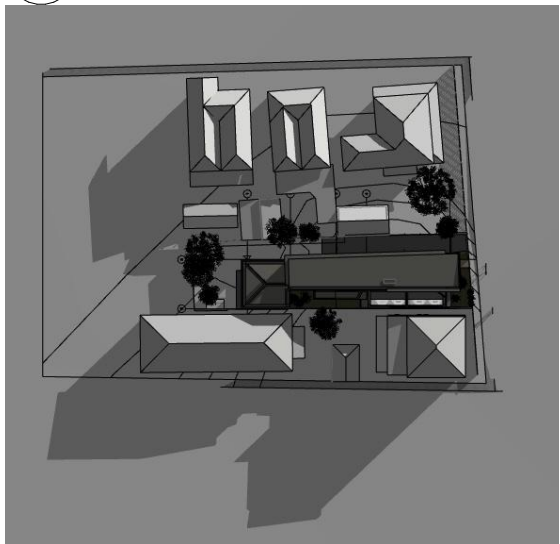
1 WINTER 9AM - EXISTING BUILDING



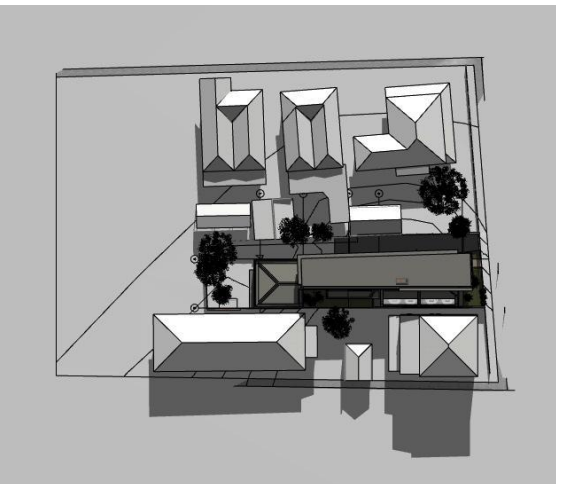
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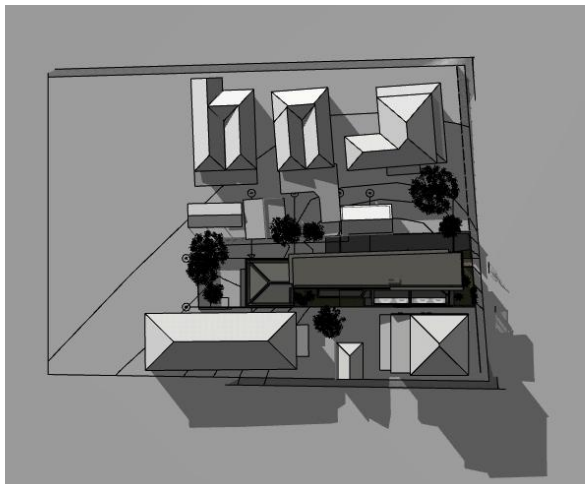
3 WINTER 3PM - EXISTING BUILDING



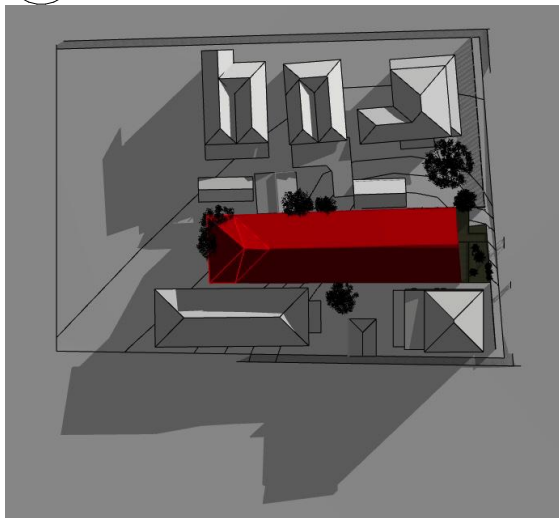
4 WINTER 9AM - PROPOSED



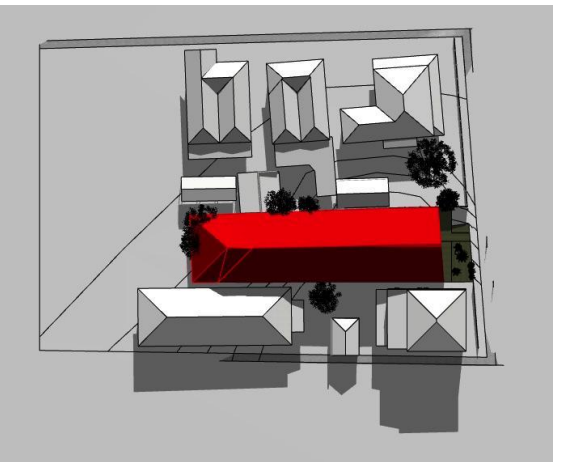
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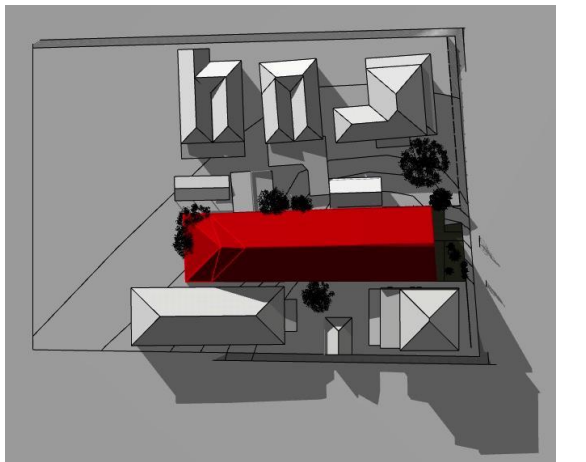
6 WINTER 3PM - PROPOSED



7 WINTER 9AM - PERMITTED ENVELOPE



8 WINTER 12PM - PERMITTED ENVELOPE



9 WINTER 3PM - PERMITTED ENVELOPE

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REV	DATE	PURPOSE
01	13/12/22	ISSUED FOR DA
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03	27/2/23	ISSUED FOR DA RF1

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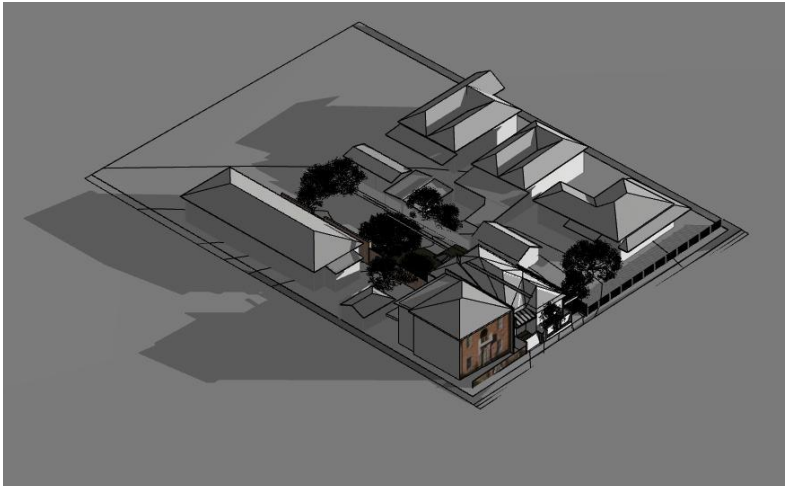
PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

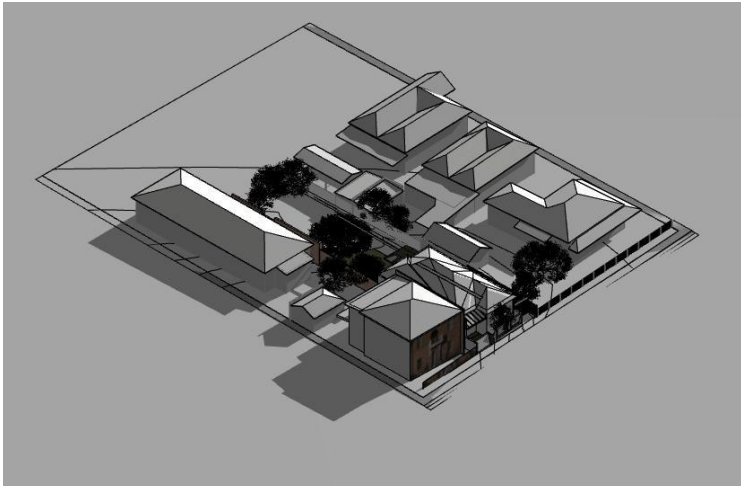
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WINTER SHADOWS - PLAN
DIAGRAMS

DATE	ORIGINAL SIZE
27/2/23	A3

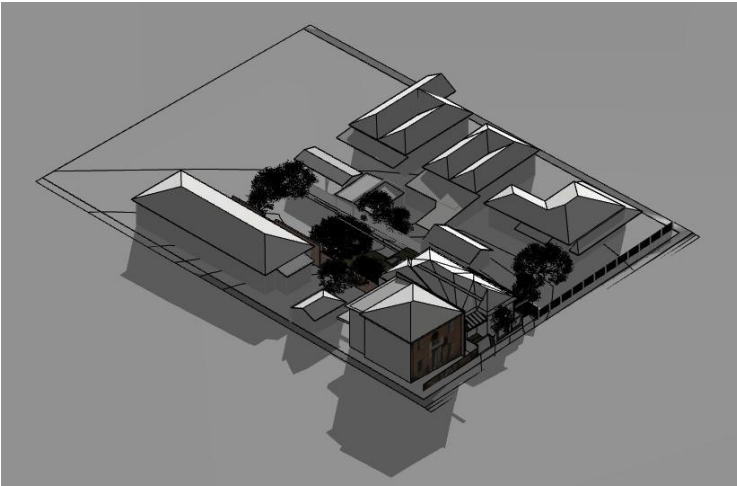
DRAWING N°	REVISION
J21048-SK12	03



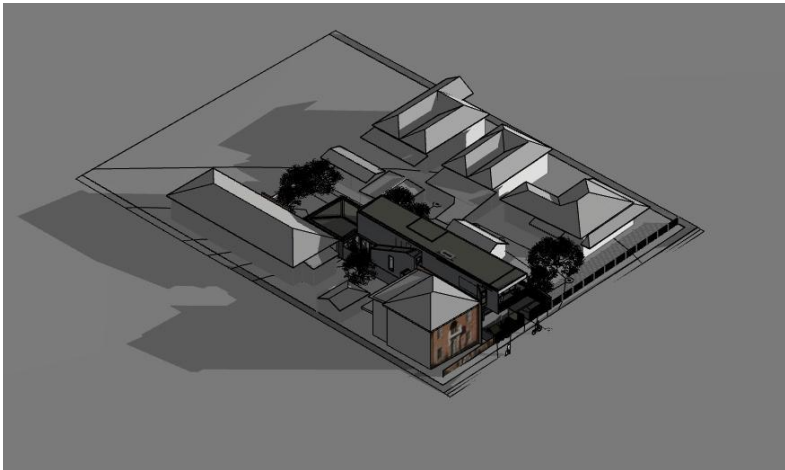
1 WINTER 9AM - EXISTING AXO



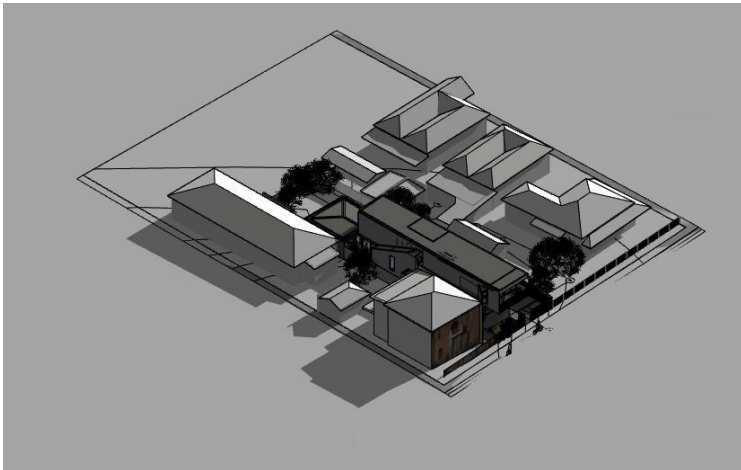
2 WINTER 12PM - EXISTING AXO



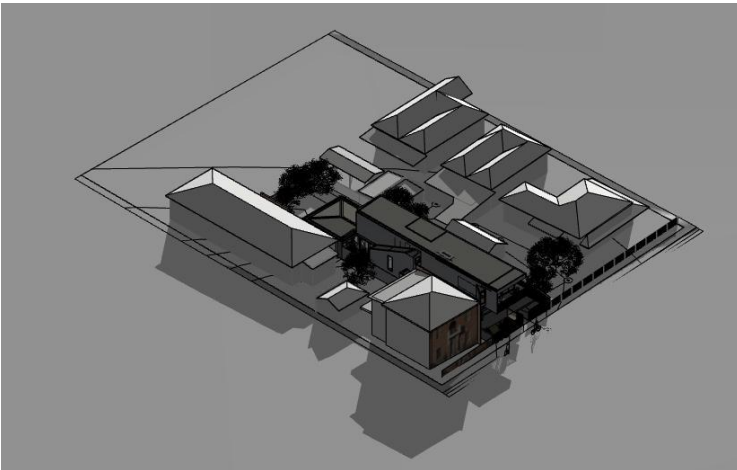
3 WINTER 3PM - EXISTING AXO



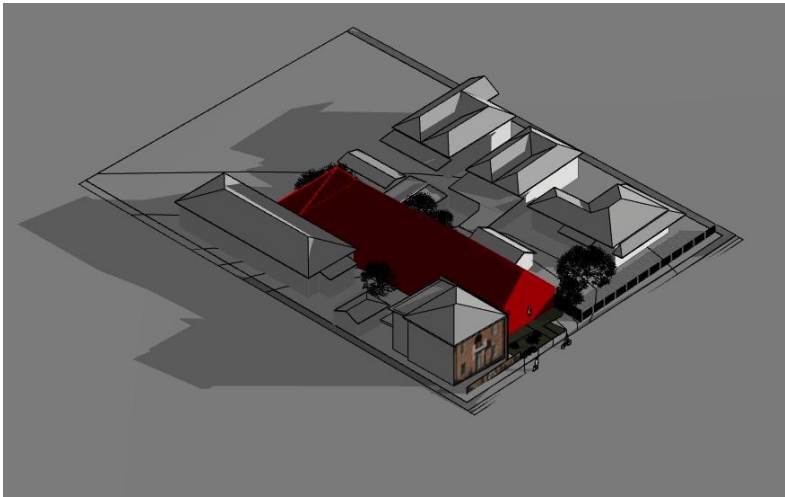
4 WINTER 9AM - PROPOSED AXO



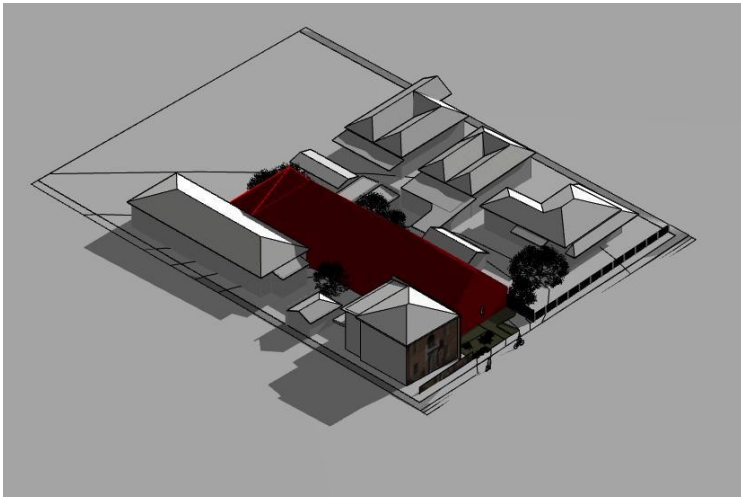
5 WINTER 12PM - PROPOSED AXO



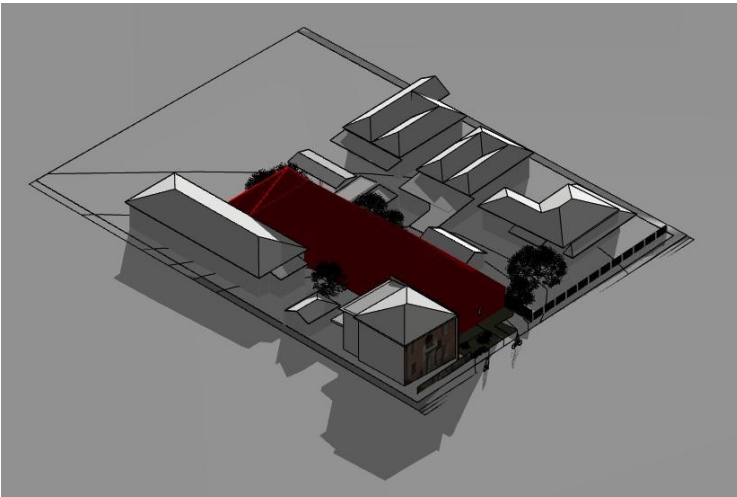
6 WINTER 3PM - PROPOSED AXO



7 WINTER 9AM - PERMITTED AXO



8 WINTER 12PM - PERMITTED AXO



9 WINTER 3PM - PERMITTED AXO

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REV	DATE	PURPOSE
01	13/12/22	ISSUED FOR DA
02	8/2/23	ISSUED FOR DA RF1
03	27/2/23	ISSUED FOR DA RF1

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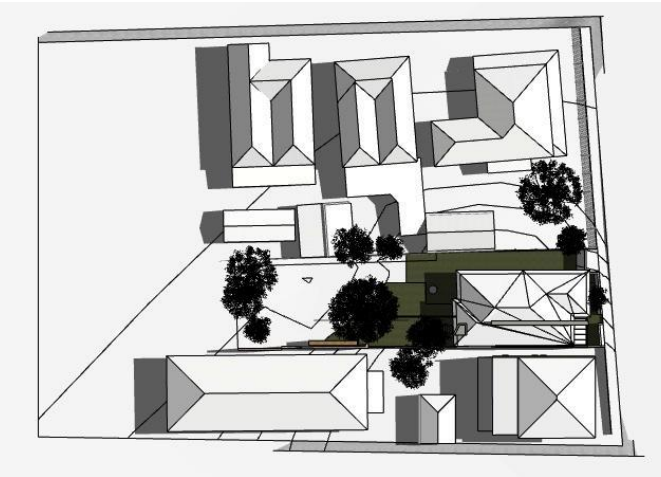
PROJECT NAME
**10 ST GEORGES
SQUARE
RESIDENCE**

PROJECT STAGE
CONCEPT DESIGN

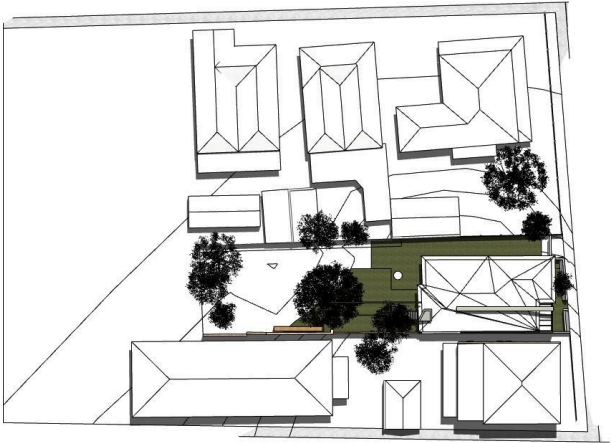
DRAWING TITLE
WINTER SHADOWS - AXO
DIAGRAMS

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK13	03



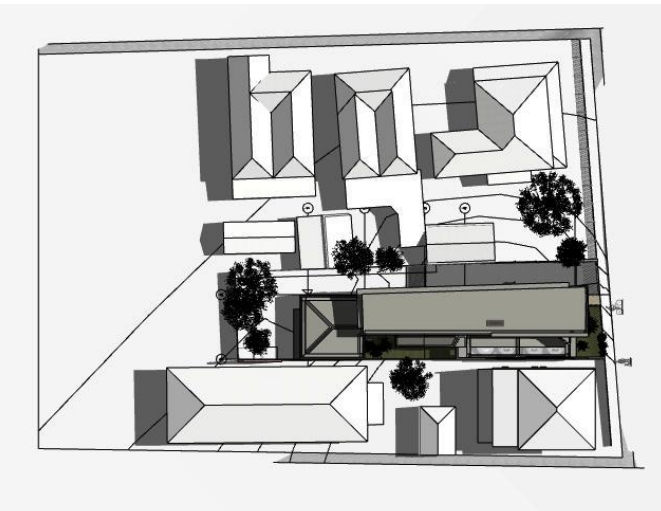
1 SUMMER 9AM - EXISTING BUILDING



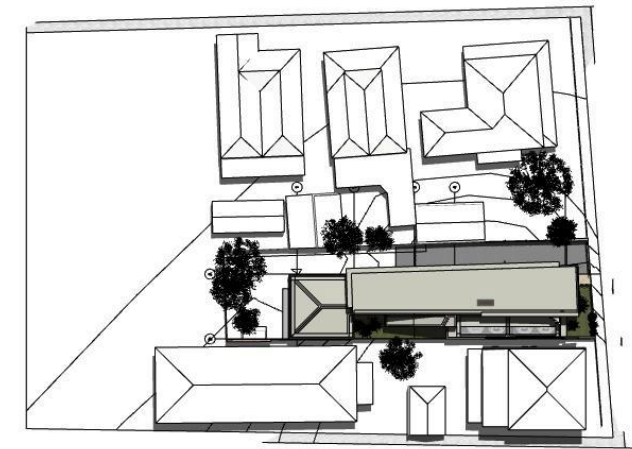
2 SUMMER 12PM - EXISTING BUILDING



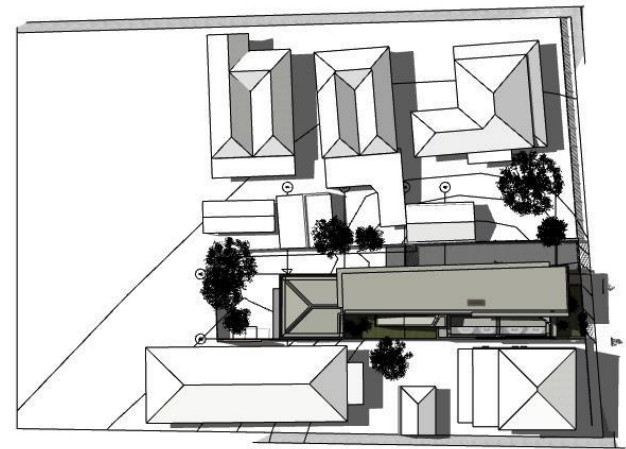
3 SUMMER 3PM - EXISTING BUILDING



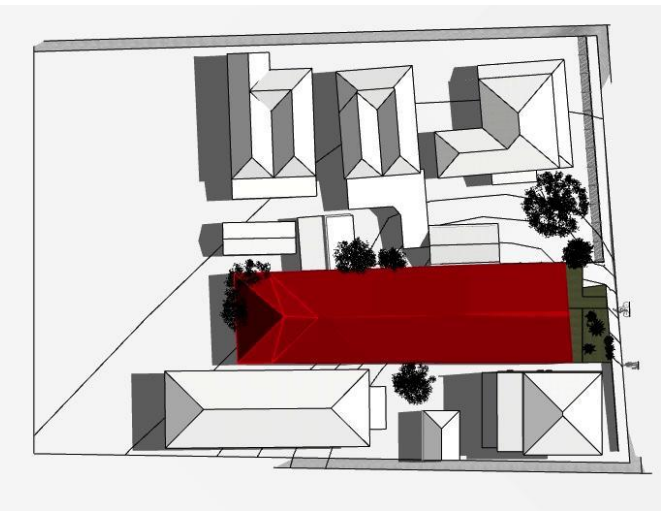
4 SUMMER 9AM - PROPOSED



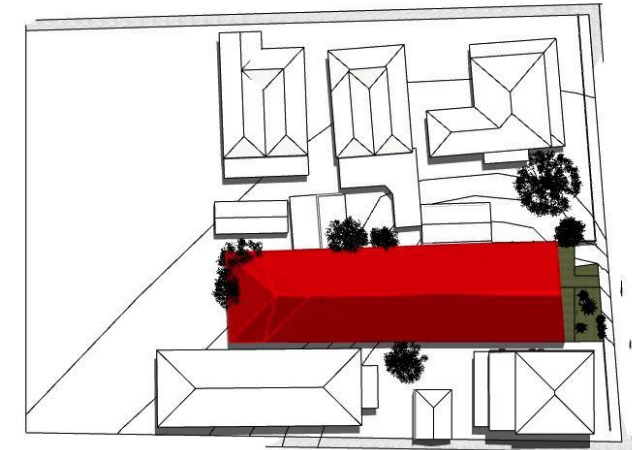
5 SUMMER 12PM - PROPOSED



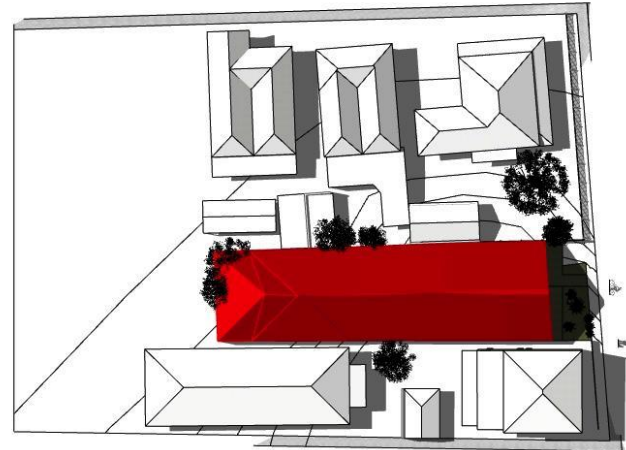
6 SUMMER 3PM - PROPOSED



7 SUMMER 9AM - PERMITTED ENVELOPE



8 SUMMER 12PM - PERMITTED ENVELOPE



9 SUMMER 3PM - PERMITTED ENVELOPE

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REV	DATE	PURPOSE
01	13/12/22	ISSUED FOR DA
02	8/2/23	ISSUED FOR DA RF1
03	27/2/23	ISSUED FOR DA RF1

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

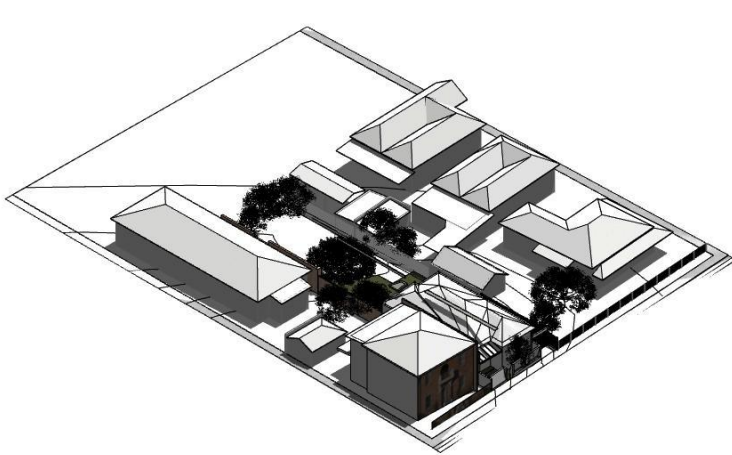
DRAWING TITLE
SUMMER SHADOWS - PLAN
DIAGRAMS

DATE ORIGINAL SIZE
27/2/23 A3

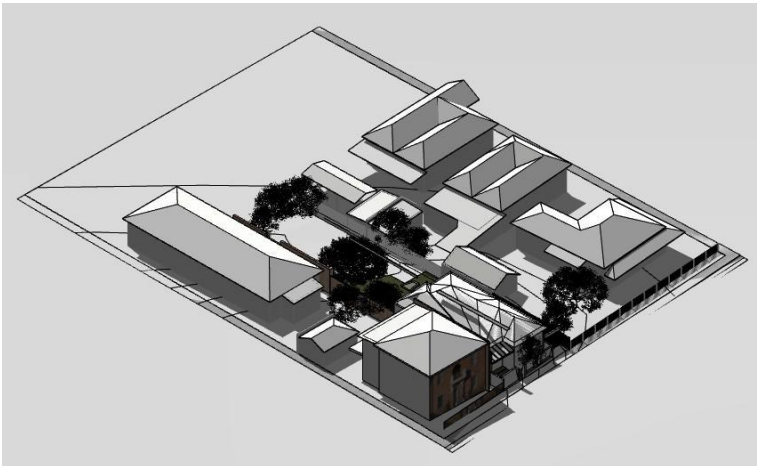
DRAWING N° REVISION
J21048-SK14 03



1 SUMMER 9AM - EXISTING AXO



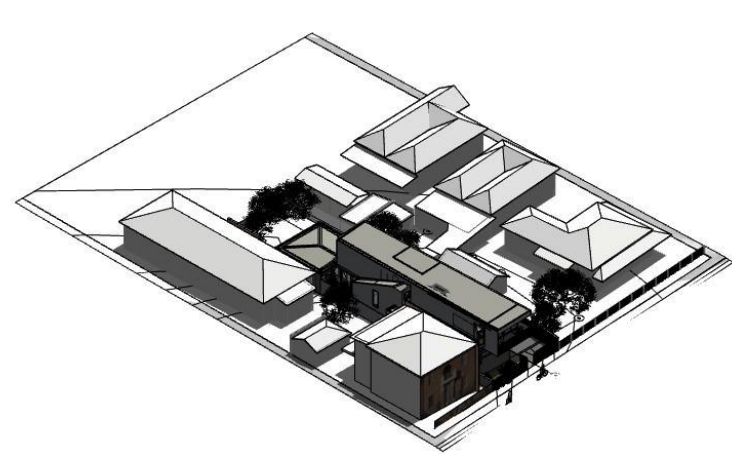
2 SUMMER 12PM - EXISTING AXO



3 SUMMER 3PM - EXISTING AXO



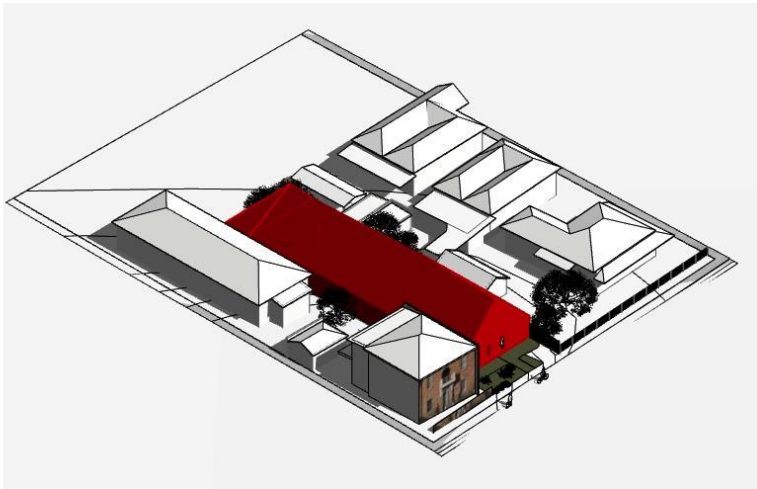
4 SUMMER 9AM - PROPOSED AXO



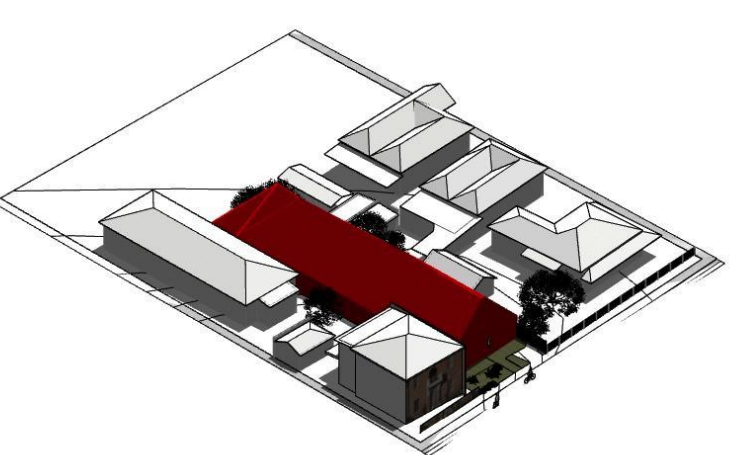
5 SUMMER 12PM - PROPOSED AXO



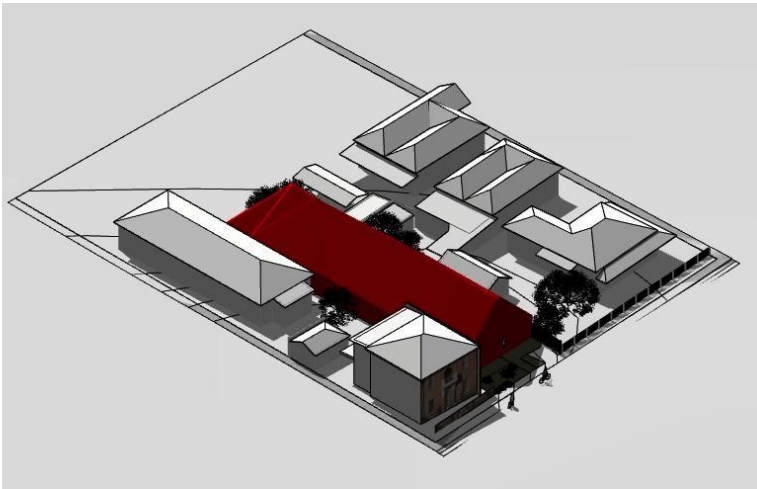
6 SUMMER 3PM - PROPOSED AXO



7 SUMMER 9AM - PERMITTED AXO



8 SUMMER 12PM - PERMITTED AXO



9 SUMMER 3PM - PERMITTED AXO

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REV	DATE	PURPOSE
01	13/12/22	ISSUED FOR DA
02	8/2/23	ISSUED FOR DA RFI
03	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

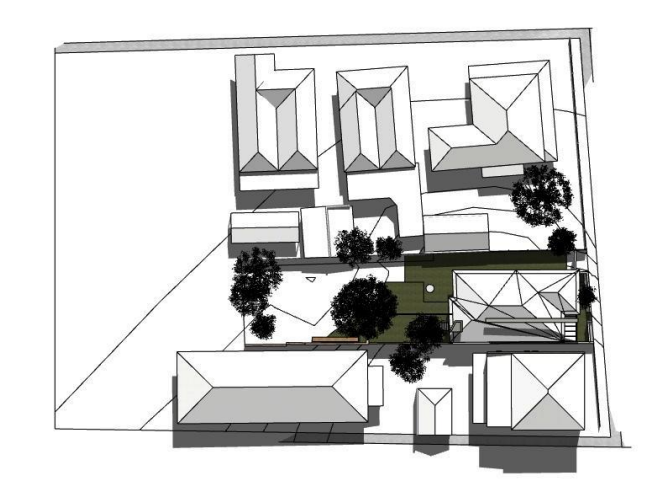
DRAWING TITLE
SUMMER SHADOWS - AXO
DIAGRAMS

DATE ORIGINAL SIZE
27/2/23 A3

DRAWING N° REVISION
J21048-SK15 03



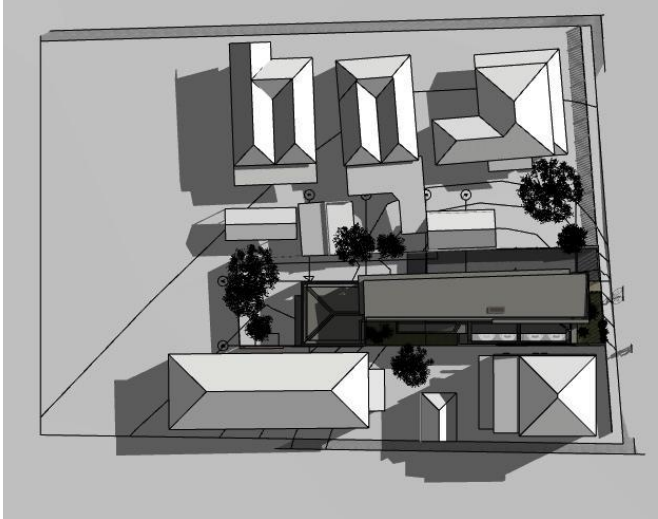
1 EQUINOX 9AM - EXISTING BUILDING



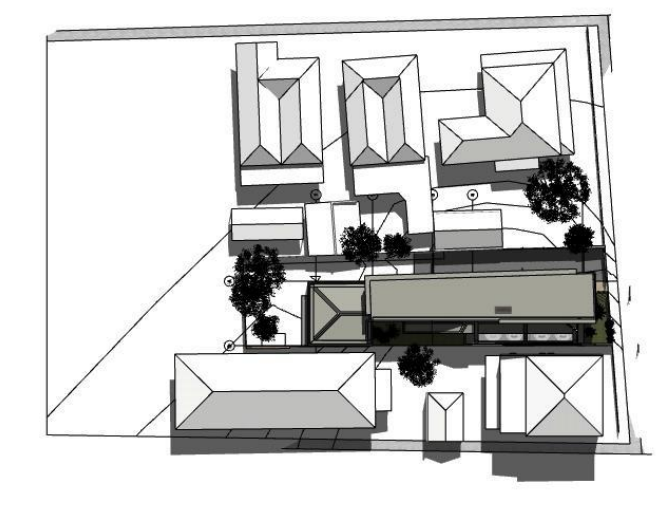
2 EQUINOX 12PM - EXISTING BUILDING



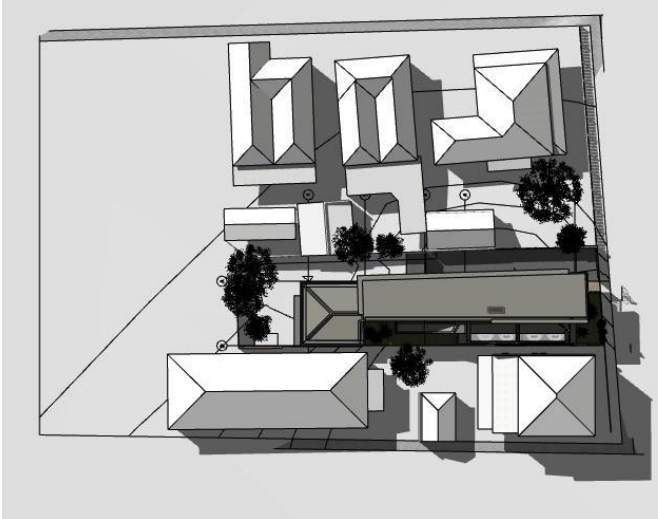
3 EQUINOX 3PM - EXISTING BUILDING



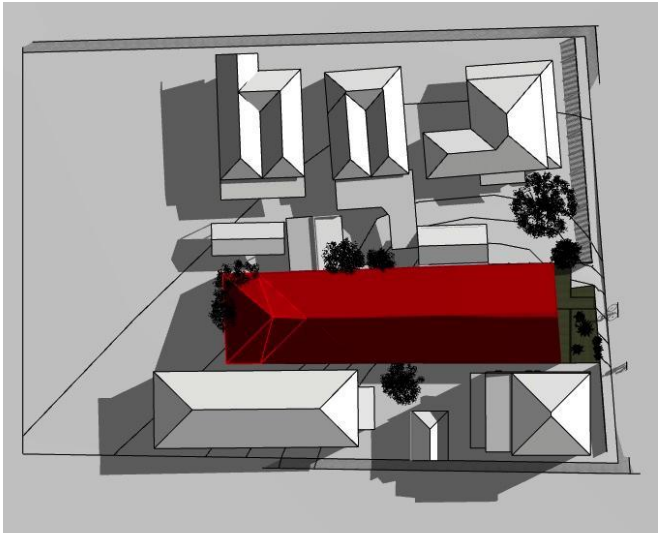
4 EQUINOX 9AM - PROPOSED



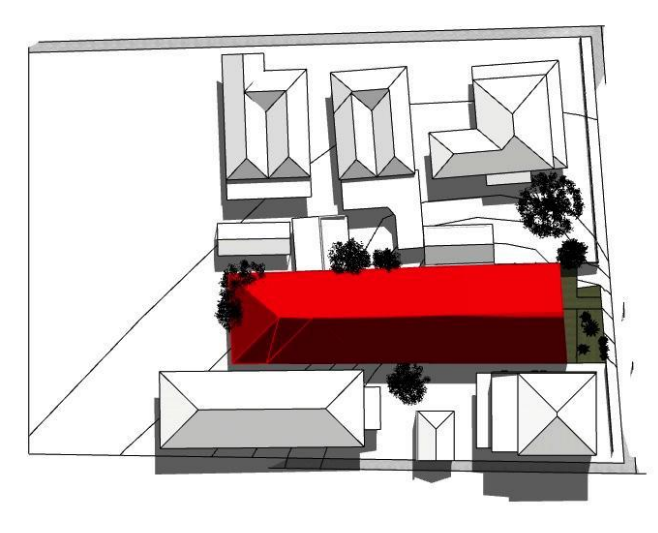
5 EQUINOX 12PM - PROPOSED



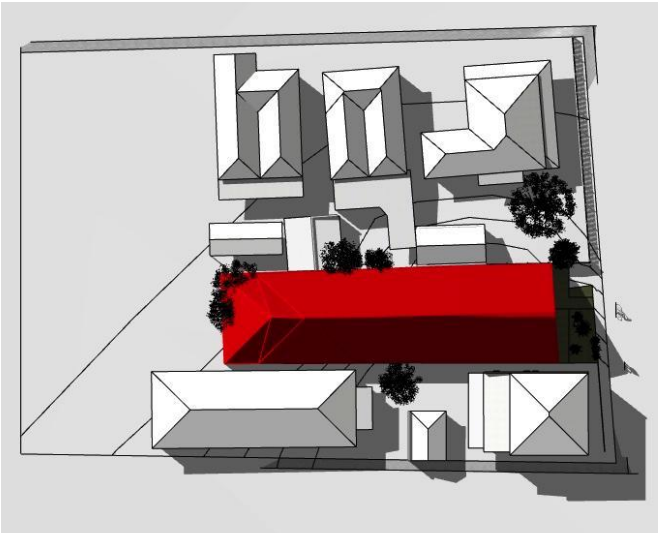
6 EQUINOX 3PM - PROPOSED



7 EQUINOX 9AM - PERMITTED ENVELOPE



8 EQUINOX 12PM - PERMITTED ENVELOPE



9 EQUINOX 3PM - PERMITTED ENVELOPE

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REV	DATE	PURPOSE
01	13/12/22	ISSUED FOR DA
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03	27/2/23	ISSUED FOR DA RF1

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
EQUINOX SHADOWS - PLAN
DIAGRAMS

DATE ORIGINAL SIZE
27/2/23 A3

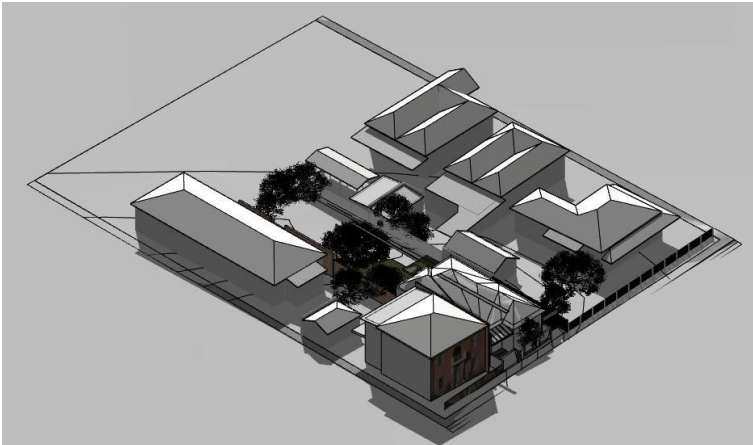
DRAWING N° REVISION
J21048-SK16 03



1 EQUINOX 9AM - EXISTING AXO



2 EQUINOX 12PM - EXISTING AXO



3 EQUINOX 3PM - EXISTING AXO



4 EQUINOX 9AM - PROPOSED AXO



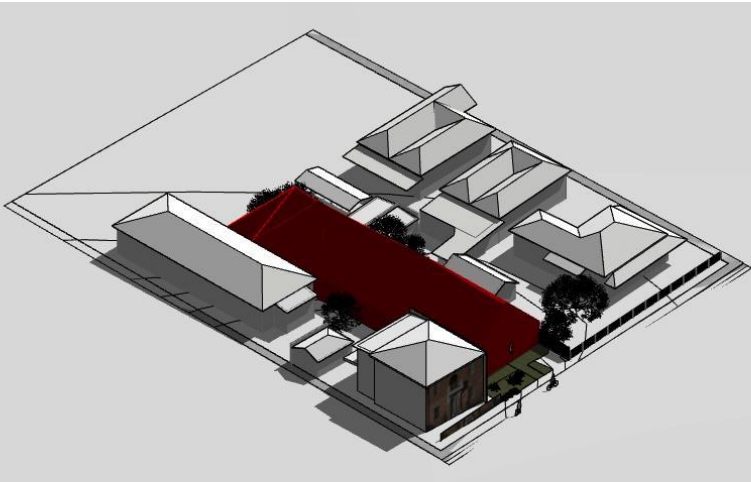
5 EQUINOX 12PM - PROPOSED AXO



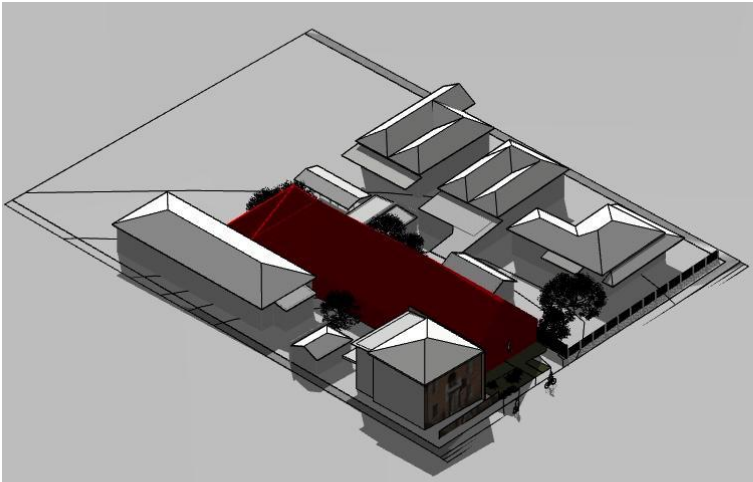
6 EQUINOX 3PM - PROPOSED AXO



7 EQUINOX 9AM - PERMITTED AXO



8 EQUINOX 12PM - PERMITTED AXO



9 EQUINOX 3PM - PERMITTED AXO

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REV	DATE	PURPOSE
01	13/12/22	ISSUED FOR DA
02	8/2/23	ISSUED FOR DA RFI
03	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES SQUARE RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
EQUINOX SHADOWS - AXO DIAGRAMS

DATE ORIGINAL SIZE
27/2/23 A3

DRAWING N° REVISION
J21048-SK17 03

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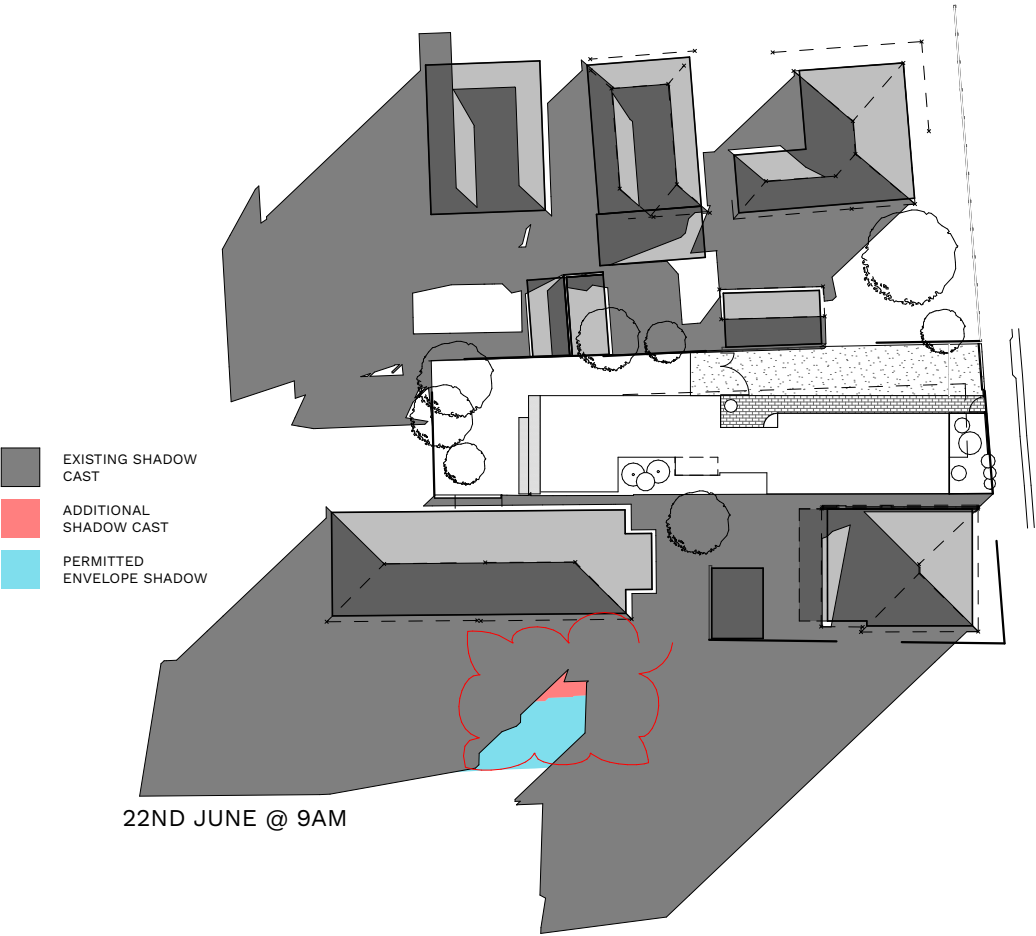
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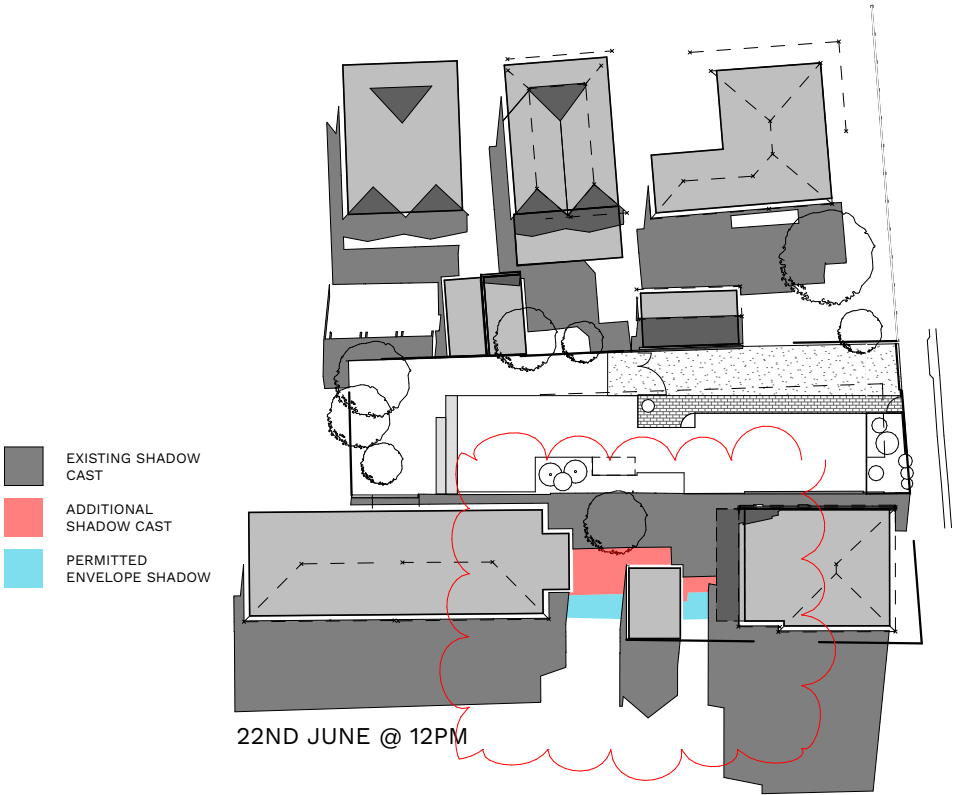
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1 SHADOW COMPARISON - WINTER 9AM



2 SHADOW COMPARISON - WINTER 12PM

REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	13/2/23	ISSUED FOR DA RFI
03	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
SHADOW COMPARISONS -
WINTER

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK18	03

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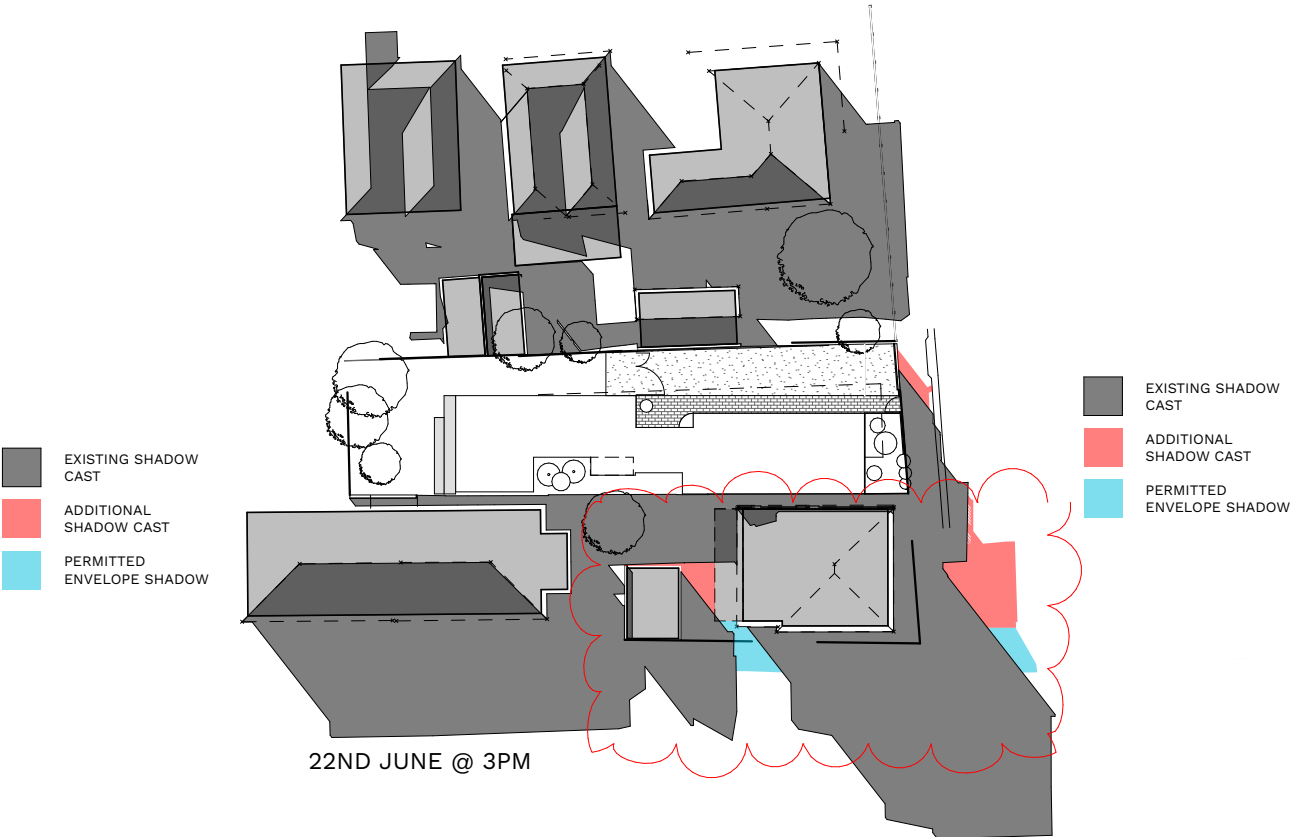
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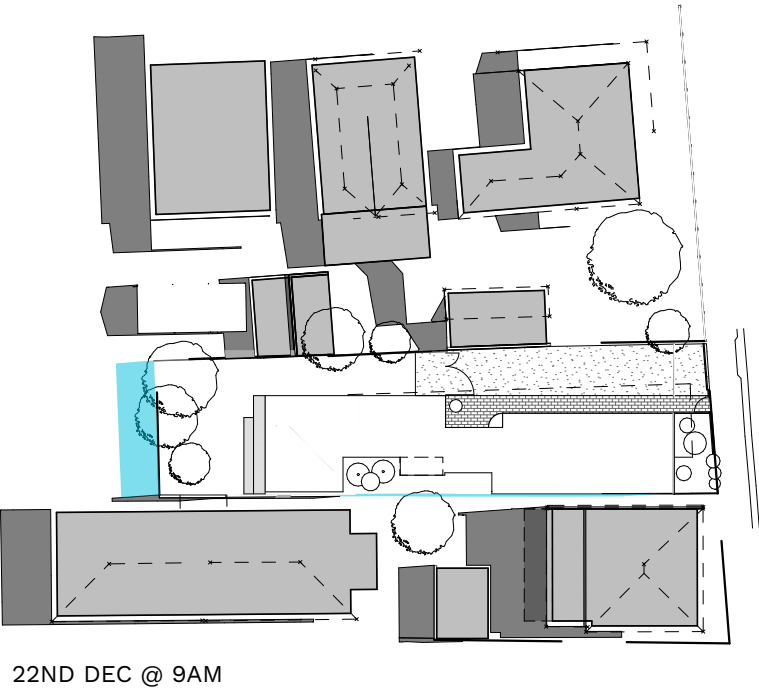
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1 SHADOW COMPARISON - WINTER 3PM



2 SHADOW COMPARISON - SUMMER 9AM

REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	13/2/23	ISSUED FOR DA RFI
03	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
SHADOW COMPARISONS -
WINTER & SUMMER

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK19	03

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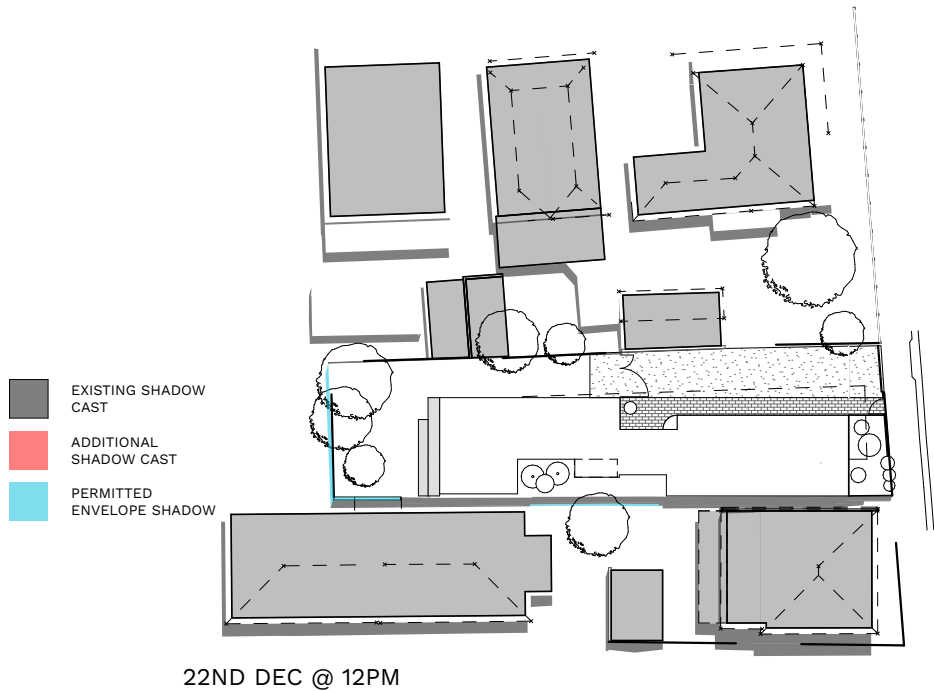
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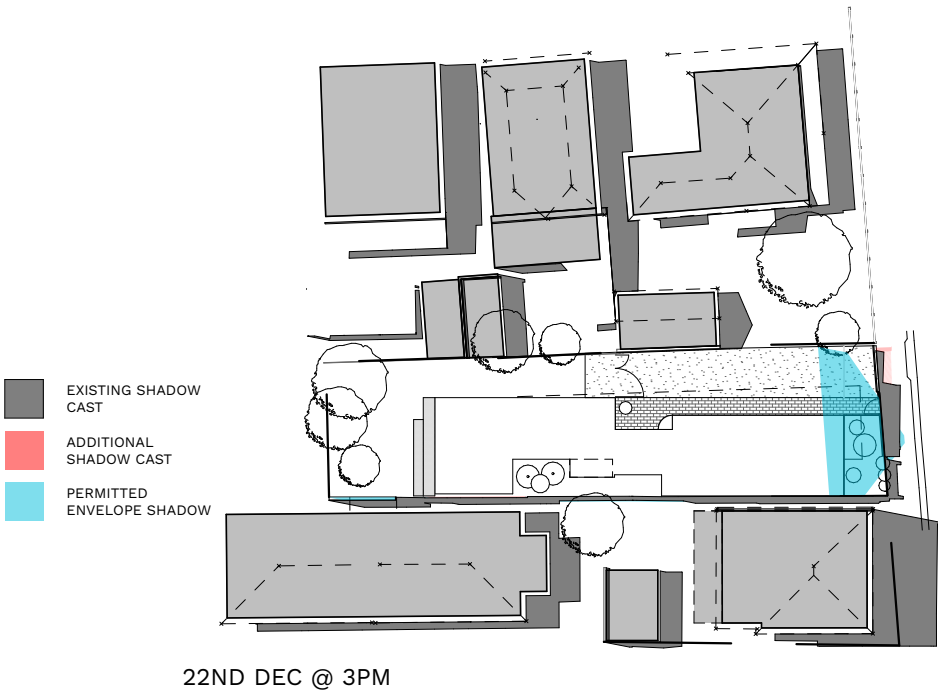
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22ND DEC @ 12PM

1 SHADOW COMPARISON - SUMMER 12PM



22ND DEC @ 3PM

2 SHADOW COMPARISON - SUMMER 3PM

REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	13/2/23	ISSUED FOR DA RFI
03	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
SHADOW COMPARISONS -
SUMMER

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK20	03

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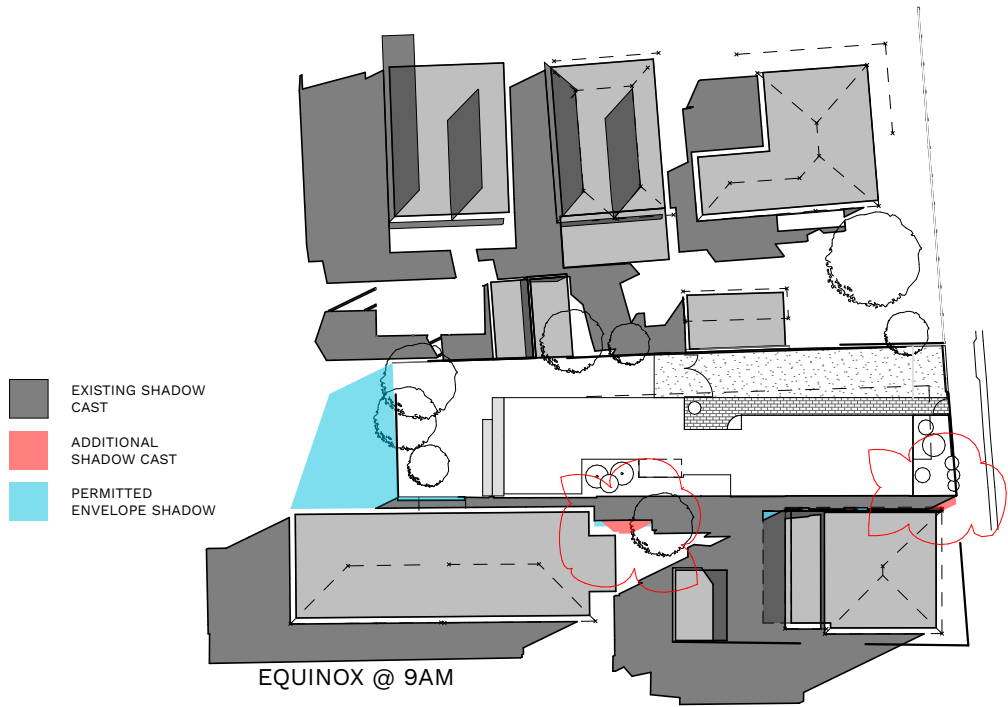
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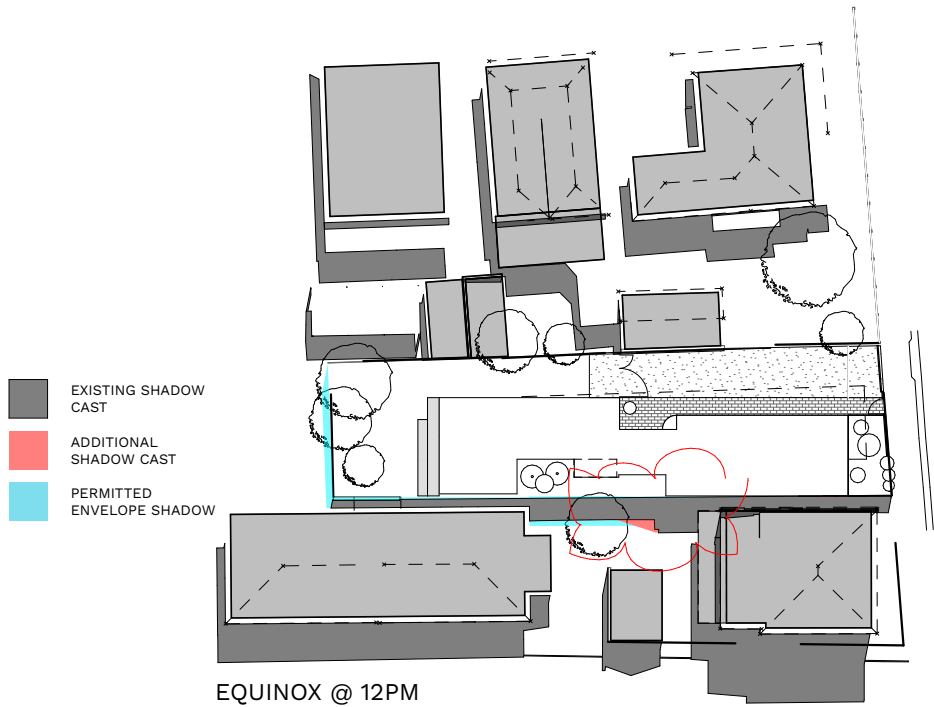
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1 SHADOW COMPARISON - EQUINOX 9AM



2 SHADOW COMPARISON - EQUINOX 12PM

REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	13/2/23	ISSUED FOR DA RFI
03	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
SHADOW COMPARISONS -
EQUINOX

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK21	03

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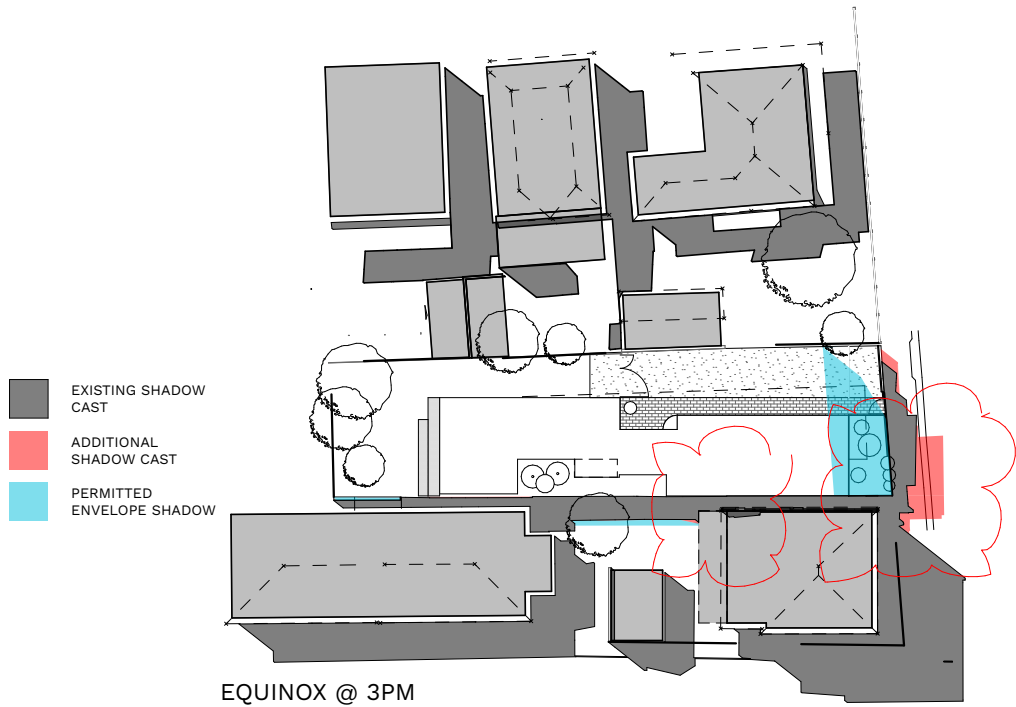
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1 SHADOW COMPARISON - EQUINOX 3PM

REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	13/2/23	ISSUED FOR DA RFI
03	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
SHADOW COMPARISONS -
EQUINOX

DATE	ORIGINAL SIZE
27/2/23	A3

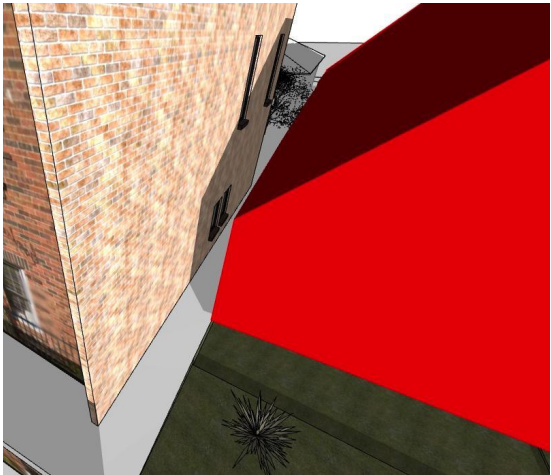
DRAWING N°	REVISION
J21048-SK22	03



1 EX. WINDOWS WINTER 9AM - EXISTING



2 EX. WINDOWS WINTER 9AM - PROPOSED



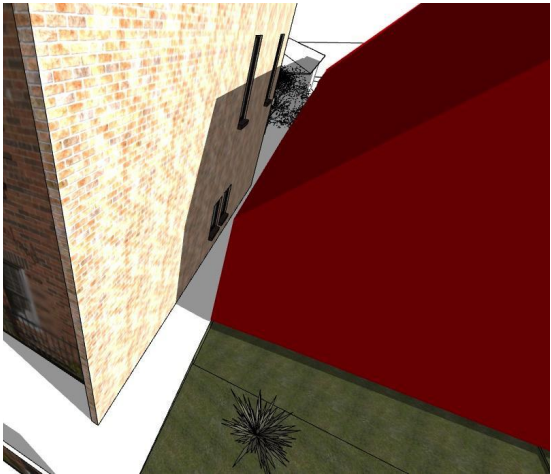
3 EX. WINDOWS WINTER 9AM - PERMITTED ENVELOPE



4 EX. WINDOWS WINTER 12PM - EXISTING



5 EX. WINDOWS WINTER 12PM - PROPOSED



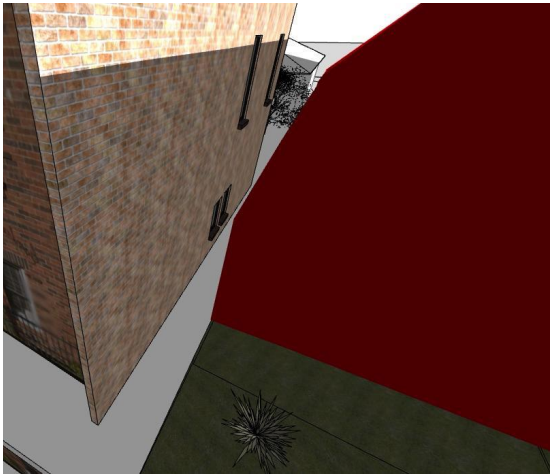
6 EX. WINDOWS WINTER 12PM - PERMITTED ENVELOPE



7 EX. WINDOWS WINTER 3PM - EXISTING



8 EX. WINDOWS WINTER 3PM - PROPOSED



9 EX. WINDOWS WINTER 3PM - PERMITTED ENVELOPE

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REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
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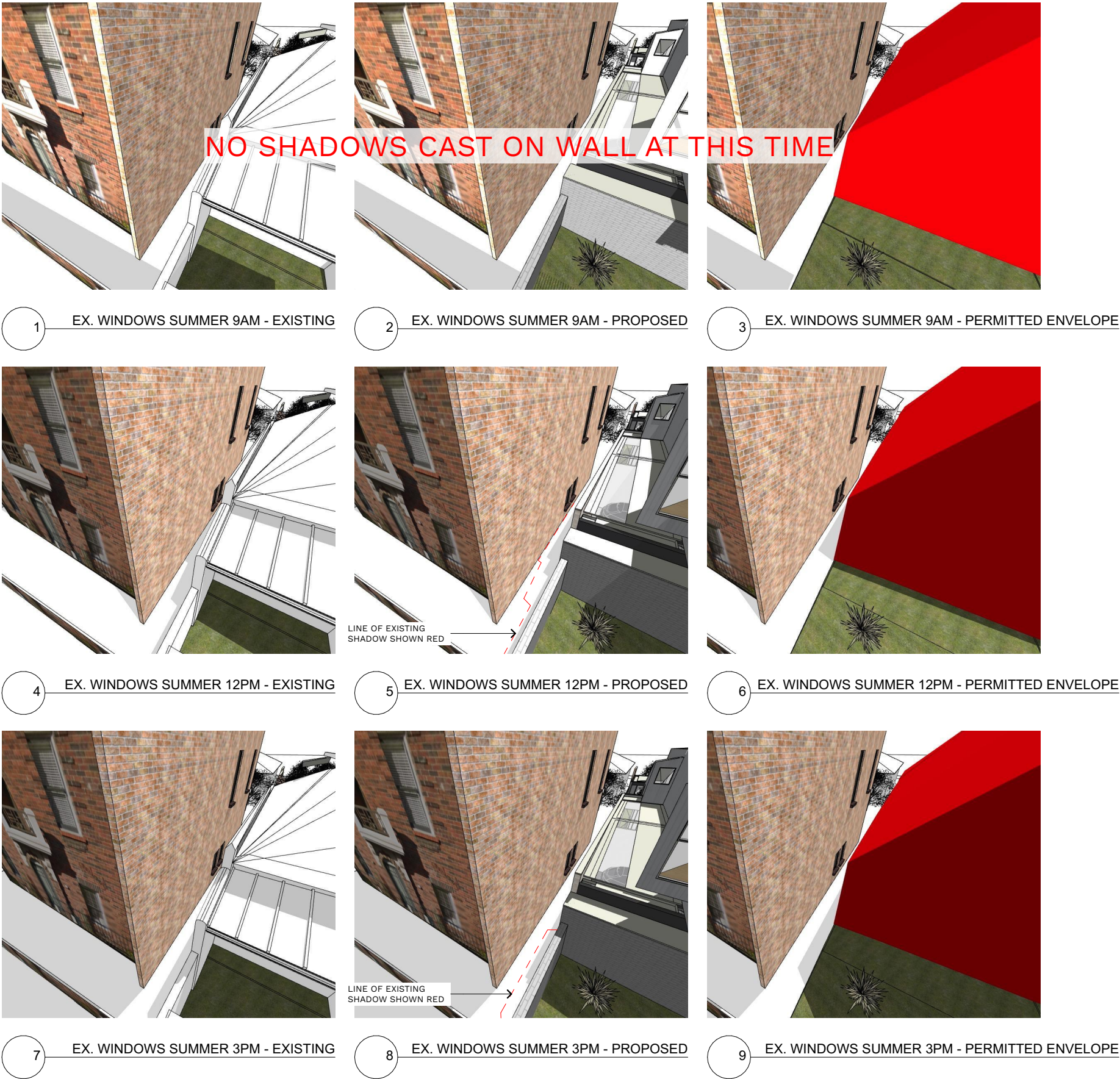
PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
ELEVATIONAL SHADOWS -
WINTER

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK23	02



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REV	DATE	PURPOSE
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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
ELEVATIONAL SHADOWS -
SUMMER

DATE	ORIGINAL SIZE
27/2/23	A3

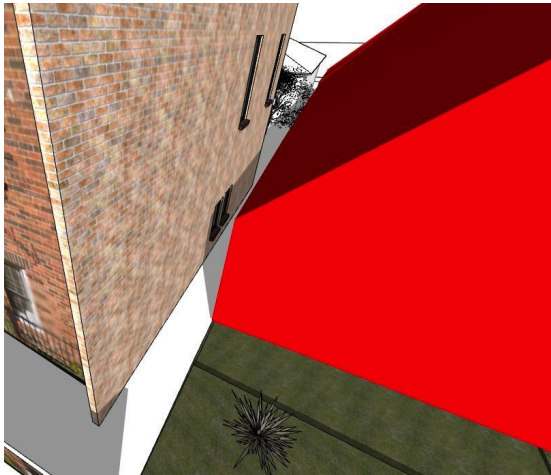
DRAWING N°	REVISION
J21048-SK24	02



1 EX. WINDOWS EQUINOX 9AM - EXISTING



2 EX. WINDOWS EQUINOX 9AM - PROPOSED



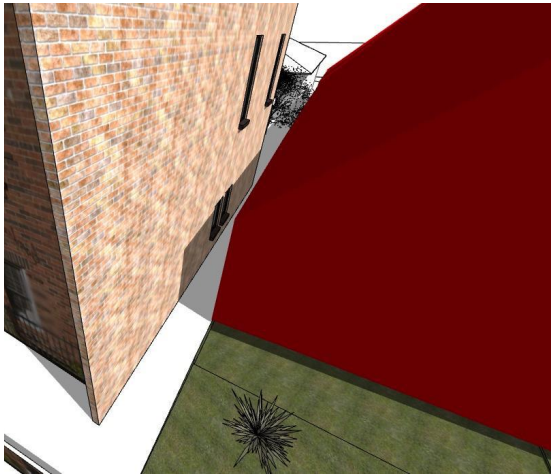
3 EX. WINDOWS EQUINOX 9AM - PERMITTED ENVELOPE



4 EX. WINDOWS EQUINOX 12PM - EXISTING



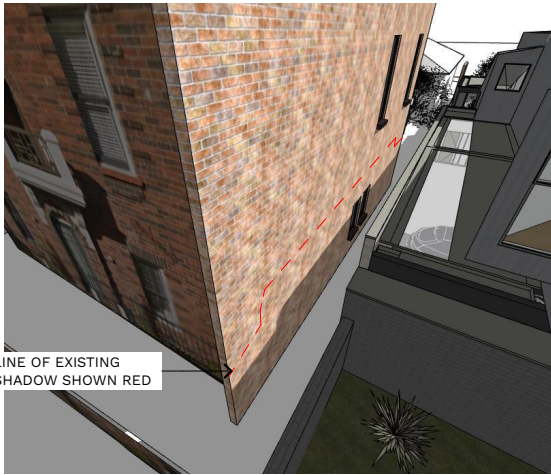
5 EX. WINDOWS EQUINOX 12PM - PROPOSED



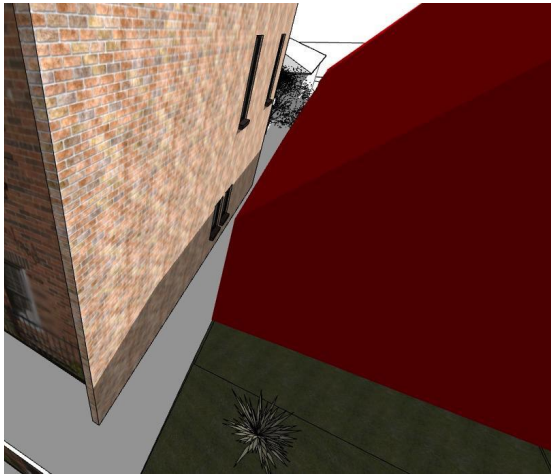
6 EX. WINDOWS EQUINOX 12PM - PERMITTED ENVELOPE



7 EX. WINDOWS EQUINOX 3PM - EXISTING



8 EX. WINDOWS EQUINOX 3PM - PROPOSED



9 EX. WINDOWS EQUINOX 3PM - PERMITTED ENVELOPE

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REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
**10 ST GEORGES
SQUARE
RESIDENCE**

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
ELEVATIONAL SHADOWS -
EQUINOX

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK25	02

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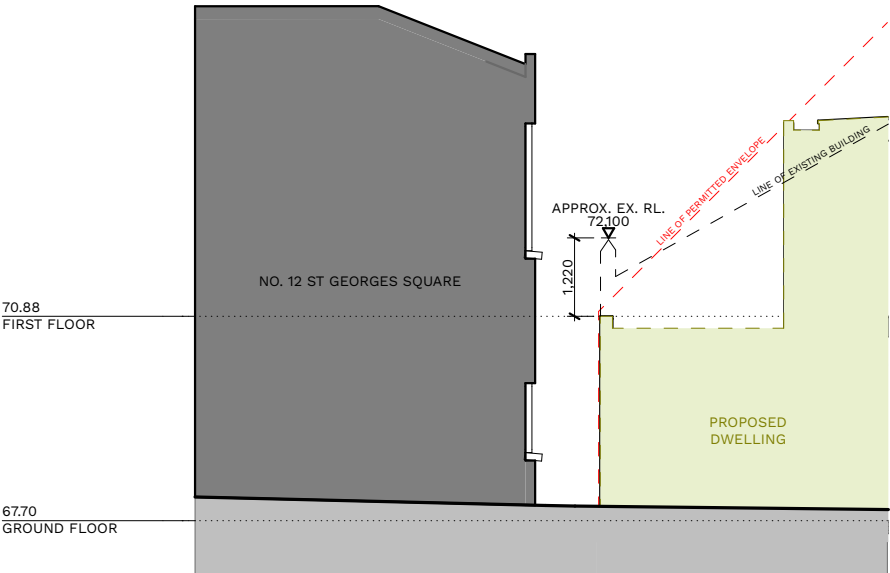
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1 EX. SECTION 1
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2 EXISTING BUILDING AND PROPOSED BUILDING

PROPOSED BUILDING

EXISTING BUILDING

REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
BOUNDARY WALL HEIGHT

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK26	02

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1 ORIGINAL ROOF FORM



2 ORIGINAL ROOF FORM - PERMITTED ENVELOPE

REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
ORIGINAL ROOF - FRONT

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK27	02

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1 PROPOSED ROOF FORM



2 PROPOSED ROOF FORM - PERMITTED ENVELOPE

REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	27/2/23	ISSUED FOR DA RFI

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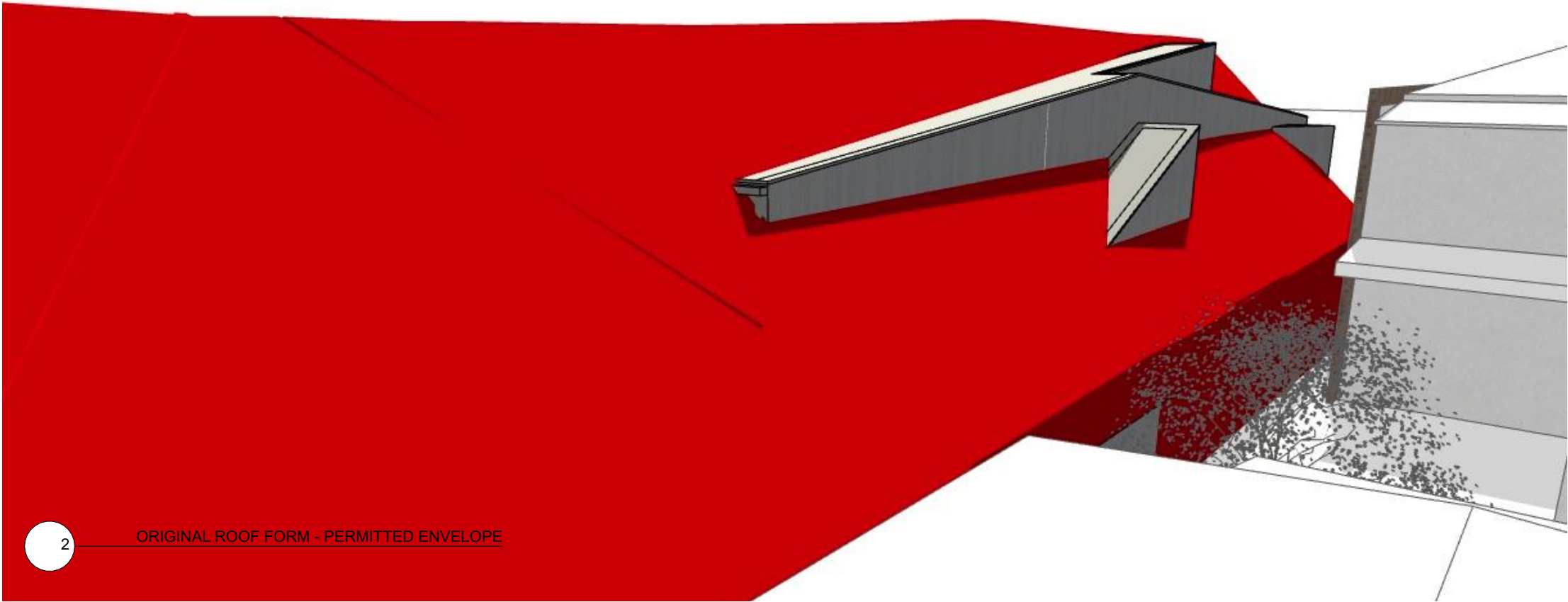
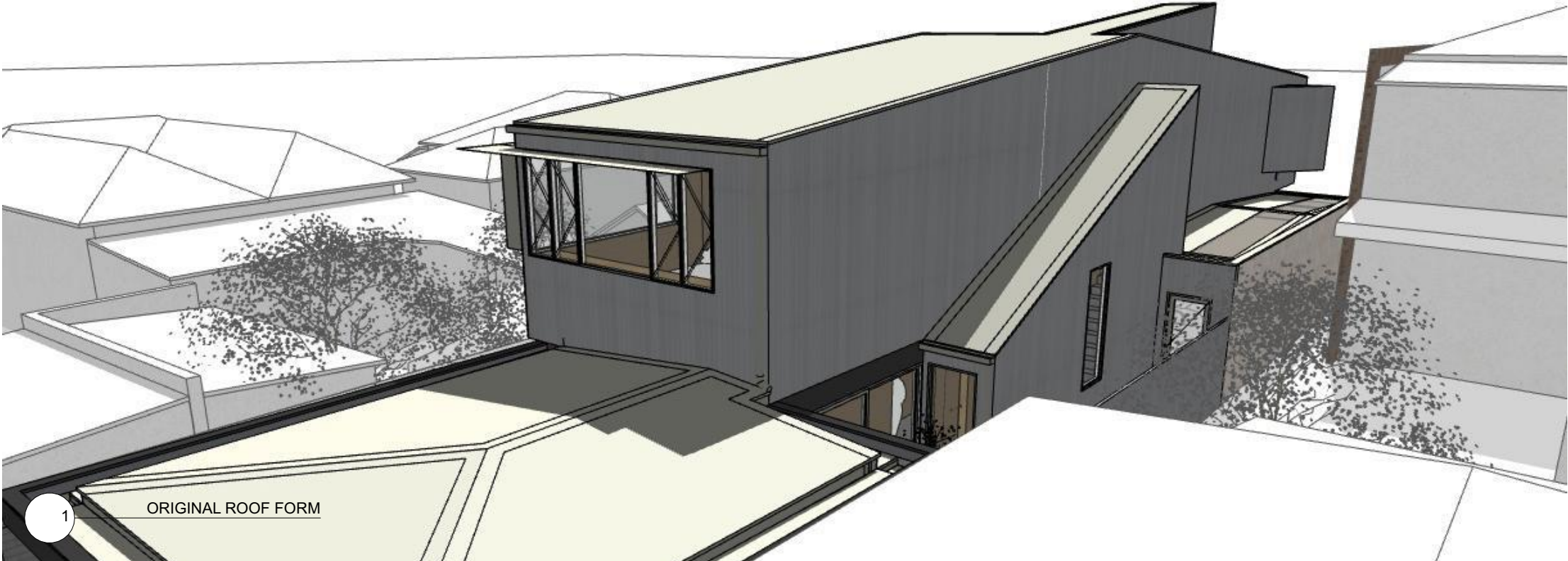
PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
PROPOSED ROOF - FRONT

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK28	02



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REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
ORIGINAL ROOF - REAR

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK29	02

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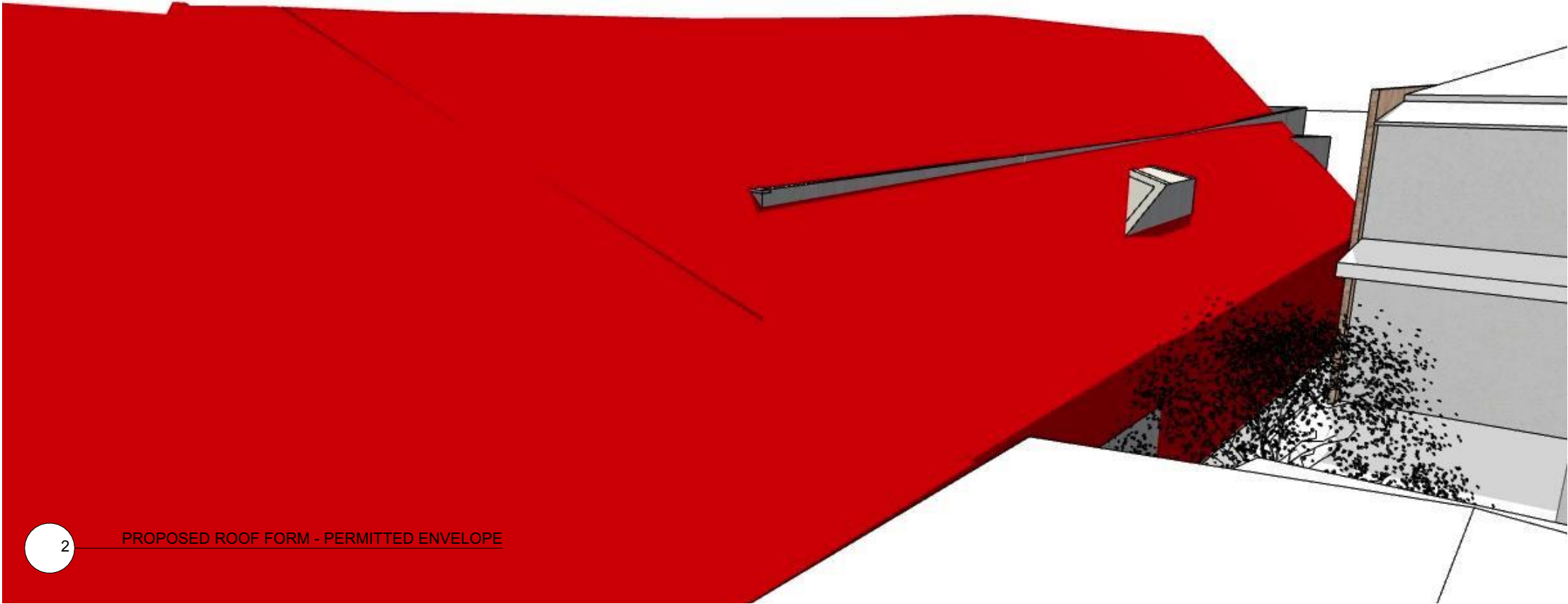
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REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
PROPOSED ROOF - REAR

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK30	02

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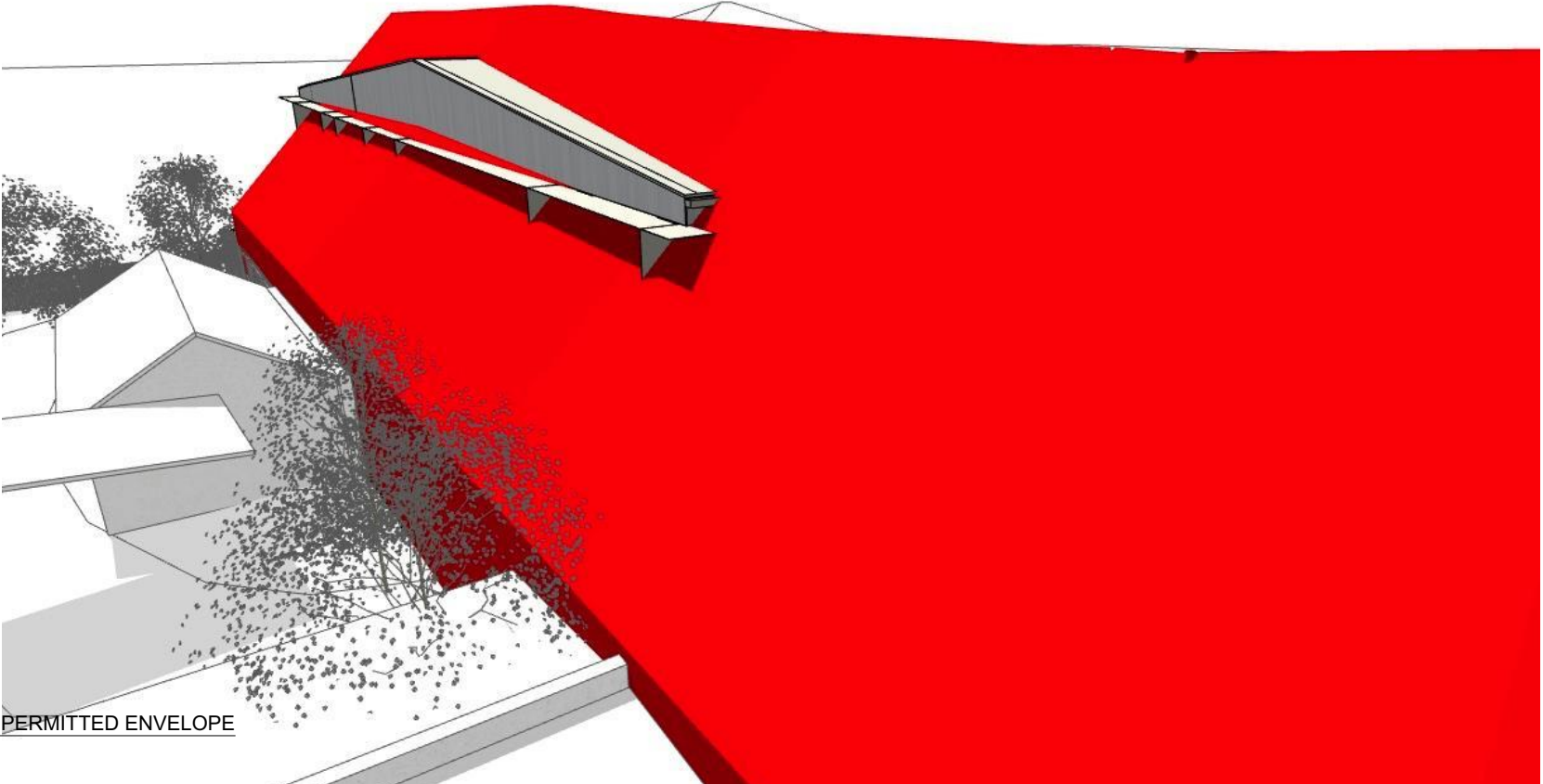
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1 ORIGINAL ROOF FORM



2 ORIGINAL ROOF FORM - PERMITTED ENVELOPE



REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
ORIGINAL ROOF - REAR 2

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK31	02

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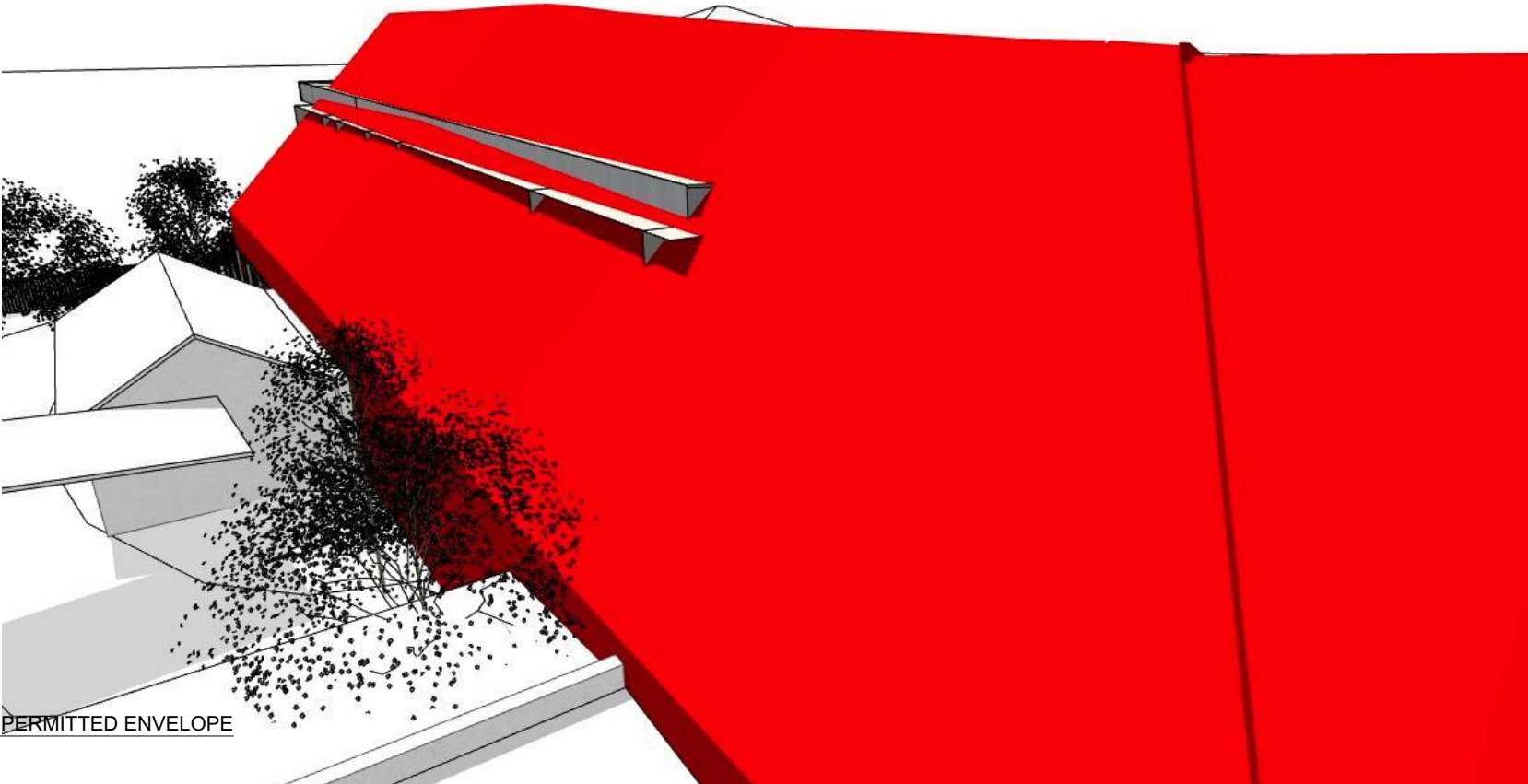
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1 PROPOSED ROOF FORM



2 PROPOSED ROOF FORM - PERMITTED ENVELOPE



REV	DATE	PURPOSE
01	8/2/23	ISSUED FOR DA RFI
02	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
PROPOSED ROOF - REAR 2

DATE	ORIGINAL SIZE
27/2/23	A3

DRAWING N°	REVISION
J21048-SK32	02

ID	W101	W102	W103	W104	W105	W106
SIZE (W X H)	900x1,000	3,840x1,700	3,370x1,700	3,090x1,700	3,125x2,700	2,800x1,700
HEAD HEIGHT	2,000	2,700	2,700	2,700	2,700	2,700
SILL HEIGHT	1,000	1,000	1,000	1,000	0	1,000
WINDOW TYPE	Top Hung	Side Hung	Side Hung	Side Hung	Fixed Glass	Side Hung
ELEVATION (view from outside)						
NOTES						

ID	W107	W108	W109	W110	WG01	WG02	WG03
SIZE (W X H)	3,080x1,700	1,800x1,700	4,030x1,700	970x1,900	2,630x1,700	2,030x1,800	2,030x1,800
HEAD HEIGHT	2,700	2,700	2,700	2,400	2,400	2,400	2,400
SILL HEIGHT	1,000	1,000	1,000	500	700	600	600
WINDOW TYPE	Side Hung	Side Hung	Side Hung	Fixed Glass	Fixed Glass	Fixed Glass	Fixed Glass
ELEVATION (view from outside)							
NOTES							

ID	WG04	WG05	WG06	WG07
SIZE (W X H)	2,030x1,800	895x2,300	900x2,300	1,200x2,300
HEAD HEIGHT	2,400	3,500	2,400	2,400
SILL HEIGHT	600	1,200	100	100
WINDOW TYPE	Fixed Glass	Fixed Glass	Fixed Glass	Fixed Glass
ELEVATION (view from outside)				
NOTES				

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REV	DATE	PURPOSE
01	10/1/23	ISSUED FOR DA RFI
02	8/2/23	ISSUED FOR DA RFI
03	27/2/23	ISSUED FOR DA RFI

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PROJECT NAME
10 ST GEORGES
SQUARE
RESIDENCE

PROJECT STAGE
CONCEPT DESIGN

DRAWING TITLE
WINDOW SCHEDULE

DATE ORIGINAL SIZE
27/2/23 A3

DRAWING N° REVISION
J21048-SK33 03



Submission to Planning Authority Notice

Council Planning Permit No.	DA0744/2022		Council notice date	22/12/2022
TasWater details				
TasWater Reference No.	TWDA 2022/02091-LCC		Date of response	05/01/2023
TasWater Contact	Timothy Carr	Phone No.	0419 306 130	
Response issued to				
Council name	CITY OF LAUNCESTON			
Contact details	Planning.Admin@launceston.tas.gov.au			
Development details				
Address	10 ST GEORGES SQUARE, EAST LAUNCESTON		Property ID (PID)	6609802
Description of development	Demolition of existing dwelling and construction of a new dwelling			
Schedule of drawings/documents				
Prepared by	Drawing/document No.	Revision No.	Date of Issue	
Cumulus Studio Pty Ltd	Site Plan – J21048-SK02	01	13/12/2022	
Conditions				
Pursuant to the <i>Water and Sewerage Industry Act 2008 (TAS)</i> Section 56P(1) TasWater does not object to the proposed development and no conditions are imposed.				
Advice				
Water Meter and Sewer Inspection Opening If located in the driveway area, trafficable covers will be required to be installed.				
General For information on TasWater development standards, please visit https://www.taswater.com.au/building-and-development/technical-standards For application forms please visit https://www.taswater.com.au/building-and-development/development-application-form				
Declaration				
The drawings/documents and conditions stated above constitute TasWater's Submission to Planning Authority Notice.				
TasWater Contact Details				
Phone	13 6992	Email	development@taswater.com.au	
Mail	GPO Box 1393 Hobart TAS 7001	Web	www.taswater.com.au	

From: [REDACTED]
Sent: Mon, 16 Jan 2023 09:20:10 +1100
To: "Contact Us" <contactus@launceston.tas.gov.au>
Subject: Planning Permit DAO744/2022

[REDACTED] You don't often get email from [REDACTED]. Learn why this is important at [REDACTED]

To the Chief Executive Officer:

I have received the application for a Planning Permit for 10 St Georges Square [REDACTED]

This property [REDACTED]

The plans for this property show windows on the upper floor from the living area and kitchen, plus a terrace area, directly overlooking [REDACTED] living room and garden.

On realising this I feel dismay and sadness. Privacy to my living area, including the separate kitchen, would be gone. After much care, thought and time restoring my property, it is a blow to now have the actual living in it restrained. Of course I understand the rights to rebuild [REDACTED], and to make plans which give pleasure, but I have suggestions that I feel have respect for both parties.

The plans show a full window in the living area with a marvellous view overlooking the park. As eyes would be drawn to this, would you consider the windows facing [REDACTED] property to be higher than eye level, still giving Northern light but retaining [REDACTED] privacy?

I would also ask for screening at the terrace, again for privacy, but also for sound.

The latter point would also apply [REDACTED] 1 Spencer Street.

I have great concern for her. She [REDACTED], and will have to spend most of her time in her living area. I would like to add a suggestion on her behalf.

The plan for the upper bedroom window looks directly over her living area. Would it not be a compromise and a pleasure to have the bedroom window looking West over their garden? Surely a lovely peaceful view, and a respect to this neighbour.

Also the bathroom window looks over her. This is a case when a high or an opaque window is more usually the norm, and would perhaps be preferable, and thus hopefully one to consider for her.

The owner of No.10, Brian, recently had a discussion with me concerning the new adjoining fence. Alas it was not made at the specified height, and should be higher.

We agreed that he would not like to be overlooked, and that I would not like to be overlooked, so the fence will now be rebuilt at the original agreed height to ensure eachothers privacy.

Indeed we treasure our homes, and I do hope some agreements and happy compromises can be found.

Yours faithfully,
Tanis Wilson
[REDACTED]

[REDACTED]

From: [REDACTED]
Sent: Mon, 16 Jan 2023 12:37:39 +1100
To: "Contact Us" <contactus@launceston.tas.gov.au>
Subject: Att'n Michael Stretton, CEO: DA0744/ 2022 10 St George's Square
Attachments: 10 ST GEORGE'S SQUARE (1).docx

You don't often get email from [REDACTED] [Learn why this is important](#)

Good Morning

Please find attached our written submission regarding the Planning Application DA0744/2022 10 St George's Square.

Kind regards

Barbara & Paul
Barbara & Paul Blest

Ref. Development application: DA0744/2022 10 St. George's Square

We have significant concerns regarding the impact of the proposed development on our property

[REDACTED]

Our concerns fall into three broad categories:

- The location of the brick wall on the northern side of our property
- The removal of this wall between 10 St George's Square and 4 Scott Street
- The anticipated winter shadows once the new building is erected

The location of the northern brick wall

- It is our understanding that this brick wall may well be on our property rather than actually forming the boundary.

The removal of the 'boundary wall'

- We believe this wall is the original property wall and as such had significant value when we were purchasing this house along with other original aspects of the property.
- Our exterior laundry wall is incorporated in and integral to the existing boundary wall.
- The existing boundary wall immediately adjacent to our house supports a laserlite roof over the narrow alleyway between our house and that wall.
- We have recently added external storage units which are reliant on the current dimensions of the waterproof walkway.
- On the northern wall at the eastern end of our block, significant decorative cladding is attached to the existing boundary wall.
- Demolition of the above sections of the wall would clearly have a major impact on that part of our property.
- There are concerns that if a new wall was erected the new footings could significantly damage our house and property in general.

The winter shadows

- It would appear from the advertised plans that the proposed new structure would almost entirely obliterate the winter sun from the northern aspect of our property

Given the significant impact all of the above would have on our property and therefore our enjoyment of our home, we would be grateful if these concerns could be taken into consideration.

Paul and Barbara Blest.

Paul [REDACTED]

Barbara [REDACTED]

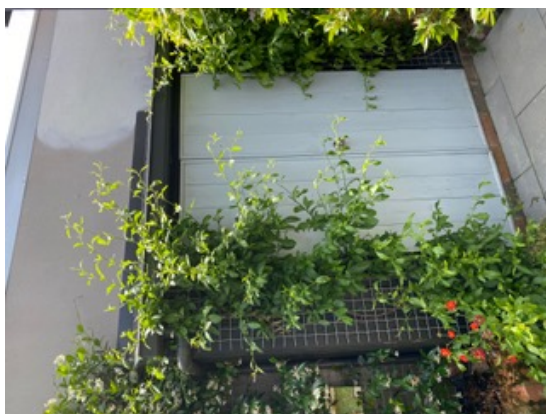
From: "Debbie McGrath" [REDACTED]
Sent: Mon, 16 Jan 2023 13:01:46 +1100
To: "Contact Us" <contactus@launceston.tas.gov.au>
Subject: DA0744/2022 10 St Georges Sq East Launceston submission
Attachments: D McGrath 10 St Geroges Submission to Council.docx

You don't often get email from [REDACTED] Learn why this is important at [REDACTED]

Please find attached my submission regarding DA0744/2022.







January 16, 2023

To: Chief Executive Officer
Launceston City Council

From: Debbie McGrath
[REDACTED]

Re: DA 0744/2022 Application for Planning Permit
10 St Georges Square
East Launceston

I am writing in response to notification for the demolition of the existing dwelling and construction of a new dwelling at 10 St Georges Square East Launceston. The application and proposed plans raise the following issues relating to my [REDACTED] property at [REDACTED] [REDACTED] which shares a [REDACTED] with the existing dwelling.

1. The plans propose demolition of the existing boundary wall and construction of a new wall. Demolition of the existing boundary wall, will, most surely, cause extensive damage to the attached north side access walkway of [REDACTED] home.

This walkway has a drain along the entire length of the wall that will certainly be damaged when the wall is demolished leaving the foundation of [REDACTED] home exposed to standing water, mud, and damp during the construction.

[REDACTED] front fencing and security gates, which I keep locked, are attached to the wall, and will have to be removed for the demolition. [REDACTED], these gates and the peace of mind I have knowing they a deterrent to anyone wandering into [REDACTED] back garden are

extremely important to me. I also have a dog that I will not be able to leave loose in ■■■ garden while there are no fences or gates. This could be months or even years.

The steps and small deck area, to access ■■■ side door, are built onto the wall, as is ■■■ garden shed. All of which will have to be removed if the wall is demolished and then rebuilt when the construction is completed. While the construction is in process access to ■■■ side door will be difficult and storage space in ■■■ garden shed will be lost. And, who will do the rebuilding and who will bear the cost of this?

Access to ■■■ gas hot water service and bin storage are also located on that side of ■■■ home and could be restricted due to the construction.

Once the wall is removed ■■■ ground floor kitchen/living area, north facing windows will be completely exposed to any passers-by and workers. I will also be completely exposed to the construction noise, and dust and debris.

A serious issue is the effect that demolishing the wall could have on the structural integrity of ■■■ 1930's brick home. The existing wall is within 90 centimetres of the foundation of ■■■ home. A new wall will require excavation for footings and structural support work that will most certainly affect ■■■ home. Excavations for foundations for a two- storey home, vibrations from trucks and earth moving equipment that can cause structural damage are of concern. Although this may not be immediately visible there could be longer term damage. For documentation purposes I intend to undertake a Dilapidation Report before construction commences.

As a result of the demolition of the wall the above issues will have a major effect on my privacy, my security, and my right to the peaceful enjoyment of my home. Without any consultation, notification, or even the courtesy of a face-to-face conversation I have, unwillingly, become part of this demolition and construction project. I have not been offered any information, solutions, or suggestions on how the disruption to my home, my property and my living space will be resolved or how I will be compensated for any destruction or damage to my existing property.

I would like to suggest the following options which could eliminate the need to demolish the existing wall:

1. Employ an engineer to assess the condition of the existing wall and if it is found to be structurally sound use it as the side wall. Afterall, it *is* the side of a garage.
2. If necessary, the existing wall can be engineered to meet current building requirements and incorporated into the new build.
3. Retain the existing (historic) wall and build the new wall against it.
4. Are the clients aware that there could be substantial cost savings to be gained by not demolishing the existing wall but by incorporating it into the new build?

2. The proposed sun and shadow diagrams do not show the windows on the north side of my home. There are four windows, two ground floor kitchen, two first floor bedroom and a glass, ground floor access door that, at present, do get some winter sun. The proposed diagrams show that I will lose all winter sun to my north and west sides, rear courtyard and clothes drying area. These are my only outside areas, which the second storey of the development will completely overshadow.

3. There is a proposed south facing, stairwell window which looks directly into [REDACTED] courtyard. I ask that obscure glass be used.

4. The Paling fence on my property north side is within my boundary and therefore should not be disturbed by the demolition or new construction. Any damage or disturbance to the fence, garden beds and plants should be returned to original condition.

I ask that the builder also undertake a Dilapidation Report on my home before the start of construction. I also ask that there be some consultation to discuss the remedies the builder will employ to ensure the privacy, safety, and security of my property during works. And, that terms of repair, replacement, and or compensation be agreed by me and the client in writing.

In closing, I would like to say, how disappointing it is to have works that will have such an impact on my quality of living, and possibly into the future, proposed without any consideration, consultation, or just neighbourly courtesy. This development may fit into all the 'building envelopes', but it is an imposition on all the surrounding properties. It has been designed without sensitivity to the site and proposed without consideration of the loss of amenities, disruption to lives, and long-term impact on the people whose properties are adjacent.

Yours sincerely,

Debbie McGrath
[REDACTED]

From: [REDACTED]

Subject: DA0744/2022 10 St George's Square, East Launceston, Tasmania

Attachments: 2023-01-14-Submission to LCC - Objection.pdf

Some people who received this message don't often get email from [REDACTED]. [Learn why this is important](#)

To the General Manager - LCC Planning,

Please find attached my representation of objection to the plan DA0744/2022 -10 St George's Square, East Launceston, Tasmania. I have also submitted this in hard copy format at the council offices today.

As previously advised, I oppose the plans in their current state due to loss of privacy and amenity for [REDACTED]

Please keep me informed of progress for the application.

Yours sincerely,

Elizabeth Gatenby

[REDACTED]

Planning Department
Launceston City Council
18-28 St John Street, Launceston
Launceston TAS 7250

Delivered by hand and by email, cc'ed to all Cllrs of LCC

14th January, 2023

Dear Planning Officers and Councillors,

Re: DA0744/2022 10 St George's Square, East Launceston, Tasmania

I wish to outline my objections to the proposed demolition of the existing dwelling at 10 St George's Square, and the proposed dwelling, due to the extensive and detrimental impact it will have on my property [REDACTED]. I believe it fails a number of requirements and requires considerable amendments to be made.

[REDACTED] is a single elevation property built in the 1800s. The property share [REDACTED] with 10 St George's Square, a single story dwelling with a large garden. My property also [REDACTED] heritage listed [REDACTED]

In April 2019 I purchased [REDACTED] and began renovations to accommodate and future proof my limited mobility due to chronic disabilities. My mobility has declined rapidly due to severe scoliosis, chronic rheumatoid arthritis, three hip replacements and two knee replacements. I now rely upon a "wheelie walker" and sticks to walk, whilst enduring chronic pain not remedied by painkillers. These conditions will worsen over time.

With my limited mobility, so too is my outdoor recreation. Disability discrimination is, sadly, experienced by many in Australian life and my opportunities for outdoor enjoyment are severely constrained. I rely upon my garden as a place to continue my hobby of 50+ years, as an additional living space, and basic exercise provided by the small amount of gardening I am able to manage. The benefits to my mental health and spirit are greatly buoyed by this space. Thanks to the careful and considered planning of my architects and builders, their innovative approaches have maximised privacy and sunshine, creating a thriving veggie patch and flower garden and allowing flexibility to magnify liveability as my condition declines. It is a quiet sanctuary I find great pleasure and respite in. This is my only outside space for my property - there are no other places for me to enjoy the outdoors.

The proposed dwelling plans for 10 St George's Square will dramatically reduce my existing established privacy, resulting in a severely detrimental loss of amenity/enjoyment for this space.

[REDACTED]

I am particularly concerned about:

- **Total loss of privacy and amenity/enjoyment of my existing space** due to the proposed 10 St George's Square dwelling footprint doubling, exceeding the permitted envelope, and increasing dwelling elevation from single story to double, at a total height of 8,500mm with overlooking onto [REDACTED] garden/terrace/living room, due to plans Upper Floor Terrace, Bedroom 1 and Ensuite - see Figures 1 and 2 for demonstration of impact;
- The **increased footprint of the proposed dwelling significantly exceeds the site coverage regulations** (Launceston Interim Planning Scheme 2015, Section 10.4.3) which states a site coverage of not more than 50% (excluding eaves up to 0.6 m) - the plans show a footprint of approx 80% of the site, and does not include a landscaping plan, reducing green cover much needed in the city; and
- The plans **do not include a correct footprint of my dwelling**, omitting the south eastern part closest to the boundary of 10 St George's Square, abutting the Stables at 8 St George's Square; and
- The plans **incorrectly situates boundary trees** on the [REDACTED] side of the boundary with 10 St George's Square¹. These mature trees (thought to be a myrtle and an unknown variety) are planted on the 10 St George's Square side, not within [REDACTED]. Their status during demolition, construction and maintenance post-development is not included in the plans (no Landscape Plan included), nor is there a stipulation to replace when the trees come to the end of their lifespan. The plans seem to rely upon these trees to deliver privacy, and the plans require amendment to accurately represent the site and surrounding properties.

My most paramount concern is the **total loss of privacy**. There is precedent from a objection raised by a resident of [REDACTED] relating to a DA at 26 Welman Street (DA 0101/2021), which I have included here Agenda item 9.4 from City of Launceston Council meeting held 6 May 2021²:

Agenda item 9.4 - 26 Welman Street, Launceston - Residential - Demolition of Existing Dwelling and Construction of a Dwelling (DA 0101/2021)

Issue 5: The proposed dwelling will overlook the rear yard of 7 Elizabeth Street and reduce privacy.

Response 5

The assessment at section 3 (clause 11.4.5) of this report concludes that overlooking is not practicable as a result of separation of some 10m and differences in elevation of some 7m. The inclusion of additional landscaping will further limit any potential for overlooking.

The Minutes³ of this meeting outline the following conditions to be placed on the permit:

¹ Planning Exhibited Documents DA 0744/2022 - 10 St George's Square Proposal Drawing No. J21048-SK02

² Page 26, Launceston City Council Ordinary Meeting Agenda, 6 May 2021

[REDACTED]

³ Page 28, Launceston City Council Meeting Minutes, 6 May 2021

[REDACTED]

5. SITE LANDSCAPING PLAN

Prior to the commencement of works, a landscape plan must be submitted for approval by the Manager City Development. The plan must be prepared by a suitably qualified person, must be drawn to scale and must include the following details:

[a-e omitted, not applicable here]

f. screen planting along the northern side boundary of fast growing trees capable of achieving a height of six metres (if these trees are to be pruned at a lesser height, the plan must demonstrate that the desired height will appropriately protect the privacy of adjoining properties to the north).

The landscaping must be:

- g.** installed in accordance with the endorsed plan; and
- h.** completed within three months of the use commencing; and
- i.** maintained as part of the development. It must not be removed, destroyed or lopped without the written consent of the Council.

Similar conditions were included for the permit for **DA0330/2022 - 6 Spencer Street - LCC Agenda Attachments 25 August 2022** ⁴:

11.4.3 Building envelope for single dwellings
where reliance on performance criteria is required

P1 The siting and scale of single dwellings must be designed to:

- (a)** ensure there is no unreasonable loss of amenity on adjoining lots by:
 - (i)** overshadowing and reduction of sunlight to habitable rooms and private open space to less than three hours between 9am and 5pm on 21 June or by increasing existing overshadowing where greater than above
 - (ii)** overlooking and loss of privacy;

The officer's response was the following⁵:

All windows to habitable rooms on the top floor will either have a sill height of 1.7m or screened. This is considered appropriate to protect any privacy concerns to adjoining properties. Further, the proposed deck at the rear of the dwelling will have a 1.7m high side wall and privacy screen to ensure there is no overlooking into the adjoining properties.

Based on the prevention measures as indicated above, it is not envisaged privacy will be an issue to adjoining neighbours.

At a minimum, I ask that similar landscaping and screening conditions be placed on the permit for 10 St George's Square to block line of sight and overlooking. This will assist in retaining my privacy and amenity.

⁴ LCC Meeting - 25 August 2022 - Attachments - page 199

⁵ *ibid*, page 200

[REDACTED]

I have further outlined my concerns, the impact it has on my property, privacy and amenity, and proposed amendments for consideration by the Council. I have also included images demonstrating how my garden/terrace is currently, and an indication showing how the proposed dwelling will remove any privacy I have.

I appreciate the proposal may meet the Tasmanian Planning Scheme and/or the Launceston Interim Planning Scheme; however, I do ask that sympathetic consideration is given to the neighbouring properties which surround this site, and the impact the proposed dwelling will have on the incumbents.

I have invited all Councillors and Planning staff to view the site in concert with my neighbours, Tanis Wilson [REDACTED] and Debbie McGrath [REDACTED], to view the impact on our homes. Whilst some have already responded and/or attended, the offer remains for those who take an interest in planning matters.

I expect the newly elected city councillors are keen to begin their governance roles by reassuring the constituents of Launceston that natural justice is delivered to all. I look forward to hearing from you in due course.

Yours sincerely,

Elizabeth Gatenby

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Summary Table

Concern	Impact	Proposed Amendments
<p>The proposed plan:</p> <ul style="list-style-type: none"> increases footprint of the proposed dwelling exceeds the site coverage regulations (Launceston Interim Planning Scheme 2015, Section 10.4.3) which states no more than 50% site coverage. adds an additional floor taking total elevation to 8.35m exceeds the permitted envelope⁶ Northern elevation includes two large windows overlooking [REDACTED] garden/ terrace and into living areas Includes up to 6 car parks lacks appropriate privacy screening includes errors - <ul style="list-style-type: none"> incorrectly shows boundary trees on [REDACTED] site; these trees are on the 10 St George's Square garden.⁷ incorrect footprint of [REDACTED], particularly where the south eastern part of the building 	<p>Proposed plan's Upper Floor Terrace will have a direct line of sight into [REDACTED] garden/terrace and living room.</p> <p>Proposed plan's Upper Floor Ensuite and Bedroom 1 windows will have direct line of sight into 1 Spencer Street garden, terrace, living room and kitchen.</p> <p>Proposed plan lacks privacy screening, invasion of privacy.</p> <p>Proposed plan's incorrect placement of trees/footprint of [REDACTED] questions this plan's accuracy. No guidance on trees' status during and post build, and their status when they come to the end of life.</p> <p>Proposed plan includes up to 6 car parks which seems excessive for a 3 bed house, raising questions of commercial activity, vehicular noise and/or additional traffic.</p>	<p>Amend plan to include privacy screening to Upper Floor Terrace at a minimum 1.7m to ensure line of sight and sound is blocked</p> <p>Amend plan to raise Upper Floor Ensuite and Bedroom 1 windows to a minimum sill height of 1.7 mm from the floor to ensure line of sight and sound is blocked</p> <p>Amend plan to stipulate appropriate opacity treatment on windows on Upper Floor Ensuite and Bedroom 1 to ensure line of sight is blocked.</p> <p>Amend plan and move the Upper Floor Bedroom 1 window to the Western side of the Bedroom to ensure [REDACTED] existing privacy is not compromised.</p> <p>Update plans to correctly show position of trees on Northern boundary, and if they will be removed during construction, will they be replaced and maintained to ensure privacy screening.</p> <p>Outline an amendment to include Site</p>

⁶ J21048-SK07

⁷ J21048-SK01, J21048-SK02, J21048-SK03



meets the shared boundary with 10 St George's Square and [REDACTED] [REDACTED]'s heritage listed building. ⁸		Landscaping conditions as per 26 Welman Street DA 0101/2021 Outline a condition to include additional screening and/or raised sills as per DA0330/2022 [REDACTED] Clarify 6 car parking inclusion
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⁸ ibid



Figure 1 - Current scenario [REDACTED] looking towards the southern boundary with 10 St George's Square.



Figure 2 - Impact of [REDACTED]. Approximation only.

13 January 2023

Your Ref: DA0744/2022

Mr. Michael Stretton
Chief Executive Officer
Launceston City Council
PO Box 396
Launceston TAS 7250

FILE No.	DA0744/2022			
EO	✓	OD		Box ✓
RCVD 16 JAN 2023 COL				
Doc ID.				
Action Officer		Noted	Replied	

Dear Mr Stretton,

E-COPY D. PAYTON

Re: DA0744/2022 10 St George's Square, Launceston

I am writing in response to the currently advertised application for a planning permit for the demolition of the existing house at 10 St Georges Square, Launceston and the construction of a new dwelling and garage on the site.

1. Adjoining Heritage Property,

is listed on the Tasmanian Heritage Register (ID no. 4543) and is therefore subject to the requirements of the *Historic Cultural heritage Act 1995*. The property features a weatherboard urban villa, built c1877-78 which was designed by noted Launceston architect and MHA Harry Conway. He also designed the mansion 'Fairview' (now known as 'Torkington' in Anne Street) for John Scott, MHA in 1870. is unique in that it includes a stable, a relatively uncommon outbuilding for an inner suburban property. The stable, which has recently undergone conservation, has a rear wall on the boundary with 10 St Georges Square.

The proposed design and scale of 10 St Georges Square is detrimental to the architectural and heritage values of . The current design is totally out of character in relation to the streetscape and the adjoining properties, of which five date from no later than the 1930s. The development application makes NO mention or reference to any protection to be afforded to the heritage-listed stable and residence during the demolition of the existing residence at 10 St Georges Square nor during the construction of the proposed new building on that site.

2. Impact of Reduction of Sunlight on

The proposed building will have a major impact on the sunlight received by the residence, rear courtyard and garden at .

It is well established that sunlight, especially in winter is essential for maintaining good health and psychological well-being. Because of Tasmania's latitude, winter levels of UV in sunlight fall regularly below a moderate level (3) – usually 2 or 2.5 even on a sunny day. These levels have detrimental impacts on health and well-being.

The design of the rear outdoor space at [REDACTED] currently allows for maximum winter sunlight. Garden plants have adjusted to this level of light. They would be negatively impacted by significant reductions in the available sunlight, especially during winter. The outdoor area is used for recreation, gardening, exercise space for the dog and for daily activities such as drying clothes - all part of normal household activities.

This development will majorly impact an existing amenity that forms an essential daily part of living and house functionality at [REDACTED]. The current design for the proposed residence at 10 St Georges Square is double the current ground floor area plus an extensive second storey where none now exists on the current residence.

The proposed design gives no consideration to its impact on the life and daily routines of the occupant of [REDACTED]. Why should one resident be permitted to reduce and remove existing benefits and amenity currently enjoyed by an adjoining neighbour?

The resident at [REDACTED] has NO alternative space for outdoor recreational and household use.

3. Incorrect Sun Diagram Illustrations – [REDACTED]

The sun diagrams presented in the plans show an incorrect image of the north-facing wall of [REDACTED]. Consequently they do not show the correct impact of shadowing from the proposed two-storey building.

The sun diagrams submitted do not show that the [REDACTED] residence has three ground floor north-facing windows (kitchen and living area) and two first floor north-facing windows. All of these will be significantly impacted by the reduction in sunlight, and daily light in general, from the proposed two storey building.

The plans create the impression, somewhat falsely, that the impact of the proposed two-storey residence, where there is now only a one storey residence, will be minimal if none at all.

4. Removal of Brick Boundary Wall between [REDACTED] Square

The boundary wall between [REDACTED] is indicated for demolition on the submitted plans. This wall, a shared wall between the two properties, forms both a fence and an important component of the security for the resident at [REDACTED]. The existing wall is also part of a storage shed on that property.

A precedent exists for this boundary wall to be retained as is. The matter of the removal of a boundary wall between [REDACTED] was raised in a representation to a DA0330/2022 and published in the Council Agenda 25/8/2022, p.55.

REPRESENTATIONS

Issue 1: It would be beneficial to maintain the eastern built boundary wall to maintain security and privacy to the adjoining property.

Officer Response 1 The boundary wall is proposed to remain.

Options exist for the retention of the existing boundary wall between 10 and 12 St Georges Square. These include the building of the new wall for the large garage to abut the original wall. Demolition of the existing boundary wall is unnecessary.

5. Impact on [REDACTED] Boundary Wall Removal

The proposed demolition of historic brick wall which runs along the north-facing boundary with 10 St Georges Square is an unnecessary intrusion on [REDACTED]. The historic brick wall forms an integral part of the ambience and character of [REDACTED]. It is an important part of the structure of the 1930s residence which has recently been extensively renovated.

The brick wall is a valued heritage feature of the residence and a historic reference to the previous buildings that existed on that site. The wall is much enjoyed by the current owners and provides a significant amenity for their small outdoor living area.

Is the removal of the existing brick boundary wall necessary? The answer is NO. A new block or brick wall can be built on the northern side of this original wall without any inconvenience to the proposed development at 10 St Georges Square.

6. Overlooking and Loss of Privacy

The design of the proposed new residence creates significant overlooking problems for three adjoining properties in particular. The major impact falls most heavily on [REDACTED]. Both have outdoor living spaces which join the northern boundary of 10 St Georges Square. Both properties are overlooked by six north-facing windows and an open outdoor terrace on the first floor. These windows and terrace will look directly into the existing living areas of each house and overlook their outdoor living spaces and gardens.

Precedents for the imposition of changes to these plans to address these overlooking concerns do exist for developments approved by Council within metres of 10 St Georges Square.

a. 26 Welman Street, DA0101/2021

The permit for this new demolition and build stipulated the planting of suitable screening trees on the northern boundary of the property to provide increased

privacy for the Elizabeth Street adjoining neighbours following concerns raised in representations.

EXCERPT FROM PERMIT Thursday 6 May 2021, Council Minutes, p.28

5. SITE LANDSCAPING PLAN

f. screen planting along the northern side boundary of fast growing trees capable of achieving a height of six metres (if these trees are to be pruned at a lesser height, the plan must demonstrate that the desired height will appropriately protect the privacy of adjoining properties to the north). The landscaping must be: installed in accordance with the endorsed plan;

b. 6 Spencer Street – DA0330/2022

The issues of overlooking and loss of privacy were raised by representors to the development application for 6 Spencer Street. The permit for the new residence specified the installation of privacy screening for the first deck that overlooks 4 and 8 Spencer Street and increased sill height of first floor windows that overlook 4 and 6 Spencer Street.

Extract from Council Meeting Attachments for 6 Spencer Street, 25 August 2022, p199, p200

P1 The siting and scale of single dwellings must be designed to: (a) ensure there is no unreasonable loss of amenity on adjoining lots by: (i) overshadowing and reduction of sunlight to habitable rooms and private open space to less than three hours between 9am and 5pm on 21 June or by increasing existing overshadowing where greater than above; (ii) overlooking and loss of privacy; and (iii) visual impacts when viewed from adjoining lots: and (b) take into account steep slopes and other topographical constraints; and (c) have regard to streetscape qualities.

- Planning Scheme Assessment - 25 August 2022 Page 199 Officer Response:

(ii) overlooking and loss of privacy; and Officer Response:

All windows to habitable rooms on the top floor will either have a sill height of 1.7m or screened. This is considered appropriate to protect any privacy concerns to adjoining properties. Further, the proposed deck at the rear of the dwelling will have a 1.7m high side wall and privacy screen to ensure there is no overlooking into the adjoining properties.

Conditions relating to the installation of window screening and the planting of suitable screening trees must form part of any permit issued for 10 St Georges Square.

In addition, the proposed south-facing stairwell window which overlooks [REDACTED] should be required to be opaque glass.

As shown by the above mentioned two permits, Council can make such conditions applicable in this instance.

7. Extensions beyond the Envelope

The residence does not conform with the building envelope for the site with sections of it extending beyond the envelope.

8. Site Coverage

The proposed building reduces current open green space on the site and removes part of the already limited existing tree cover.

No information specifying the full site coverage of the proposed new building's impermeable surfaces has been supplied. Figures on page 1 of the application show a ground floor site surface of 97 square metres but this does not include the integrated garage at the front which itself is over 90 square metres.

No landscaping plan has been submitted and the creation of one should form part of any permit issued.

Precedents for retaining existing tree cover on sites, and for requiring landscaping plans exist, and are to be found in recent permits issued for nearby developments.

9. Summary

The loss of winter sunlight which is so essential for good physical health and well-being; the loss of privacy where residents can continue their daily activities without the feeling of intrusion; and the loss of features of their properties which are currently greatly enjoyed; are not trivial matters. They are life changing factors. The long term impact of such losses on adjoining properties by this proposed development needs further consideration before a proper assessment of this application can be made.

It is interesting to note that on the Cumulous Studio website, a statement is made when discussing the design approach of Cumulous Studio that:

It's really this constant question around how architecture can make people's lives better.

Regrettably this commendable objective cannot be said to have been achieved with the plans submitted in this application. The manner in which this development has proceeded has created exactly the opposite impact.

The timing of this application's lodgment; the posting of the public notice immediately before Council closed for its Christmas break; the lack of any consultation with neighboring property owners; and the proposed design of the new residence have all

contributed to considerable distress and anxiety for many of the seven adjoining property owners.

This application, if it is approved, should only be approved with modifications that can ameliorate some the most negative aspects of this proposal.

An amended design for this proposed residence and garage should include:

- protection plans for the heritage-listed stable and house at [REDACTED] during demolition and construction
- a reduction of the height and scale of the proposed building to fit within the building envelope for the site
- adjustments to, and a reduction in, the bulk of the building where this causes a significant reduction or deletion of sunlight, especially winter sunlight, for adjoining properties
- the requirement to plant border trees of suitable heights to reduce the overlooking of properties on the northern boundary
- an increase in the sill heights of the proposed north-facing windows and the deck, together with appropriate screening, to minimize and remove where possible overlooking of northern neighboring properties
- the requirement to retain the existing brick border walls adjoining [REDACTED]
- a requirement to implement a landscaping plan that delivers higher levels of privacy and which minimizes or removes overlooking for neighboring properties. The landscaping plan should also maximize the retention of existing trees with additional tree plantings to soften the impact of the proposed building on adjoining properties and the streetscape.

Such amendments to the proposed design, together with a professionally prepared site landscaping plan could firstly, achieve a much greater compatibility with adjacent residences and secondly, result in a building and grounds that make a more positive contribution to the streetscape, local heritage and the neighborhood community.

To retain and build the current design without amendment will have a lasting negative and dominating impact on the character of the streetscape and the adjacent residences.

I do not support this development application in its current form.

Yours sincerely,

[REDACTED]

Glenda King

PLANNING PERMIT

s.57 Land Use Planning and Approvals Act 1993

PROPERTY ADDRESS: 5 Rose Lane and 9 Rose Lane, South Launceston

DEVELOPMENT/USE: PSA-LLP0002 - Rezoning of land at 9 Rose Lane, South Launceston (described as CT159336/1, CT247578/2, CT217855/1, & CT200709/1) from the General Residential Zone and Recreation Zone to Community Purpose Zone, and Development Application DA0439/2022 - Subdivision - Consolidate three titles into one, including alterations to the road network; Business and Professional Services - Construction of six new commercial tenancies and associated car parking, at 9 Rose Lane, South Launceston

ZONE: Community Purpose

USE CLASS: Business and Professional Services

DECISION:

That the Council, at its meeting held on 15 December 2022 (Minute No: 9.3), made a decision to approve the development application, subject to the following conditions:

1. ENDORSED PLANS AND DOCUMENTS

The use and development must be carried out in accordance with the endorsed plans and documents to the satisfaction of the Manager City Development unless modified by a condition of the Permit:

- a. Location Plan, prepared by Artas Architects, Drawing No. A001-Sk07, dated 19/10/2022.
- b. Site Plan, prepared by Artas Architects, Drawing No. A002-Sk05, dated 12/09/2022.
- c. Elevations, prepared by Artas Architects, Drawing No. A003-DA01, dated 05/07/2022.
- d. Rose Lane Offices - Renders, prepared by Artas Architects, Drawing No. A730-Sk01.
- e. Rose Lane Offices - Renders, prepared by Artas Architects, Drawing No. A731-Sk01.
- f. Rose Lane Offices - Renders, prepared by Artas Architects, Drawing No. A732-Sk01.
- g. Supporting Planning Report, prepared by ERA Planning and Environment, Version 3, dated 4 November 2022.
- h. Traffic Impact Assessment, prepared by GHD, Version 5, dated 21 October 2022.
- i. Landslide Risk Assessment, prepared by Scherzic, Ref: 7390B, dated 6 July 2022.
- j. Environmental Site Assessment, prepared by ES&D, Ref: 7928, Version 4, dated November 2022.
- k. Concept Servicing and Stormwater Report, prepared by AD Design + Consulting, dated 16/09/2022.
- l. Water and Sewer General Arrangement, prepared by AD Design + Consulting, Drawing No. D-01-10-01, Revision B, dated 09/12/22
- m. Stormwater General Arrangement, prepared by AD Design + Consulting, Drawing No. D-01-01-01, Revision B, dated 09/12/22



Richard Jamieson

MANAGER CITY DEVELOPMENT

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Permit No:

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2. COMMERCIAL VEHICLE MOVEMENTS

Commercial vehicle movements and the unloading and loading of commercial vehicles for a use, must be within the following hours:

7am to 6pm - Monday to Friday; and

9am to 5pm - Saturday, Sunday and public holidays

3. LEGAL TITLE

All development and use associated with the proposal must be confined to the legal title of the subject land except construction of access from the street.

4. EXTERIOR AND SECURITY LIGHTING

- a. security lighting must be designed, baffled and located so that no direct light is emitted outside the property boundaries; and
- b. exterior lighting, excluding security lighting, must not operate between the hours of 9pm and 6pm.

5. TASWATER

The development must comply with the requirements of TasWater as detailed in the form Submission to Planning Authority Notice TWDA 2022/01229-LCC, dated 14/12/2022 and attached to the permit.

6. BUSINESS HOURS

The operation of all uses on site must be confined to:

8am to 8pm - Monday to Friday

9am to 6pm - Saturdays

10am to 5pm - Sundays and Public Holidays

7. BUSHFIRE

Prior to the sealing of the final plan, a report prepared by the Tasmanian Fire Service or an accredited person must be provided to the Council and endorsed by the Manager City Development that:

- a. certifies there is an insufficient increase in risk to the use and development from bushfire to warrant any specific bushfire protection measures in accordance with C13.4.1(a); or
- b. demonstrates compliance with C13.6.1 and C13.6.2 under C13.0 Bushfire-Prone Areas Code by demonstrating the provision of hazard management areas and public and fire-fighting access.

8. SIGNAGE

No signage is approved as part of this permit.

9. DRIVEWAY AND PARKING AREA CONSTRUCTION



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Before the use commences, areas set aside for parking vehicles and access lanes as shown on the endorsed plans must:

- a. be properly constructed to such levels that they can be used in accordance with the plans;
- b. be surfaced with an impervious all weather seal;
- c. be adequately drained to prevent stormwater being discharged to neighbouring property;
- d. be line-marked or otherwise delineated to indicate each car space and access lanes.

Parking areas and access lanes must be kept available for these purposes at all times and maintained for the life of the development.

10. DAMAGE TO THE COUNCIL'S INFRASTRUCTURE

The developer is liable for all costs associated with the repair of damage to the Council's infrastructure resulting from non-compliance with the conditions of the Planning Permit and any by-law or legislation relevant to the development activity on the site. Damage may also include the undertaking of unauthorised works to the Council's infrastructure such as driveways, footpaths and stormwater infrastructure. The developer will also be liable for all reasonable costs associated with the enforcement of compliance with the conditions, by-laws and legislation relevant to the development activity on the site.

11. WORKS WITHIN/OCCUPATION OF THE ROAD RESERVE

All works in (or requiring the occupation of) the road reserve must be carried out in accordance with a detailed Traffic Management Plan prepared by a qualified person in accordance with the requirements of Australian Standard AS1742. A copy of such plan is to be maintained on site and available for inspection upon request by an Authorised Officer.

The explicit permission of General Manager Infrastructure and Assets Network is required prior to undertaking works where the works:

- a. require a road or lane closure;
- b. require occupation of the road reserve for more than one week at a particular location;
- c. are in nominated high traffic locations; or
- d. involve opening or breaking trafficable surfaces.

Where the work is associated with the installation, removal or modification of a driveway or a stormwater connection, the approval of a permit for such works shall form the explicit approval.

12. SOIL AND WATER MANAGEMENT PLAN

Prior to the commencement of the development works the applicant must install all necessary silt fences and cut-off drains to prevent the soil, gravel and other debris from escaping the site. Additional works may be required on complex sites. No material or debris is to be transported onto the road reserve (including the nature strip, footpath and road pavement). Any material that is deposited on the road reserve as a result of the development activity is to be removed by the applicant. The silt fencing, cut off drains and other works to minimise erosion are to be



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maintained on the site until such time as the site has revegetated sufficiently to mitigate erosion and sediment transport.



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13. FACILITIES AND HIGHWAYS BY-LAW

Prior to the placement of any skip bin, security fencing, hoarding, shipping containers, site offices or amenities within a local highway, the person, corporation or other legal entity must seek and have issued a permit pursuant to the Facilities and Highways By-Law (No. 1 of 2021). No such items are to be placed within the road reserve without approval.

14. SUBMISSION AND APPROVAL OF PLANS

Prior to the commencement of the development of the site, detailed plans and specifications must be submitted to the General Manager Infrastructure and Assets Network for approval. Such plans and specifications must:

- a. include all infrastructure works required by the permit or shown in the endorsed plans and specifications.
- b. be prepared strictly in accordance with the Tasmanian Subdivision Guidelines and the LGAT-IPWEA Tasmanian Standard Drawings applicable at the date of submission of the plans.
- c. be prepared by a suitably qualified and experienced engineer or Engineering Consultancy.
- d. be accompanied by:
 - i. an estimate of the construction cost of the future public works together with a schedule of the major components and their relevant costs; and
 - ii. a fee of 1.5% of the public works estimate (or a minimum of \$250). Such fee covers assessment of the plans and specifications, audit inspections and Practical Completion and Final inspections.

15. CONSTRUCTION OF WORKS

Private and public infrastructure works must be constructed in accordance with plans and specification approved by the General Manager Infrastructure and Assets Network. The required infrastructure works must be as shown in the application documents and endorsed plans and modified by the approval of the detailed engineering drawings and specifications. Works must include:

- a. Stormwater
 - i. provision of a public drainage system to drain all roadways, footpaths and nature strips within the road reserves and all land draining onto the road reserve,
 - ii. the provision of a suitably sized stormwater connection to the lowest point of the lot,
 - iii. provision of all necessary changes to stormwater pits and pipework affected by the kerb line relocation within Westbury Road,
 - iv. provision of an overland flow path for flows up to a 100 year ARI storm event.
- b. Roads - Westbury Road
 - i. realignment of the eastern kerb on Westbury Road to provide a 6m south-bound lane to facilitate a right turn manoeuvre into Rose Lane, including all necessary relocation of third party services such as street lighting, telecommunications infrastructure.



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- ii. provision of a 1,500mm wide footpath located on the western side of Westbury Road from the existing bus stop north to continue down Rose Lane including all necessary pedestrian kerb ramps including those shown on the endorsed plan; Artas drawing 211043 A001-Sk07 dated 19/10/2022.
 - iii. provision of all necessary line marking, signage and other traffic control devices.
- c. Roads - Rose Lane
- i. provision of a fully constructed road 6.9m wide (measured from the face of kerb to the face of kerb) for the entire length of all the property frontages, complete with KC type kerb and channel.
 - ii. provision of a 1,500mm wide footpath located on the southern side of Rose Lane from the main vehicle to the Westbury Road footpath extension including all necessary pedestrian kerb ramps including those shown on the endorsed plan; Artas drawing 211043 A001-Sk07 dated 19/10/2022.
 - iii. provision of three vehicle access points for the development.
 - iv. Provision of all necessary line marking, signage and other traffic control devices.
- d. Electricity, Communications and Other Utilities
- i. All necessary relocations or upgrades required to facilitate the development required or permitted by and to the approval of the Responsible Authority.

All construction works must be undertaken in accordance with the Tasmanian Subdivision Guidelines and LGAT-IPWEA Standard Drawings. These documents specify:

- a. construction requirements.
- b. appointment of a suitably qualified Supervising Engineer to supervise and certify construction works, arrange the Council's Audit inspections and other responsibilities,
- c. construction Audit inspections.
- d. practical completion and after a 12 months defects liability period the Final Inspection and Hand-Over.

16. CONSTRUCTION DOCUMENTATION

At the time of practical completion for the public works, the developer must provide the Council with construction documentation sufficient to show that the works are completed in accordance with the Council's standards and are locatable for maintenance or connection purposes. The construction documentation is to consist of:

- a. an *as constructed* plan in accordance with the Council's standard requirements for as constructed drawings. A separate copy of the requirements is available from Infrastructure and Assets Network.
- b. a Closed Circuit Television inspection report for all sewers or drains constructed or incorporated in the works.
- c. compaction and soil test results for all earthworks or pavement works.



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- d. an engineer's certificate that each component of the works comply with the approved engineering plans and the Council's standards.

17. EASEMENTS

Easements are required over all the Council's and third party services located in private property. The minimum width of any easement must be 3m for the Council's (public) mains. A greater width will be required in line with the LCC document *How close can I build to a Council Service?* where the internal diameter of the pipe is greater than 475mm or where the depth of the pipe exceeds 2.1m. A lesser width may be approved for a private service prior to the lodgement of a final plan of survey.

18. CONVEYANCE OF ROADS

All roads in the Subdivision must be conveyed to the Council upon the issue by the General Manager Infrastructure and Assets Network, of the Certificate under section 10(7) of the *Local Government (Highways) Act 1962*. All costs involved in this procedure must be met by the Subdivider.

19. AS CONSTRUCTED PLANS

An *as constructed* plan must be provided in accordance with the Council's standard requirements for as constructed drawings. A separate copy of the requirements is available from the Infrastructure and Assets Network.

20. EXTERIOR AND SECURITY LIGHTING

Exterior lighting and security lighting is to comply with the Australian Standard AS4282 *Control of the obtrusive effects of outdoor lighting* or any subsequent versions.

21. NO BURNING OF WASTE

No burning of any waste materials, including removed vegetation, generated by the development to be undertaken on-site. Any such waste materials are to be removed to a licensed waste disposal facility (e.g. Launceston Waste Centre), reclaimed or recycled.

22. WASTE MATERIALS

All waste materials generated by the activity are to be disposed of at an approved waste disposal facility or reclaimed/recycled if possible.

23. DEMOLITION

The developer must:

- protect property and services which are to either remain on or adjacent to the site from interference or damage;
- not undertake any burning of waste materials or removed vegetation;
- remove all rubbish from the site for disposal at a licensed waste disposal site;
- dispose of any asbestos found during demolition in accordance with the Safe Work Australia



Richard Jamieson

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How to Safely Remove Asbestos: Code of Practice, July 2020, or any subsequent versions of the document.

24. STORMWATER

No liquids other than unpolluted rain water are to be allowed to discharge or drain to the Council's stormwater system or receiving water bodies or watercourses.

25. CONTAMINATED LAND

The developer must comply with the environmental site assessment (ESA) report prepared for 9 Rose Lane by ES&D, Version 4, dated November 2022 and complete all works required in the ESA report's recommendations.

Any new information which comes to light during remediation, demolition or construction works which has the potential to alter previous conclusions about site contamination and remediation must be notified to the Council (and the Environmental Protection Authority if relevant) immediately upon discovery.

26. POTENTIAL SITE CONTAMINATION - NEW INFORMATION

Any new information which comes to light during demolition or construction works that has the potential to alter previous conclusions about site contamination must be notified to Council (and the Environmental Protection Authority if relevant) immediately upon discovery. Works on site must immediately cease until the new information has been assessed. Works can only recommence:

- a. once the site has been assessed by a site contamination practitioner certified under the Environment Institute of Australia and New Zealand Inc's Certified Environmental Practitioners (Site Contamination) scheme; and
- b. in accordance with any additional recommended control measures as specified by the site contamination practitioner.

27. CONTROL OF DUST EMISSIONS

- a. Dust emissions from the land must be controlled to prevent environmental nuisance beyond the boundary of the land during development and use.
- b. Prior to the use commencing the site must be fully sealed, other than approved landscaping.
- c. The person responsible must maintain the site seal in good condition over the life of the operation.

28. HOURS OF CONSTRUCTION - COMMERCIAL CONSTRUCTION

- a. Unless otherwise approved in writing by the Manager Health and Compliance, construction activities must only be carried out between the hours of:
 - i. Monday to Friday - 7am to 6pm; and
 - ii. Saturday - 8am to 6pm.
- b. Notwithstanding the above paragraph, construction activities must not be carried out on



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public holidays that are observed State-wide (Easter Tuesday excepted).

29. CONSTRUCTION NOISE ASSESSMENT

Prior to the commencement of demolition and/or construction works, a construction noise assessment report must be submitted to the satisfaction of the Manager Health and Compliance. The report must address the following:

- a. Identification of sensitive land uses which may be impacted by construction noise. Sensitive use means a residential use or a use involving the presence of people for extended periods such as a caravan park, childcare centre, dwelling, hospital or school. It may also include other uses that may be sensitive to construction noise including, but not limited to, call centres, hospitality venues, temporary accommodation such as hotels, funeral parlours and television and radio studios;
- b. The proposed duration and period when demolition and construction works will be scheduled;
- c. The likely noise impacts from the various demolition and construction processes and equipment on identified sensitive uses;
- d. Strategies to mitigate demolition and construction noise on identified sensitive uses; and
- e. Any community notification or engagement about the proposed construction noise.

30. GROUND GAS AND VAPOUR ASSESSMENT AND MANAGEMENT

- i. Prior to construction commencing, a ground gas and vapour assessment report prepared by a suitably qualified and experienced ground gas and vapour practitioner must be provided to the Manager Health and Compliance and must include the following:
 - a. A ground gas and vapour assessment of the proposed building design must be undertaken to determine if ground gas and vapour intrusion will occur during construction and over the life of the completed building. The assessment must be prepared in accordance with the NSW EPA *Assessment and management of hazardous ground gases: contaminated land guidelines (2020)*.
 - b. The ground gas and vapour assessment must be undertaken by a suitably qualified environmental practitioner specialising in ground gas and vapour assessment.
 - c. The ground gas and vapour assessment report must include recommendations to prevent the intrusion of ground gas and vapours into the proposed building structure. The report must also include recommendations for ongoing monitoring of ground gases and vapours inside the building once the building is occupied so that the development will not adversely impact on human health and the environment.
 - d. The ground gas and vapour assessment report must include any other items as specified in the *Environmental Site Assessment (Version 4, November 2022)* prepared for 9 Rose Lane by ES&D. In particular, any items specified in Appendix C (Letter from vapour consultant) of the ES&D environmental site assessment (Version 4) must be addressed.
 - e. A statement must be provided in the ground gas and vapour assessment report that confirms the site will be suitable for the intended commercial use upon implementation and completion of the recommendations of the report.



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- f. The ground gas and vapour assessment report must be submitted to council to the satisfaction of the manager Health and Compliance.
- ii. Any ground gas and vapour mitigation measures, as recommended in the ground gas and vapour assessment report, that are to prevent ground gas and vapour migration into the building must be verified as being effective before the building can be occupied. Documentation confirming the mitigation measures are effective at preventing gas migration into the building must be submitted to the satisfaction of the Manager Health and Compliance prior to building occupation.
- iii. The ground gas and vapour intrusion recommendations in the ground gas and vapour assessment report must be implemented during the construction phase and any recommendations for ongoing management and monitoring of gases and vapours in the building structure must be implemented following construction.

Notes

A. General

This permit was issued based on the proposal documents submitted for DA0439/2022. You should contact the Council with any other use or developments, as they may require the separate approval of the Council. The Council's planning staff can be contacted on 6323 3000.

This permit takes effect after:

- a. *The 14 day appeal period expires; or*
- b. *Any appeal to the Tasmanian Civil and Administrative Appeal Tribunal (TASCAT) is withdrawn or determined; or*
- c. *Any agreement that is required by this permit pursuant to Part V of the Land Use Planning and Approvals Act 1993 is executed; or*
- d. *Any other required approvals under this or any other Act are granted.*

The permit lapses after a period of two years if the development or use has not substantially commenced within that period. An extension may be granted subject to the provisions of the Land Use Planning and Approvals Act 1993 as amended, by request to the Council.

B. Restrictive Covenants

The granting of this permit takes no account of any covenants applicable to the land. The permit holder and any other interested party, should make their own enquiries as to whether the proposed development is affected, restricted or prohibited by any such covenant.

If the proposal is non-compliant with any restrictive covenants, those restrictive covenants should be removed from the title prior to construction commencing or the owner will carry the liability of potential legal action in the future.



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C. Appeal Provisions

A planning appeal may be instituted by lodging a notice of appeal with the Registrar of the Tasmanian Civil and Administrative Tribunal (TASCAT).

A planning appeal may be instituted within 14 days of the date the Corporation serves notice of the decision on the applicant.

For more information see the Tasmanian Civil and Administrative Tribunal (TASCAT) website www.tascat.tas.gov.au <<http://www.tascat.tas.gov.au>>

D. Permit Commencement

If an applicant is the only person with a right of appeal pursuant to section 61 of the Land Use Planning and Approvals Act 1993 and wishes to commence the use or development for which the permit has been granted within that 14 day period, the Council must be so notified in writing. A copy of the Council's Notice to Waive Right of Appeal is attached.

E. Noise Nuisance

Noise nuisance is regulated under the Environmental Management and Pollution Control Act 1994. You will be required to implement measures to eliminate noise nuisance if complaints about your premises are received and verified.

F. Fixed Equipment Use

Use of fixed equipment (eg. heat pumps, water pumps, swimming pool pumps) is subject to the Environmental Management and Pollution Control (Noise) Regulations 2016 or any subsequent versions of this regulation.

G. Environmental Management and Pollution Control Act 1994 - Commercial and Industrial Activities

The activity must be conducted in accordance with the requirements of the Environmental Management and Pollution Control Act 1994 and regulations thereunder. The conditions of this document must not be construed as an exemption from any of those requirements.



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MANAGER CITY DEVELOPMENT

Date:

Permit No: DA0439/2022

TITLE: DA0757/2022 Residential - Construction of alterations and additions to a dwelling at 30 Oxford Street, East Launceston

FILE NO: DA0757/2022

AUTHOR: Catherine Mainsbridge (Senior Town Planner)

GENERAL MANAGER: Dan Ryan (General Manager Community and Place Network)

ATTACHMENT ONE:

To consider and determine a development application pursuant to the *Land Use Planning and Approvals Act 1993*.

PLANNING APPLICATION INFORMATION:

Applicant:	Design To Live Pty Ltd
Property:	30 Oxford Street, East Launceston
Zoning:	General Residential
Receipt Date:	20/12/2022
Validity Date:	3/01/2023
Further Information Request:	04/01/2023
Further Information Received:	17/01/2023
Deemed Approval:	9/03/2023
Representations:	4

PLANNING SCHEME REQUIREMENTS

3.1 Zone Purpose

8.0 General Residential Zone

The purpose of the General Residential Zone is:

8.0.1 To provide for residential use or development that accommodates a range of dwelling types where full infrastructure services are available or can be provided.

8.0.2 To provide for the efficient utilisation of available social, transport and other service infrastructure.

8.0.3 To provide for non-residential use that:

- (a) primarily serves the local community; and
- (b) does not cause an unreasonable loss of amenity through scale, intensity, noise, activity outside of business hours, traffic generation and movement, or other off site impacts.

8.0.4 To provide for Visitor Accommodation that is compatible with residential character.

Consistent

The proposal provides additional accommodation for residents of the dwelling where the site is full serviced and the dwelling should not cause a significant loss of amenity to adjoining property owners.

8.3.1 Discretionary uses

That Discretionary uses do not cause an unreasonable loss of amenity to adjacent sensitive uses.

Consistent

A residential single dwelling has a no-permit required use status.

8.3.2 Visitor Accommodation

That Visitor Accommodation:

- (a) is compatible with the character and use of the area;
- (b) does not cause an unreasonable loss of residential amenity; and
- (c) does not impact the safety and efficiency of local roads or rights of way.

Consistent

The application is for a residential single dwelling.

8.4.2 Setbacks and building envelope for all dwellings

The siting and scale of dwellings:

- (a) provides reasonably consistent separation between dwellings and their frontage within a street;
- (b) provides consistency in the apparent scale, bulk, massing and proportion of dwellings;
- (c) provides separation between dwellings on adjoining properties to allow reasonable opportunity for daylight and sunlight to enter habitable rooms and private open space; and
- (d) provides reasonable access to sunlight for existing solar energy installations.

Consistent

The proposed setbacks must be considered to maintain sufficient setbacks between the street and adjoining dwellings without impacting on levels of daylight and sunlight.

A1 Unless within a building area on a sealed plan, a dwelling, excluding garages, carports and protrusions that extend not more than 0.9m into the frontage setback, must have a setback from a frontage that is:

- (a) if the frontage is a primary frontage, not less than 4.5m, or, if the setback from the primary frontage is less than 4.5m, not less than the setback, from the primary frontage, of any existing dwelling on the site;
- (b) if the frontage is not a primary frontage, not less than 3m, or, if the setback from the frontage is less than 3m, not less than the setback, from a frontage that is not a primary frontage, of any existing dwelling on the site;
- (c) if for a vacant site and there are existing dwellings on adjoining properties on the same street, not more than the greater, or less than the lesser, setback for the equivalent frontage of the dwellings on the adjoining sites on the same street; or
- (d) if located above a non-residential use at ground floor level, not less than the setback from the frontage of the ground floor level.

Complies

The proposed extensions to the dwelling are to the rear of the site.

A2 A garage or carport for a dwelling must have a setback from a primary frontage of not less than:

- (a) 5.5m, or alternatively 1m behind the building line;
- (b) the same as the building line, if a portion of the dwelling gross floor area is located above the garage or carport; or
- (c) 1m, if the existing ground level slopes up or down at a gradient steeper than 1 in 5 for a distance of 10m from the frontage.

Relies on Performance Criteria

The front north eastern corner of the proposed carport extends to the front boundary and the south eastern corner is setback 400mm.

P2 A garage or carport for a dwelling must have a setback from a primary frontage that is compatible with the setbacks of existing garages or carports in the street, having regard to any topographical constraints.

Complies

There are a variety of setbacks in the immediate area of both dwellings and carports. Number 25 Oxford St has a carport in a similar position as do carports and garages of properties at 31, 33 and 34 Mary Street adjoining the junction with Tasma Street. There are also carports and garages at the northern end of Oxford Street that have a similar minimal setback to the proposal.

The proposed carport has an overall width of 4.27m, clearance of 2.945m and 5m height to the ridge of its gable roof. The single car characteristic matches those of other carports and garages which are generally for a single car off the side of the dwelling. In addition, the carports and garages are visually separate from the main house structure of the associated dwelling. The roof types are a mix of gable and skillion forms.

The performance criteria is considered to be complied with.

A3 A dwelling, excluding outbuildings with a building height of not more than 2.4m and protrusions that extend not more than 0.9m horizontally beyond the building envelope, must:

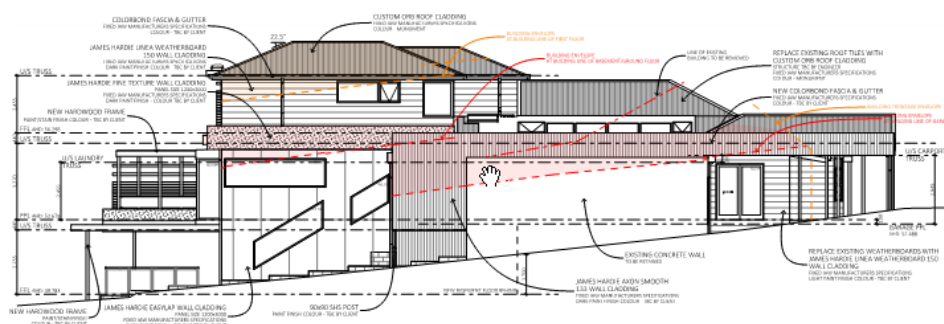
- (a) be contained within a building envelope (refer to Figures 8.1, 8.2 and 8.3) determined by:
 - (i) a distance equal to the frontage setback or, for an internal lot, a distance of 4.5m from the rear boundary of a property with an adjoining frontage; and
 - (ii) projecting a line at an angle of 45 degrees from the horizontal at a height of 3m above existing ground level at the side and rear boundaries to a building height of not more than 8.5m above existing ground level; and
- (b) only have a setback of less than 1.5m from a side or rear boundary if the dwelling:
 - (i) does not extend beyond an existing building built on or within 0.2m of the boundary of the adjoining property; or
 - (ii) does not exceed a total length of 9m or one third the length of the side boundary (whichever is the lesser).

Relies on Performance Criteria

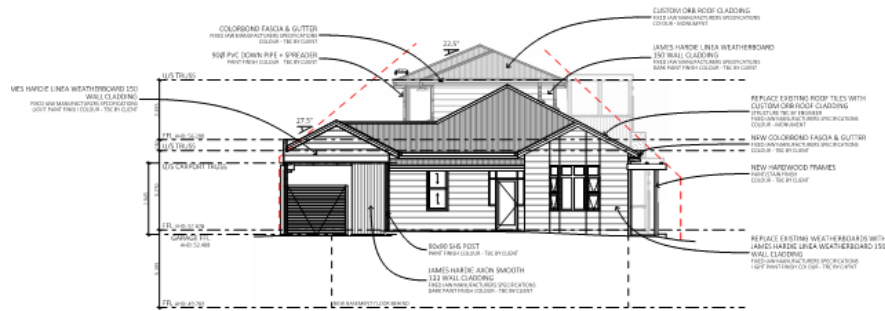
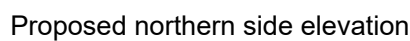
The proposed carport is within the front setback to not meet (a) (i) and the dwelling intrudes on the vertical building envelope in respect of both side elevations and in regard to the overall maximum height being approximately 10.5m to not meet (ii).

The southern side boundary does not meet (b).

Proposed southern side elevation



Proposed front setback encroachment for the carport as part of the southern elevation



P3 The siting and scale of a dwelling must:

- (a) not cause an unreasonable loss of amenity to adjoining properties, having regard to:
 - (i) reduction in sunlight to a habitable room (other than a bedroom) of a dwelling on an adjoining property;
 - (ii) overshadowing the private open space of a dwelling on an adjoining property;
 - (iii) overshadowing of an adjoining vacant property; and
 - (iv) visual impacts caused by the apparent scale, bulk or proportions of the dwelling when viewed from an adjoining property;
- (b) provide separation between dwellings on adjoining properties that is consistent with that existing on established properties in the area; and

<p>(c) not cause an unreasonable reduction in sunlight to an existing solar energy installation on:</p> <ul style="list-style-type: none"> (i) an adjoining property; or (ii) another dwelling on the same site.
<p>Complies</p> <p>The proposed development is not considered to cause an unreasonable loss of amenity to adjoining properties, having regard to:</p> <p>(i) <i>reduction in sunlight to a habitable room (other than a bedroom) of a dwelling on an adjoining property;</i></p> <p>Shadow diagrams provided with the application and subsequently during this assessment indicate that the extensions will not cause any unreasonable level of overshadowing to habitable rooms of adjoining properties.</p> <p>(ii) <i>overshadowing the private open space of a dwelling on an adjoining property;</i></p> <p>At 10am on the 21 June the shadows extend just below the back of 8 Tasma Street but have little impact by 11am as the sun travels west. Shadows cast to 4 and 6 Tasma Street are similar to those cast by trees which occupy the rear of the both properties but over half of each sites rear yard would have the opportunity to receive over 3 hours of sunlight at the winter solstice between 11am and 4pm which seems reasonable.</p> <p>Each level also has a deck at the rear which while extending the shadow of the proposed extensions, has a lesser impact than the solid walls of the remainder of the dwelling as they have open rafter roof forms and balustrades.</p> <p>(iii) <i>overshadowing of an adjoining vacant property; and</i></p> <p>Land to the east is occupied by the East Launceston Primary school oval and playgrounds. The development is south of that site and has little impact on shadowing.</p> <p>(iv) <i>visual impacts caused by the apparent scale, bulk or proportions of the dwelling when viewed from an adjoining property;</i></p> <p>The property adjoins 4, 6 and 8 Tasma Street along its southern side boundary. The ground floor of the dwelling commences at street level but as the site falls away enables a basement to be developed below. Street level is approximately 52.5m AHD and the finished floor level of the ground floor is 52.6m AHD which is considerably lower than the finished floor level of the dwellings at 4 Tasma Street and similar to 6 and 8 Tasma Street. While the proposal adds another level over part of its footprint the overall building will not be excessively high in relation to those buildings. The finished floor level of the first floor is proposed at 56.3 AHD. The adjoining properties at 4 Tasma Street and properties opposite in Oxford Street would all have ground floor levels similar to the proposed first floor level and therefore the proposal is therefore not considered to be visually intrusive from the adjoining dwellings.</p> <p>Although the dwelling is proposed over three levels the footprint of each level varies to reduce the visual bulk of the building. Only the ground floor occupies the total area of 135.60 m² + 189.55m² to total 324.55m². The basement commences at the rear of the footprint of the existing building and extends to the rear of the dwelling with an area of 140.38m². The first floor is proposed over the north western corner of the dwelling with an area of 72.65m². Each level also has a deck at the rear. At basement level the deck extends across the full width. Decks of the ground and first floors are off the north western corners.</p>

The 'bulk' is also reduced as the dwelling as the southern side setbacks increase as the building increases in height. The ground floor extends to the southern side boundary at street level but where the basement is developed below the setback increases to at least 1.95m. A further 3m setback is proposed for the first floor level. The setback off the northern boundary is 1.798m for the dwelling and although the setback for the decks reduce to 900mm any bulk effect is reduced by their open rafter roof forms and balustrades.

(b) provide separation between dwellings on adjoining properties that is consistent with that existing on established properties in the area; and

The proposal is well clear of properties on adjoining sites along Tasma Street, the dwellings with reduced front setbacks to the street. A majority of homes have a minimal setback distance from side boundaries having been constructed prior to need for on site car parking. The proposal is considered to be consistent with the existing character of the area.

(c) not cause an unreasonable reduction in sunlight to an existing solar energy installation on:

- (i) an adjoining property; or*
- (ii) another dwelling on the same site.*

The proposal will not overshadow any solar installations.

The performance criteria are complied with.

8.4.3 Site coverage and private open space for all dwellings

That dwellings are compatible with the amenity and character of the area and provide:

- (a) for outdoor recreation and the operational needs of the residents;
- (b) opportunities for the planting of gardens and landscaping; and
- (c) private open space that is conveniently located and has access to sunlight.

Consistent

The development maintains outdoor area for landscaping and recreation with access to sunlight.

A1 Dwellings must have:

- (a) a site coverage of not more than 50% (excluding eaves up to 0.6m wide); and
- (b) for multiple dwellings, a total area of private open space of not less than 60m² associated with each dwelling, unless the dwelling has a finished floor level that is entirely more than 1.8m above the finished ground level (excluding a garage, carport or entry foyer).

Complies

The existing dwelling has a roofed area of approximately 135.60m² plus the carport of 30m². The proposed roof cover is approximately 343m² which is 49.7% of the 690m² site.

A2 A dwelling must have private open space that:

- (a) is in one location and is not less than:
 - (i) 24m²; or
 - (ii) 12m², if the dwelling is a multiple dwelling with a finished floor level that is entirely more than 1.8m above the finished ground level (excluding a garage, carport or entry foyer);
- (b) has a minimum horizontal dimension of not less than:
 - (i) 4m; or

<p>(ii) 2m, if the dwelling is a multiple dwelling with a finished floor level that is entirely more than 1.8m above the finished ground level (excluding a garage, carport or entry foyer);</p> <p>(c) is located between the dwelling and the frontage only if the frontage is orientated between 30 degrees west of true north and 30 degrees east of true north; and</p> <p>(d) has a gradient not steeper than 1 in 10.</p>
<p>Complies</p> <p>The rear yard has an area of at least 150m² with a minimum dimension of 10m with a gradient of around 1 in 14 to meet the acceptable solution.</p>

8.4.5 Width of openings for garages and carports for all dwellings

To reduce the potential for garage or carport openings to dominate the primary frontage.
<p>Consistent</p> <p>The proposed carport will not dominate the frontage.</p>
A1 A garage or carport for a dwelling within 12m of a primary frontage, whether the garage or carport is free-standing or part of the dwelling, must have a total width of openings facing the primary frontage of not more than 6m or half the width of the frontage (whichever is the lesser).
<p>Complies</p> <p>The carport is proposed up to the frontage but has a width of 4.09m between posts.</p>

8.4.6 Privacy for all dwellings

To provide a reasonable opportunity for privacy for dwellings.
<p>Consistent</p> <p>The proposal will not impact on the privacy of adjoining dwellings.</p>
A1 A balcony, deck, roof terrace, parking space, or carport for a dwelling (whether freestanding or part of the dwelling), that has a finished surface or floor level more than 1m above existing ground level must have a permanently fixed screen to a height of not less than 1.7m above the finished surface or floor level, with a uniform transparency of not more than 25%, along the sides facing a:
<p>(a) side boundary, unless the balcony, deck, rooftop terrace, parking space, or carport has a setback of not less than 3m from the side boundary;</p> <p>(b) rear boundary, unless the balcony, deck, rooftop terrace, parking space, or carport has a setback of not less than 4m from the rear boundary; and</p> <p>(c) dwelling on the same site, unless the balcony, deck, roof terrace, parking space, or carport is not less than 6m:</p> <p>(i) from a window or glazed door, to a habitable room of the other dwelling on the same site; or</p> <p>(ii) from a balcony, deck, roof terrace or the private open space of the other dwelling on the same site.</p>
<p>Complies</p> <p>The ground floor and first floor have decks off the north western corner within 3m of the boundary. Both have screens up to 1.7m to minimise overlooking to the neighbouring site which in this case is a primary school.</p>
A2 A window or glazed door to a habitable room of a dwelling, that has a floor level more than 1m above existing ground level, must satisfy (a), unless it satisfies (b):
<p>(a) the window or glazed door:</p> <p>(i) is to have a setback of not less than 3m from a side boundary;</p> <p>(ii) is to have a setback of not less than 4m from a rear boundary;</p> <p>(iii) if the dwelling is a multiple dwelling, is to be not less than 6m from a window or glazed door, to a habitable room, of another dwelling on the same site; and</p>

<p>(iv) if the dwelling is a multiple dwelling, is to be not less than 6m from the private open space of another dwelling on the same site.</p> <p>(b) the window or glazed door:</p> <p>(i) is to be offset, in the horizontal plane, not less than 1.5m from the edge of a window or glazed door, to a habitable room of another dwelling;</p> <p>(ii) is to have a sill height of not less than 1.7m above the floor level or have fixed obscure glazing extending to a height of not less than 1.7m above the floor level; or</p> <p>(iii) is to have a permanently fixed external screen for the full length of the window or glazed door, to a height of not less than 1.7m above floor level, with a uniform transparency of not more than 25%.</p>
<p>Complies</p> <p>Window W2.07 is located on the southern elevation adjoining the stair well and providing lighting for the stairs and kitchen. The wall is not parallel with the boundary but is setback 1.95m at its closest point. The dwelling on the neighbouring site is at least 20m away and has an outdoor area around 10m away. The window is aligned with the common property boundary of 6 and 8 Tasma Street and therefore complies with (b) (i) as it is offset from any windows of another dwelling. In addition, views from the kitchen sink to an adjoining property, which aligns with the window, are limited as it is setback from the external wall by the width of the stairs.</p> <p>Windows within the first level of the southern elevation are setback approximately 4.8m off the boundary.</p> <p>The ground level has five large windows along the northern elevation where the setback is only 1.78m but as these windows overlook the primary school property the above clause does not apply.</p>

C2.0 Parking and Sustainable Transport Code

<p>The purpose of the Parking and Sustainable Transport Code is:</p> <p>C2.1.1 To ensure that an appropriate level of parking facilities is provided to service use and development.</p> <p>C2.1.2 To ensure that cycling, walking and public transport are encouraged as a means of transport in urban areas.</p> <p>C2.1.3 To ensure that access for pedestrians, vehicles and cyclists is safe and adequate.</p> <p>C2.1.4 To ensure that parking does not cause an unreasonable loss of amenity to the surrounding area.</p> <p>C2.1.5 To ensure that parking spaces and accesses meet appropriate standards.</p> <p>C2.1.6 To provide for parking precincts and pedestrian priority streets.</p>
<p>Consistent</p> <p>The proposed extension will have limited impact on the road safety of the area.</p>

C2.5.1 Car parking numbers

<p>That an appropriate level of car parking spaces are provided to meet the needs of the use</p>
<p>Consistent</p> <p>An appropriate level of car parking is provided.</p>
<p>A1 The number of on-site car parking spaces must be no less than the number specified in Table C2.1, excluding if:</p> <p>(a) the site is subject to a parking plan for the area adopted by council, in which case parking provision (spaces or cash-in-lieu) must be in accordance with that plan;</p> <p>(b) the site is contained within a parking precinct plan and subject to Clause C2.7;</p> <p>(c) the site is subject to Clause C2.5.5; or</p>

<p>(d) it relates to an intensification of an existing use or development or a change of use where:</p> <p>(i) the number of on-site car parking spaces for the existing use or development specified in Table C2.1 is greater than the number of car parking spaces specified in Table C2.1 for the proposed use or development, in which case no additional on-site car parking is required; or</p> <p>(ii) the number of on-site car parking spaces for the existing use or development specified in Table C2.1 is less than the number of car parking spaces specified in Table C2.1 for the proposed use or development, in which case on-site car parking must be calculated as follows:</p> <p>$N = A + (C - B)$</p> <p>N = Number of on-site car parking spaces required</p> <p>A = Number of existing on site car parking spaces</p> <p>B = Number of on-site car parking spaces required for the existing use or development specified in Table C2.1</p> <p>C = Number of on-site car parking spaces required for the proposed use or development specified in Table C2.1.</p>
<p>Relies on Performance Criteria</p> <p>The proposal includes only one car parking space and must be considered against the performance criteria.</p> <p>Currently the site has a garage and opportunity for tandem parking in front of that therefore a variation of one car space must be considered.</p>
<p>P1.1 The number of on-site car parking spaces for uses, excluding dwellings, must meet the reasonable needs of the use, having regard to:</p> <p>(a) the availability of off-street public car parking spaces within reasonable walking distance of the site;</p> <p>(b) the ability of multiple users to share spaces because of:</p> <p>i. variations in car parking demand over time; or</p> <p>ii. efficiencies gained by consolidation of car parking spaces;</p> <p>(c) the availability and frequency of public transport within reasonable walking distance of the site;</p> <p>(d) the availability and frequency of other transport alternatives;</p> <p>(e) any site constraints such as existing buildings, slope, drainage, vegetation and landscaping;</p> <p>(f) the availability, accessibility and safety of</p> <p>(g) on-street parking, having regard to the nature of the roads, traffic management and other uses in the vicinity;</p> <p>(h) the effect on streetscape; and</p> <p>(i) any assessment by a suitably qualified person of the actual car parking demand determined having regard to the scale and nature of the use and development.</p>
<p>Complies</p> <p>The car parking provided is considered sufficient with regard to the following:</p> <p><i>(a) the nature and intensity of the use and car parking required;</i></p> <p>Development in the area commenced around the 1920's when car ownership was minimal and therefore homes do not provide parking or only for one vehicle. A number of homes in the nearby streets only provide one on-site space. The proposal is therefore similar to the existing status of a number of other property in the area.</p> <p><i>(b) the size of the dwelling and the number of bedrooms; and</i></p>

The dwelling will be relatively large but will only have three bedrooms. A dwelling with two or more bedrooms in the General Residential Zone requires two spaces at table C2.5.1 so the short fall is one space. The site does have direct frontage to the street where a car can park. The need for more than one space has been proposed by the developer who has to bare the risk of that space being available.

(c) *the pattern of parking in the surrounding area.*

Residential properties have parking both on site and the street in front where available. East Launceston Primary School is at the northern end of street and would place demands on parking in the general area at school drop off/pick up times.

The variation to the parking is not considered to be detrimental to the area and is likely the way the occupants utilise the site currently.

C2.5.2 Bicycle parking numbers

That an appropriate level of bicycle parking spaces are provided to meet the needs of the use.

Consistent

Bicycle parking can be provided.

A1 Bicycle parking spaces must:

- (a) be provided on the site or within 50m of the site; and
- (b) be no less than the number specified in Table C2.1.

Complies

Table C2.1 does not require bicycle parking for single dwellings.

C2.6.1 Construction of parking areas

That parking areas are constructed to an appropriate standard.

Consistent

Car parking will be constructed to the necessary standards.

A1 All parking, access ways, manoeuvring and circulation spaces must:

- (a) be constructed with a durable all weather pavement;
- (b) be drained to the public stormwater system, or contain stormwater on the site; and
- (c) excluding all uses in the Rural Zone, Agriculture Zone, Landscape Conservation Zone, Environmental Management Zone, Recreation Zone and Open Space Zone, be surfaced by a spray seal, asphalt, concrete, pavers or equivalent material to restrict abrasion from traffic and minimise entry of water to the pavement.

Complies

The carport is proposed over the existing driveway and will be drained to the public stormwater system.

C2.6.2 Design and layout of parking areas

That parking areas are designed and laid out to provide convenient, safe and efficient parking.

Consistent

Car parking will be safe, convenient and efficient.

A1.1 Parking, access ways, manoeuvring and circulation spaces must either:

- (a) comply with the following:
 - (i) have a gradient in accordance with *Australian Standard AS 2890 - Parking facilities, Parts 1-6*;
 - (ii) provide for vehicles to enter and exit the site in a forward direction where providing for more than 4 parking spaces;
 - (iii) have an access width not less than the requirements in Table C2.2;

<ul style="list-style-type: none">(iv) have car parking space dimensions which satisfy the requirements in Table C2.3;(v) have a combined access and manoeuvring width adjacent to parking spaces not less than the requirements in Table C2.3 where there are 3 or more car parking spaces;(vi) have a vertical clearance of not less than 2.1m above the parking surface level; and(vii) excluding a single dwelling, be delineated by line marking or other clear physical means; or <p>(b) comply with <i>Australian Standard AS 2890-Parking facilities, Parts 1-6</i>.</p>
<p>Complies</p> <p>The driveway is existing and as only one space is provided turning on site is not necessary. The dimensions comply with Table C2.2 and C2.3 with a vertical clearance of 2.945m.</p>

C2.6.3 Number of accesses for vehicles

<p>That:</p> <ul style="list-style-type: none">(a) access to land is provided which is safe and efficient for users of the land and all road network users, including but not limited to drivers, passengers, pedestrians and cyclists by minimising the number of vehicle accesses;(b) accesses do not cause an unreasonable loss of amenity of adjoining uses; and(c) the number of accesses minimise impacts on the streetscape.
<p>Consistent</p> <p>A change is not proposed to the access.</p>



PROPOSED EXTENSION
30 OXFORD STREET,
EAST LAUNCESTON, 7250.



PLANNING EXHIBITED
DOCUMENTS

Ref. No: DA 0757/2022
Date advertised: 21/01/2023
Planning Administration

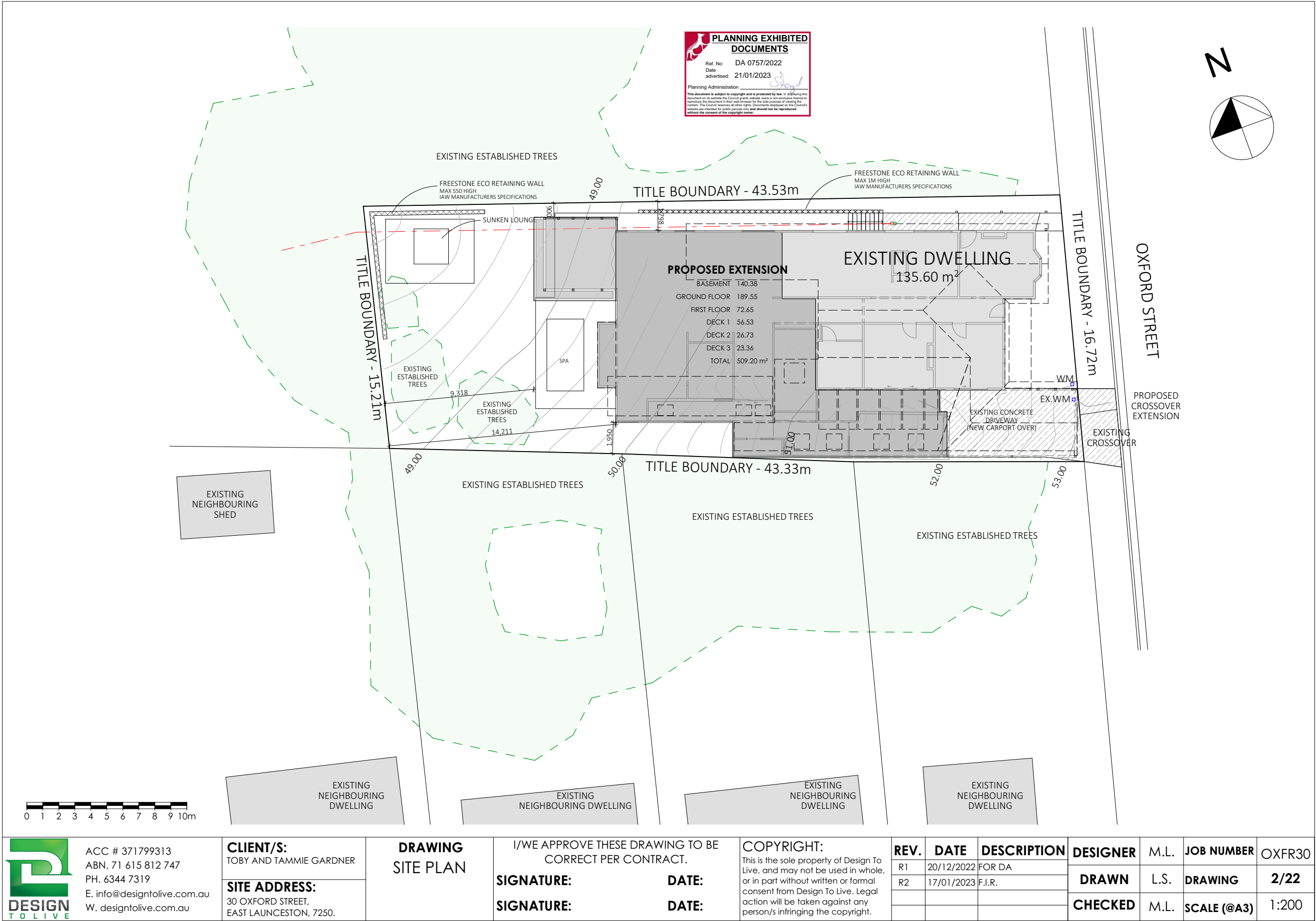
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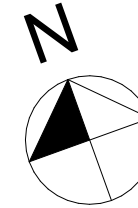
DRAWING #		DRAWING	
OXFR30-1		COVER PAGE	
OXFR30-2		SITE PLAN	
OXFR30-3		EXISTING GROUND FLOOR PLAN	
OXFR30-4		PROPOSED BASEMENT PLAN	
OXFR30-5		PROPOSED GROUND FLOOR PLAN	
OXFR30-6		PROPOSED FIRST FLOOR PLAN	
OXFR30-7		EXTERNAL SERVICES	
OXFR30-8		EXTERNAL SERVICES	
OXFR30-9		NORTHERN ELEVATION	
OXFR30-10		SOUTHERN ELEVATION	
OXFR30-11		EASTERN ELEVATION	
OXFR30-12		WESTERN ELEVATION	
OXFR30-13		PERSPECTIVES	
OXFR30-14		PERSPECTIVES	
OXFR30-15		WINTER SUN STUDY 10.00AM	
OXFR30-16		WINTER SUN STUDY 11.00AM	
OXFR30-17		WINTER SUN STUDY 12.00 MIDDAY	
OXFR30-18		WINTER SUN STUDY 1.00PM	
OXFR30-19		WINTER SUN STUDY 3.00PM	
OXFR30-20		SUMMER SUN STUDY 9.00AM	
OXFR30-21		SUMMER SUN STUDY 12.00 MIDDAY	
OXFR30-22		SUMMER SUN STUDY 3.00PM	

ATTACHMENTS

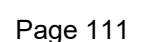
COUNCIL	ZONE	ENERGY STAR RATING	TBC
LAUNCESTON CITY	GENERAL RESIDENTIAL	BAL RATING	TBC
EXISTING DWELLING	135.60	LAND TITLE REFERENCE	218236/25
BASEMENT	140.38	PROPERTY ID	6606193
GROUND FLOOR	189.55	LOT SIZE (M²)	690
FIRST FLOOR	72.65	PLANNING OVERLAY	N/A
DECK 1	56.53	SITE HAZARDS	LANDSLIDE
DECK 2	26.73		
DECK 3	23.36		

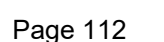
	ACC # 371799313 ABN. 71 615 812 747 PH. 6344 7319 E. info@designtolive.com.au W. designtolive.com.au	CLIENT/S: TOBY AND TAMMIE GARDNER	DRAWING COVER PAGE	I/WE APPROVE THESE DRAWING TO BE CORRECT PER CONTRACT. SIGNATURE: DATE: SIGNATURE: DATE:	COPYRIGHT: This is the sole property of Design To Live, and may not be used in whole, or in part without written or formal consent from Design To Live. Legal action will be taken against any person/s infringing the copyright.	REV.	DATE	DESCRIPTION	DESIGNER	M.L.	JOB NUMBER	OXFR30
		R1				20/12/2022	FOR DA	DRAWN	L.S.	DRAWING	1/22	
		R2				17/01/2023	F.I.R.					
			CHECKED	M.L.	SCALE (@A3)	NTS						

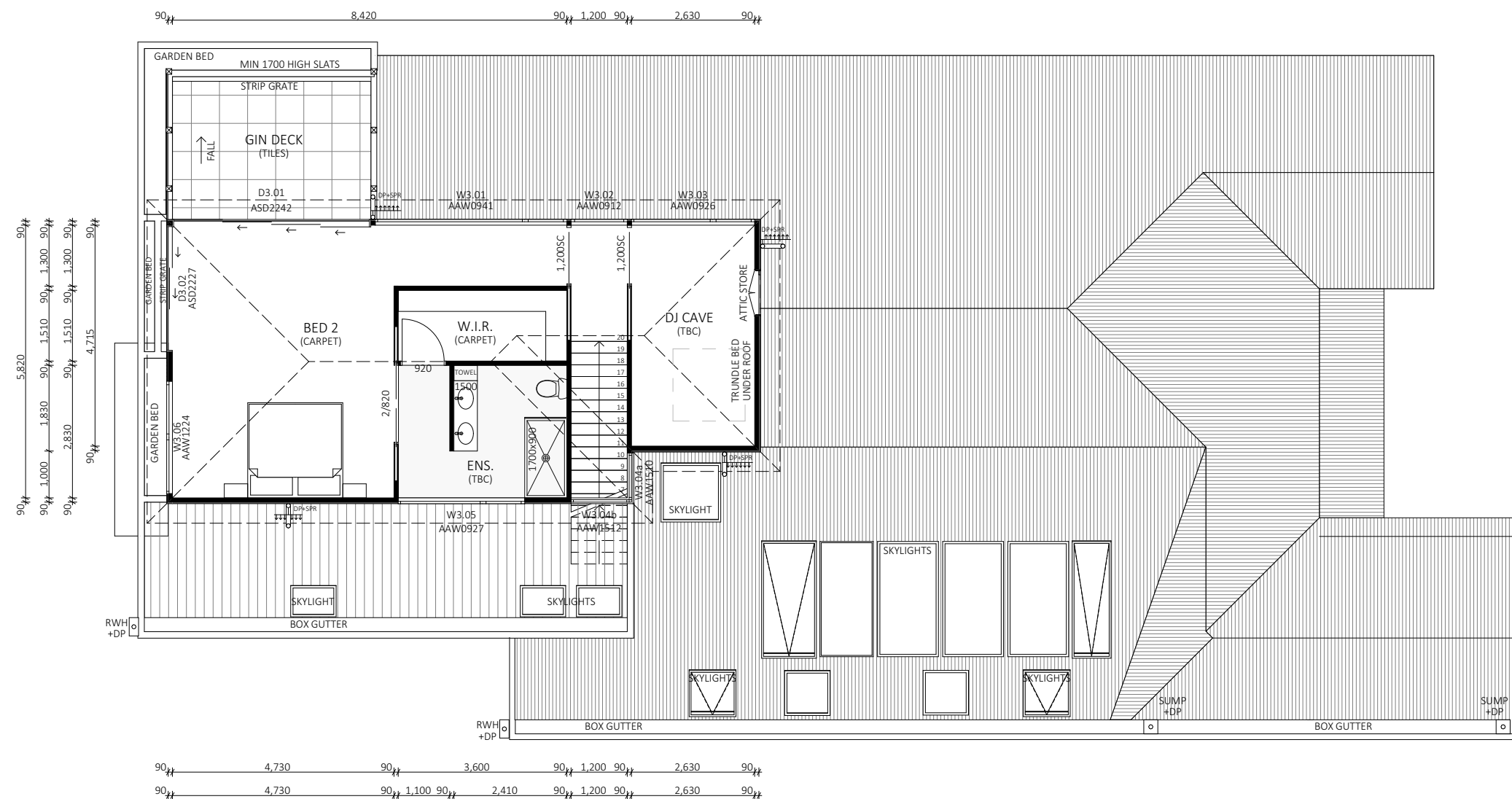
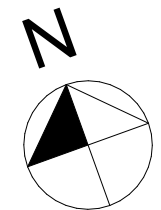





REV.	DATE	DESCRIPTION	DESIGNER	M.L.	JOB NUMBER	OXFR30
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R2	17/01/2023	F.I.R.				
			CHECKED	M.L.	SCALE (@A3)	1:100




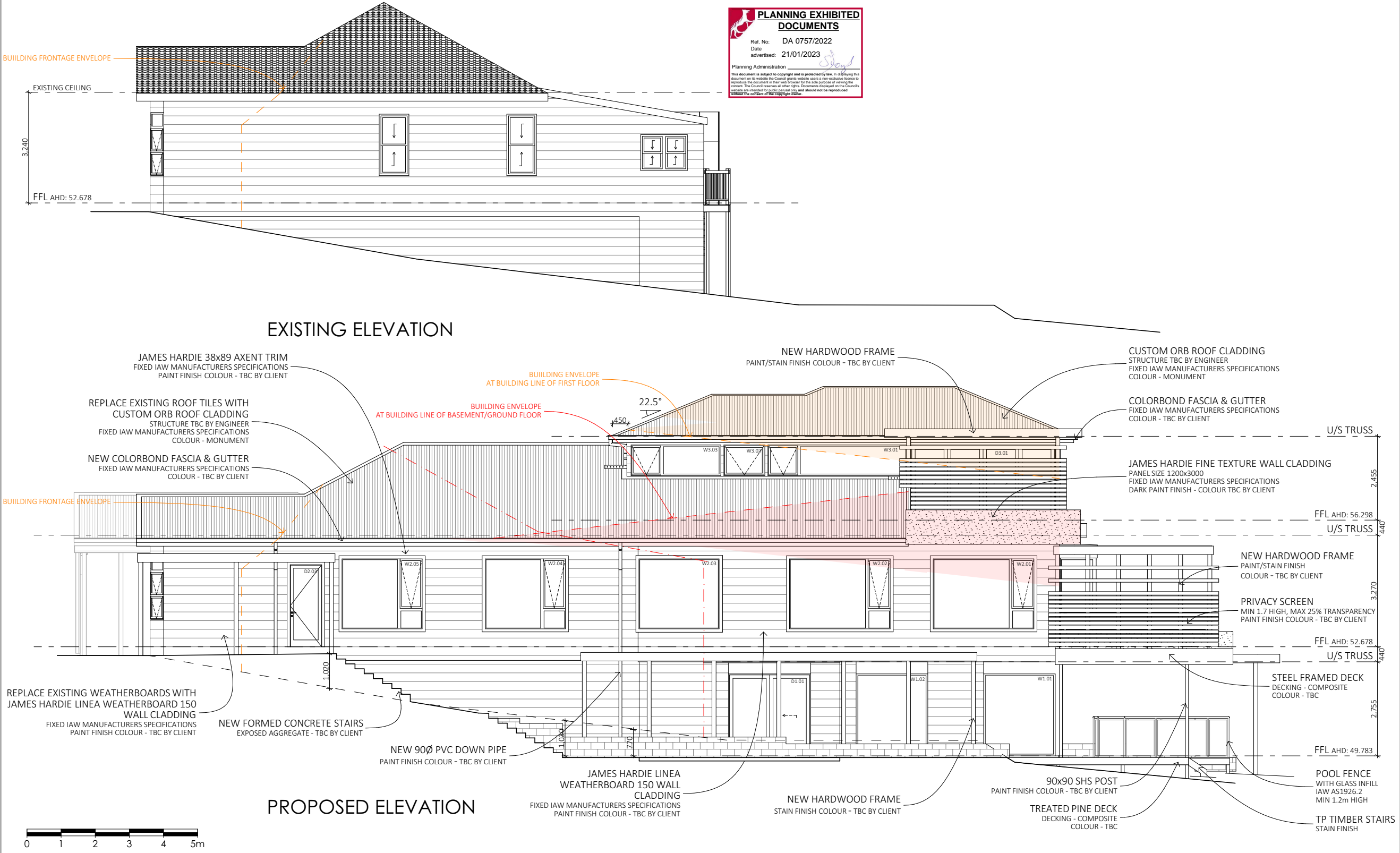





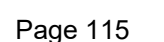
 NEW WALL
 WALL TO BE REMOVED
 EXISTING / UNMODIFIED



 <p>ACC # 371799313 ABN. 71 615 812 747 PH. 6344 7319 E. info@designtolive.com.au W. designtolive.com.au</p>	<p>CLIENT/S: TOBY AND TAMMIE GARDNER</p>	<p>DRAWING PROPOSED FIRST FLOOR PLAN</p>	<p>I/WE APPROVE THESE DRAWING TO BE CORRECT PER CONTRACT.</p>	<p>COPYRIGHT: This is the sole property of Design To Live, and may not be used in whole, or in part without written or formal consent from Design To Live. Legal action will be taken against any person/s infringing the copyright.</p>	<p>REV. DATE DESCRIPTION</p>	<p>DESIGNER M.L. JOB NUMBER OXFR30</p>
	<p>SITE ADDRESS: 30 OXFORD STREET, EAST LAUNCESTON, 7250.</p>				<p>R1 20/12/2022 FOR DA</p>	<p>DRAWN L.S. DRAWING 6/22</p>
					<p>R2 17/01/2023 F.I.R.</p>	<p>CHECKED M.L. SCALE (@A3) 1:100</p>

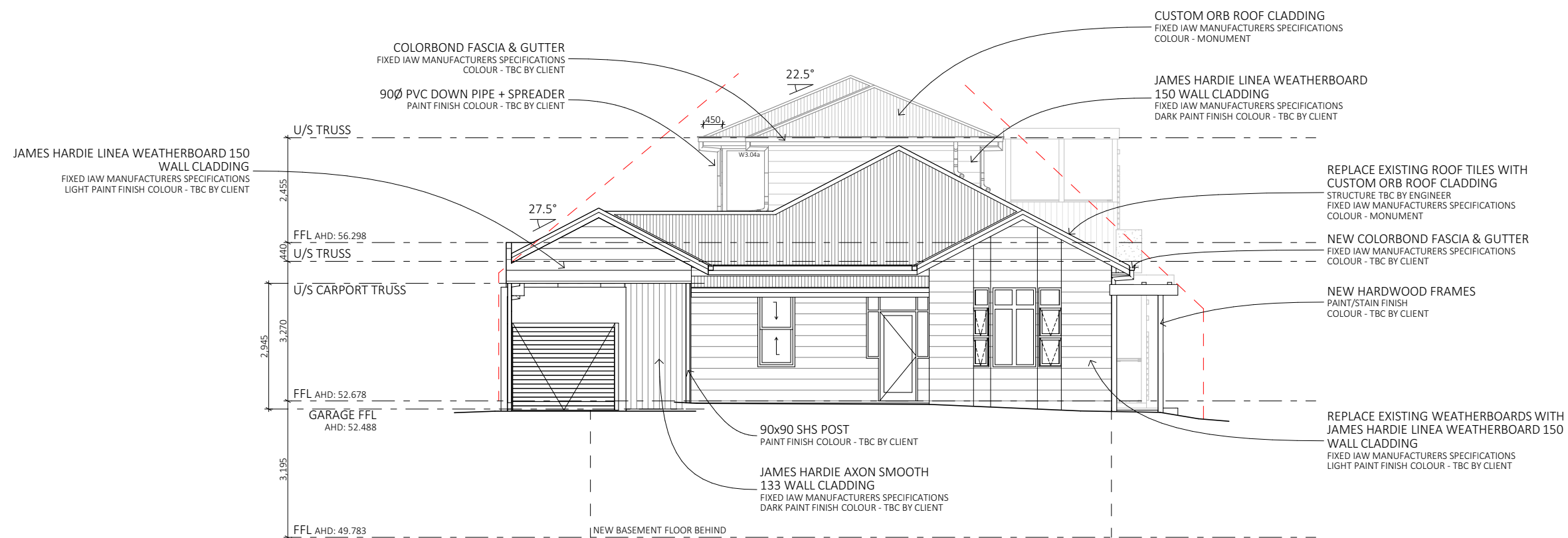


	ACC # 371799313 ABN. 71 615 812 747 PH. 6344 7319 E. info@designtolive.com.au W. designtolive.com.au	CLIENT/S: TOBY AND TAMMIE GARDNER	DRAWING NORTHERN ELEVATION	I/WE APPROVE THESE DRAWING TO BE CORRECT PER CONTRACT. SIGNATURE: _____ DATE: _____ SIGNATURE: _____ DATE: _____	COPYRIGHT: This is the sole property of Design To Live, and may not be used in whole, or in part without written or formal consent from Design To Live. Legal action will be taken against any person/s infringing the copyright.	REV.	DATE	DESCRIPTION	DESIGNER	M.L.	JOB NUMBER	OXFR30
						R1	20/12/2022	FOR DA	DRAWN	L.S.	DRAWING	9/22
						R2	17/01/2023	F.I.R.	CHECKED	M.L.	SCALE (@A3)	1:100






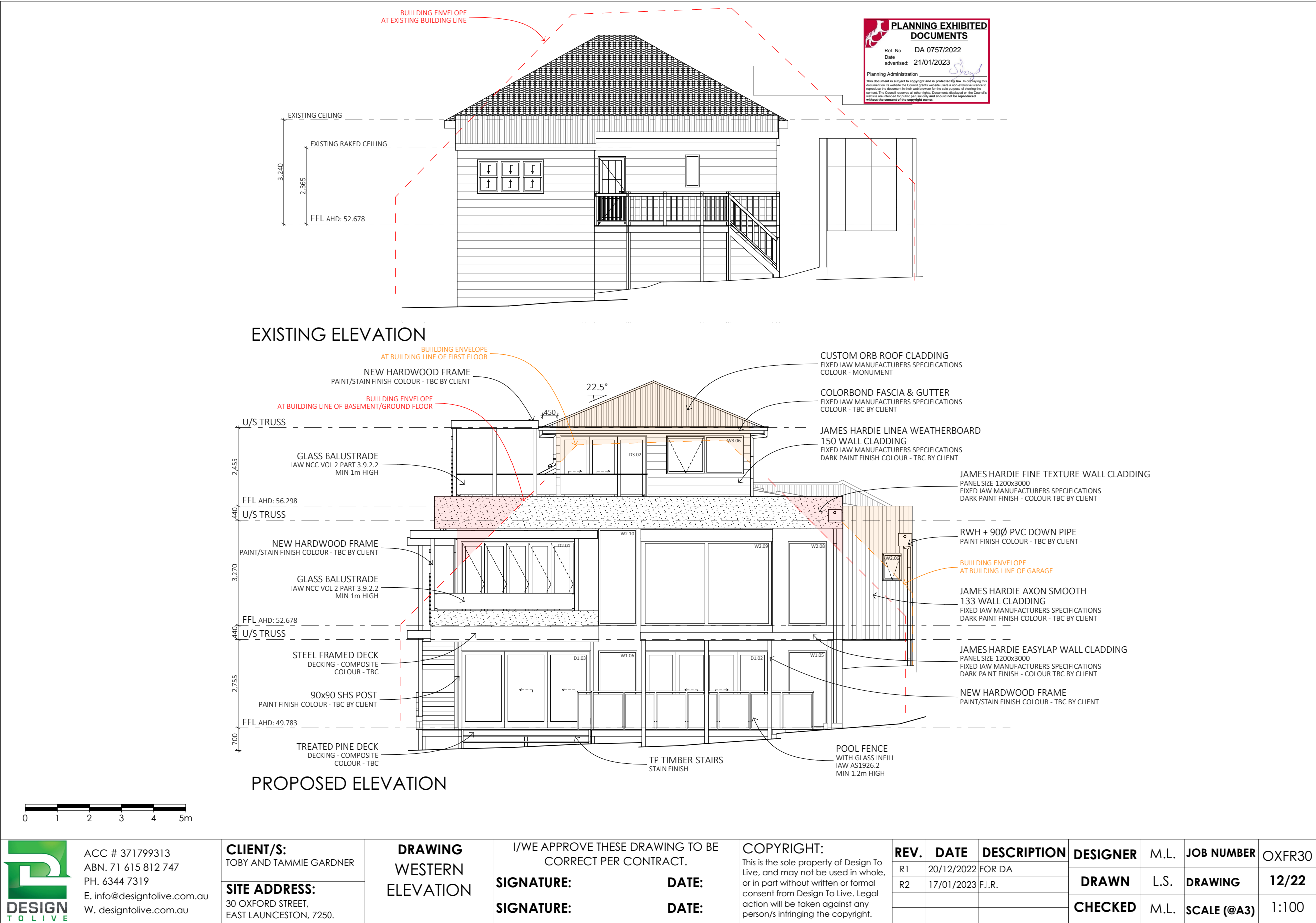
EXISTING ELEVATION



PROPOSED ELEVATION



 <div>ACC # 371799313 ABN. 17 615 812 747 PH. 6344 7319 E. info@designtolive.com.au W. designtolive.com.au</div>	CLIENT/S: TOBY AND TAMMIE GARDNER	DRAWING EASTERN ELEVATION	I/WE APPROVE THESE DRAWING TO BE CORRECT PER CONTRACT.		COPYRIGHT: This is the sole property of Design To Live, and may not be used in whole, or in part without written or formal consent from Design To Live. Legal action will be taken against any person/s infringing the copyright.	REV.	DATE	DESCRIPTION	DESIGNER	M.L.	JOB NUMBER	OXFR30
	SITE ADDRESS: 30 OXFORD STREET, EAST LAUNCESTON, 7250.		SIGNATURE:	DATE:		R1	20/12/2022	FOR DA	DRAWN	L.S.	DRAWING	11/22
						R2	17/01/2023	F.I.R.				





Submission to Planning Authority Notice

Council Planning Permit No.	DA0757/2022		Council notice date	03/01/2023
TasWater details				
TasWater Reference No.	TWDA 2023/00007-LCC		Date of response	09/01/2023
TasWater Contact	Jake Walley	Phone No.	0467 625 805	
Response issued to				
Council name	CITY OF LAUNCESTON			
Contact details	Planning.Admin@launceston.tas.gov.au			
Development details				
Address	30 OXFORD ST, EAST LANCASTON		Property ID (PID)	6606193
Description of development	Alterations and Additions to a Dwelling			
Schedule of drawings/documents				
Prepared by	Drawing/document No.	Revision No.	Date of Issue	
Design To Live	OXFR30 All sheets	R1	20/12/2022	
Conditions				
<p>CONNECTIONS, METERING & BACKFLOW</p> <ol style="list-style-type: none"> 1. A suitably sized water supply with metered connection and sewerage system and connection to the development must be designed and constructed to TasWater's satisfaction and be in accordance with any other conditions in this permit. 2. Any removal/supply and installation of water meters and/or the removal of redundant and/or installation of new and modified property service connections must be carried out by TasWater at the developer's cost. 3. Prior to commencing construction/use of the development, any water connection utilised for construction/the development must have a backflow prevention device and water meter installed, to the satisfaction of TasWater. <p>INFRASTRUCTURE PROTECTION</p> <ol style="list-style-type: none"> 4. The developer must take all precautions to protect existing TasWater infrastructure. Any damage caused to existing TasWater infrastructure during the construction period must be promptly reported to TasWater and repaired by TasWater at the developer's cost. 5. Ground levels over the TasWater assets and/or easements must not be altered without the written approval of TasWater. <p>56W CONSENT</p> <ol style="list-style-type: none"> 6. Prior to the issue of the Certificate for Certifiable Work (Building) and/or (Plumbing) by TasWater the applicant or landowner as the case may be must make application to TasWater pursuant to section 56W of the Water and Sewerage Industry Act 2008 for its consent in respect of that part of the development which is built within a TasWater easement or over or within two metres of TasWater infrastructure. 7. The plans submitted in the application for a Certificate for Certifiable Work (Building/Plumbing) must clearly show the location of the existing property sewer connection. The existing sewer connection must be a minimum of 1 metre laterally clear of any proposed building works and be 				



unrestricted for access and maintenance at all times.

Alternatively, the existing sewer connection must be cut and sealed and a new property sewer connection must be designed and constructed so that it is a minimum of 1 metre laterally clear of any structure(s).

DEVELOPMENT ASSESSMENT FEES

8. The applicant or landowner as the case may be, must pay a development assessment fee of \$226.71 to TasWater, as approved by the Economic Regulator and the fee will be indexed, until the date paid to TasWater.

The payment is required within 30 days of the issue of an invoice by TasWater.

Advice

General

For information on TasWater development standards, please visit <https://www.taswater.com.au/building-and-development/technical-standards>

For application forms please visit <https://www.taswater.com.au/building-and-development/development-application-form>

Service Locations

Please note that the developer is responsible for arranging to locate the existing TasWater infrastructure and clearly showing it on the drawings. Existing TasWater infrastructure may be located by a surveyor and/or a private contractor engaged at the developers cost to locate the infrastructure.

- (a) A permit is required to work within TasWater's easements or in the vicinity of its infrastructure.

Further information can be obtained from TasWater.

- (b) TasWater has listed a number of service providers who can provide asset detection and location services should you require it. Visit www.taswater.com.au/Development/Service-location for a list of companies.

- (c) Sewer drainage plans or Inspection Openings (IO) for residential properties are available from your local council.

56W Consent

The plans submitted with the application for the Certificate for Certifiable Work (Building) and/or (Plumbing) will need to show footings of proposed buildings located over or within 2.0m from TasWater pipes and will need to be designed by a suitably qualified person to adequately protect the integrity of TasWater's infrastructure, and to TasWater's satisfaction, be in accordance with AS3500 Part 2.2 Section 3.8 to ensure that no loads are transferred to TasWater's pipes. These plans will need to also include a cross sectional view through the footings which clearly shows;

- (a) Existing pipe depth and proposed finished surface levels over the pipe;
(b) The line of influence from the base of the footing must pass below the invert of the pipe and be clear of the pipe trench and;
(c) A note on the plan indicating how the pipe location and depth were ascertained.
(d) The location of the property service connection and sewer inspection opening (IO).



Declaration			
The drawings/documents and conditions stated above constitute TasWater's Submission to Planning Authority Notice.			
TasWater Contact Details			
Phone	13 6992	Email	development@taswater.com.au
Mail	GPO Box 1393 Hobart TAS 7001	Web	www.taswater.com.au

From: [REDACTED]
Sent: Mon, 23 Jan 2023 16:12:16 +1100
To: "Contact Us" <contactus@launceston.tas.gov.au>
Subject: Objection to DA0757/2022, 30 Oxford St. East Launceston

You don't often get email from [REDACTED] [Learn why this is important](#)

Dear Sir/Madam,

I wish to officially register my objection in relation to the above development, on the following grounds:

- The large scale of the project does not compliment the existing residential properties in the area.
- The structure far exceeds the building envelope.

Is it only optional to comply with the published building envelope? If so, why have one?

- The the shading calculations (as expressed in Performance Criteria P3) are based upon the current state of the backyards of the three properties [REDACTED]
[REDACTED] No consideration is given to the fact that the 3 property owners will for evermore be restricted in the uses they can make of their own properties due to the shading.

How is that fair?

- Trees that provide screening (as expressed in Performance Criteria P2) should be provided by and located on the property that requires them.

Trees on other properties could be removed tomorrow and thus cannot possibly be counted.

Yours Sincerely,
John Lawrence

[REDACTED]

From: [REDACTED]
Sent: Wed, 1 Feb 2023 14:15:58 +1100
To: "Contact Us" <contactus@launceston.tas.gov.au>
Subject: DA0757/2022 - 30 Oxford Street, East Launceston

You don't often get email from [REDACTED] [Learn why this is important](#)

Dear Madam/Sir

This correspondence is with regard to DA0757/2022 - 30 Oxford Street, East Launceston.

I am the [REDACTED] which shares a [REDACTED] [REDACTED] with the subject property.

I appreciate and support property owner's rights to upgrade, extend and add value to their properties. If done thoughtfully it has a positive outcome for both them and their local community. However, in the case of this application, I do have some concerns and objections that are outlined below.

- Overall, the scale of the proposed extensions is not in proportion with surrounding dwellings and will dominate neighbours, the East Launceston Oval, and the adjacent playground.
- Specifically, the proposed extensions greatly exceed the allowed building envelope, particularly the bulk and height of the rear.
- This increased bulk and height contributes to increased overshadowing of neighbouring backyards. This will restrict future new uses or landscaping of those properties.
- Many of the trees noted as providing screening are not on the subject property and therefore are not in the control of the applicant. In any case, they will not screen the full height and bulk of the proposed development. Further, as many of these trees are deciduous, in the winter months screening will be patchy.
- From the back deck of [REDACTED] the apex of the current roof of 30 Oxford Street is visible but unobtrusive, just above the summer canopy. The increased height, bulk and activity at the back of the proposed extension will certainly be seen above the canopy.
- Sound currently travels quite freely between backyards. The proposed height and use of the new upper 'entertainment' level will most certainly increase noise transmission.
- Other recent upgrades/extensions in the area have been able to substantially increase floor area, along with internal and external amenity, without exceeding the height of their current roof lines. That is, by keeping to a considerate building envelope.

Thank you for the opportunity to express my views.

Yours sincerely,
Geoffrey Smith

From: "Suzie Somann-Crawford" [REDACTED]
Sent: Fri, 3 Feb 2023 16:31:52 +1100
To: "Contact Us" <contactus@launceston.tas.gov.au>
Subject: DA0757/2022 - 30 Oxford St, East Launceston
Importance: Normal

You don't often get email from [REDACTED] [Learn why this is important](#)

Catherine Mainsbridge
Planning Development
City of Launceston
St John Street
Launceston 7250

Re Proposed Extension to 30 Oxford Street, East Launceston

DA 0757/2022

Dear Sir/Madam

We are writing in relation to the above development application.

As residents of [REDACTED] 30 Oxford Street we wish to respond to the application made by Toby and Tammie Gardiner.

Below we have outlined our concerns.

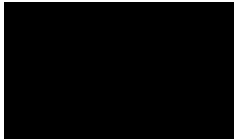
- The dominant height and length in relation to the view from our rear deck, built specifically to appreciate the view to the north, the sheer scale of the building 'completely' blocks and dominates that view in height and width. From our outlook this building will be overbearing and the thought of it is severely affecting our current mental health and wellbeing.
- We disagree with the architect's analysis of the winter solstice shadow on not only our back yard but all three back yards. In our case we believe it exceeds 50% of our back yard as can be observed in the sun study 21st June 10am through to 1pm. With current living costs we rely heavily on the sun on our back yard to effectively grow our food.
- Interesting to see that the building can be built so close to existing storm water and sewerage. When we submitted plans for number [REDACTED] we were not allowed to build within 1½ meters from any storm water or drains requiring us to have our plans altered and reduced in size.
- Sheer scale, size and design is not in keeping with current homes in the area, the size and appearance will be excessive and against the landscape of views captured from surrounding homes.
- Noise levels from current get togethers on their back deck are attenuated currently because of their garage. Due to the lay of the land, any sound surrounding the East Launceston Recreation

area is massively amplified, so this oversize construction will amplify and add to the already existing noise level.

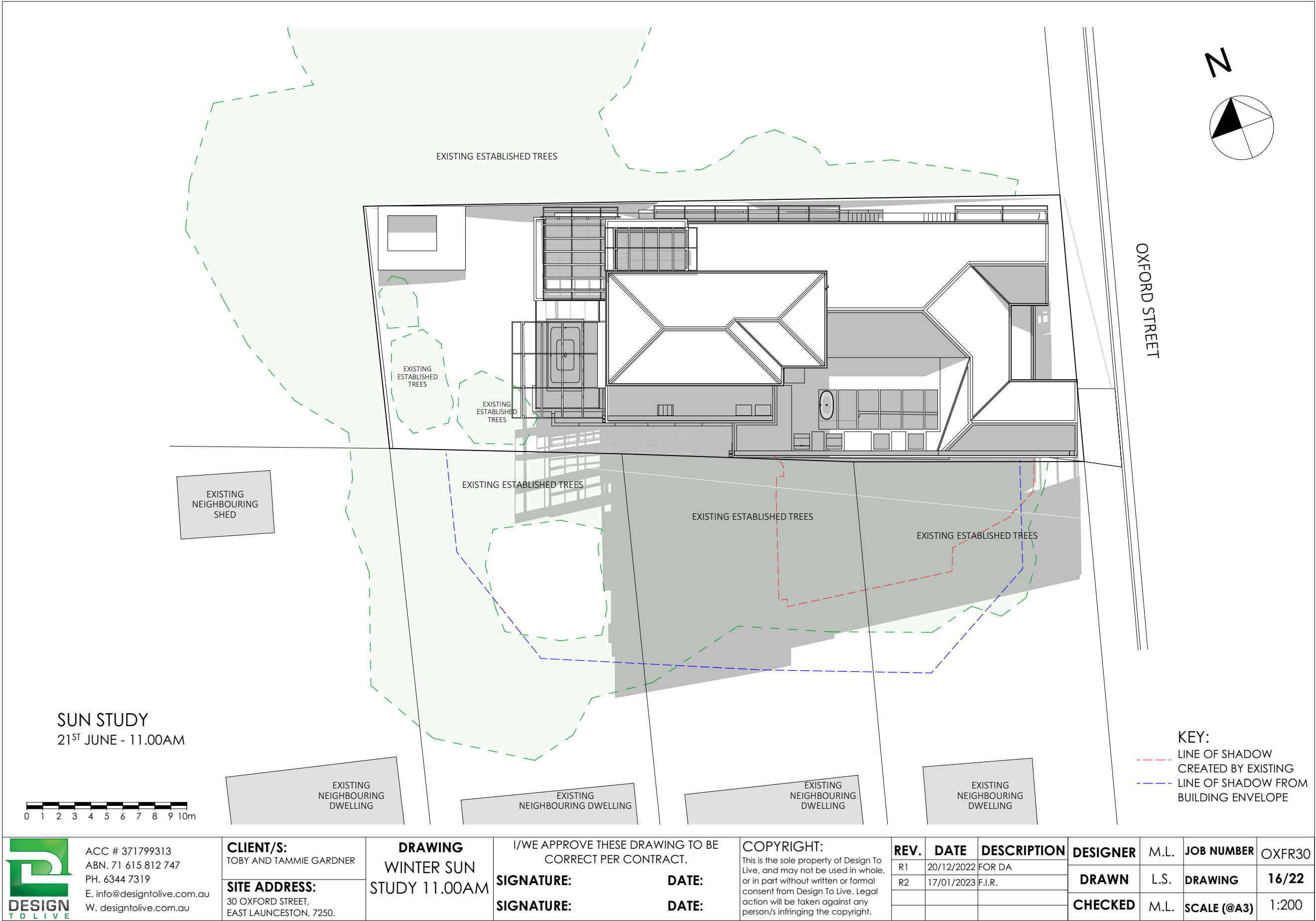
We thank you for the opportunity to allow us to comment on the proposed development.

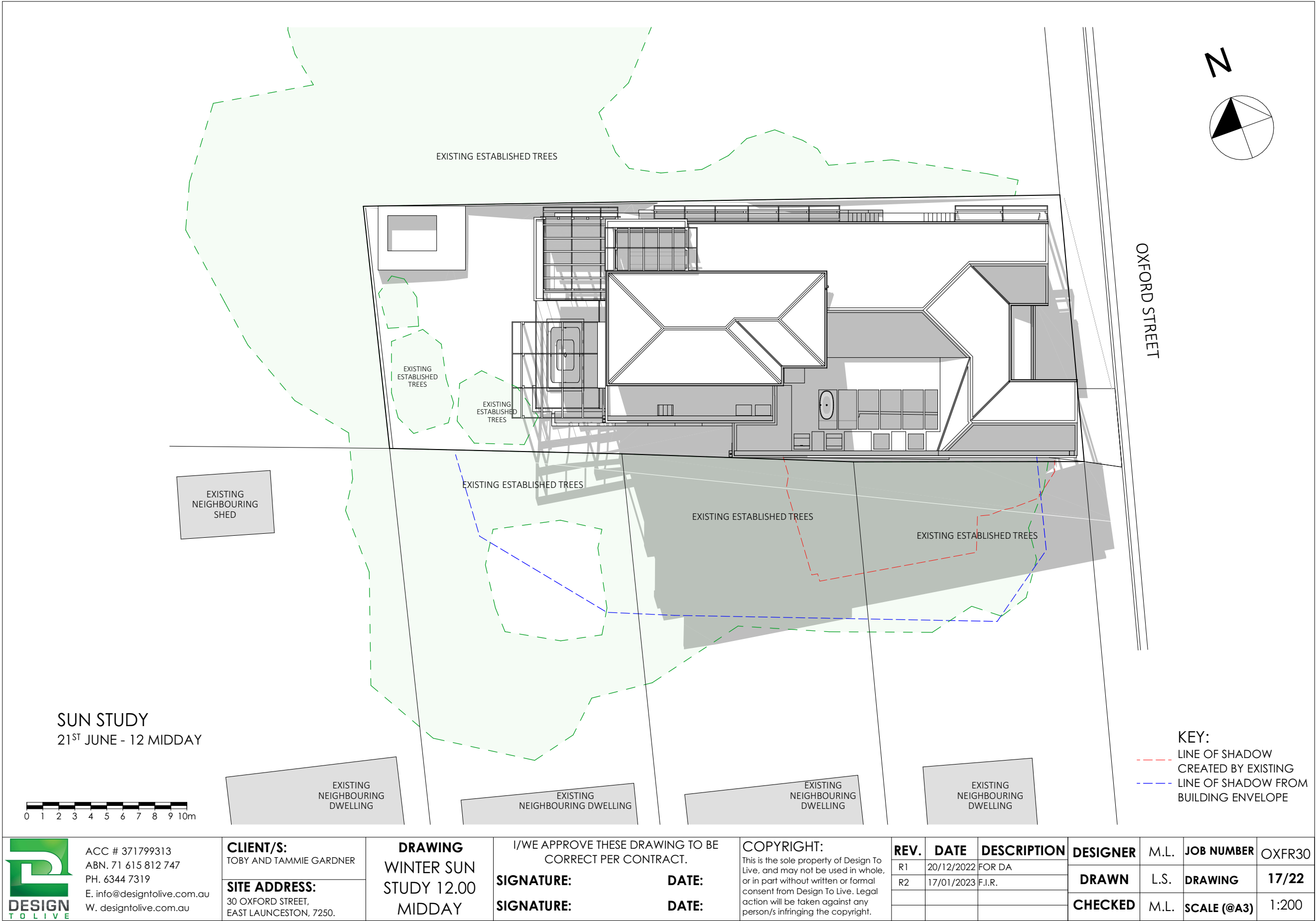
Yours sincerely

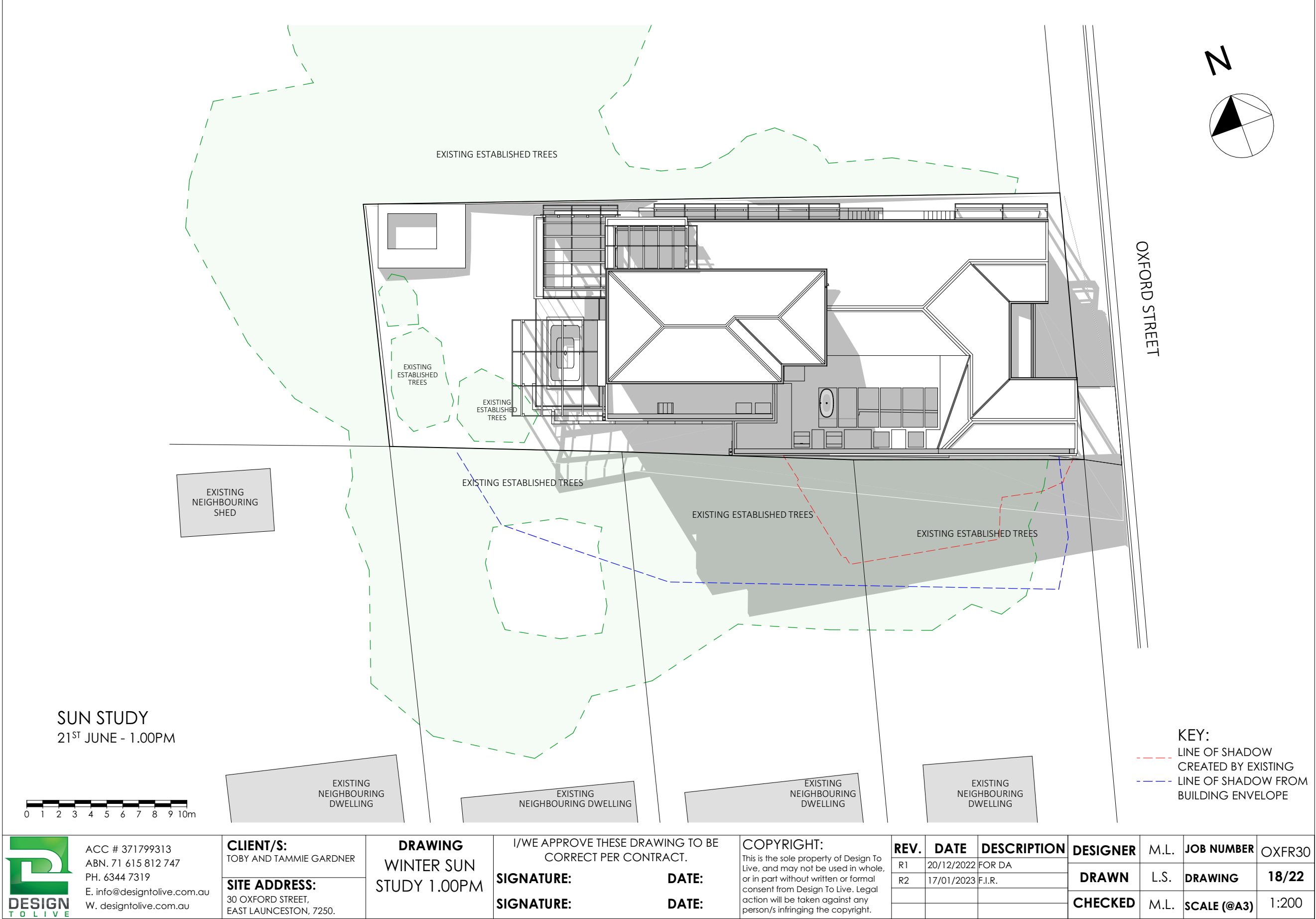
Ross and Suzie Somann-Crawford

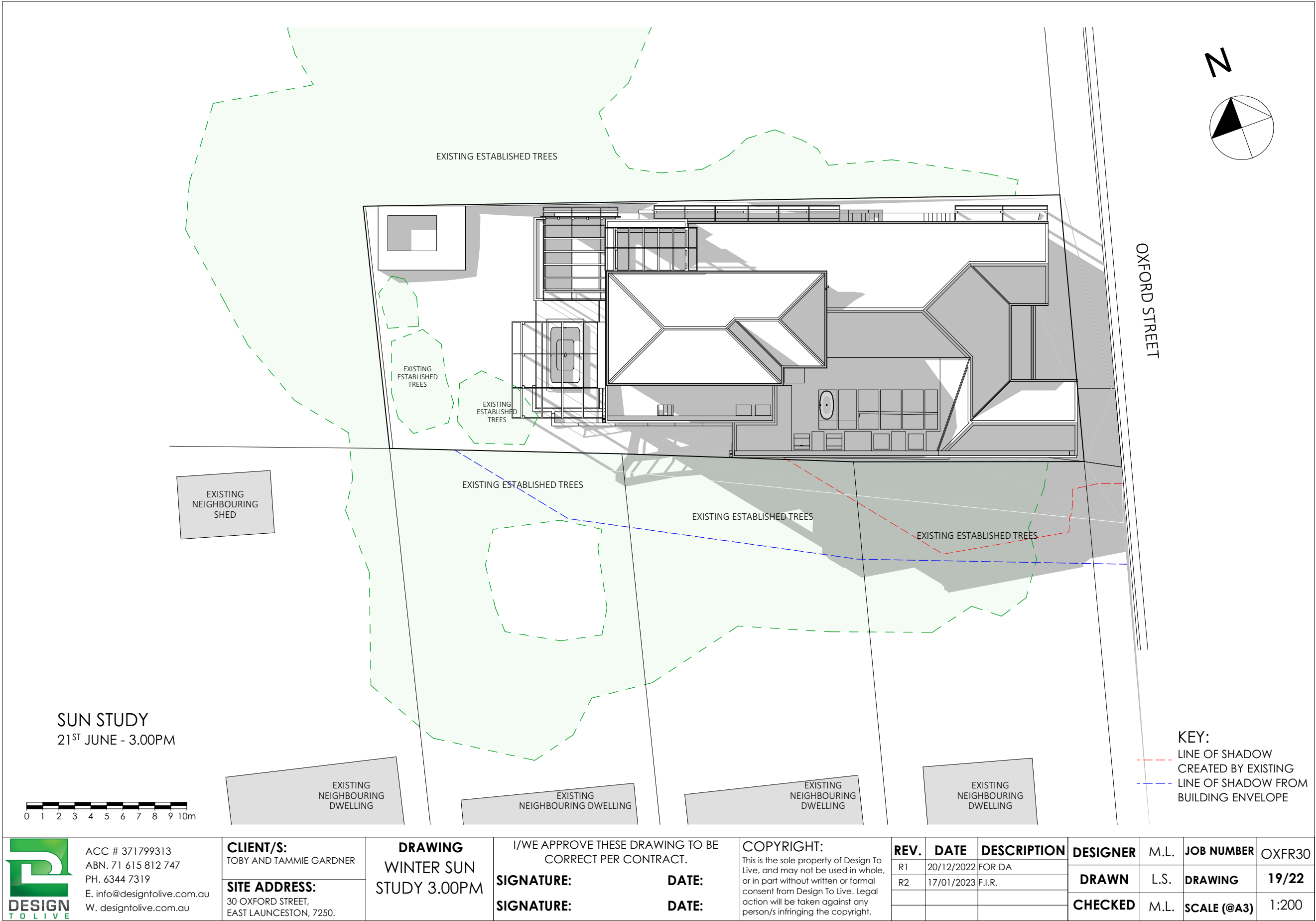


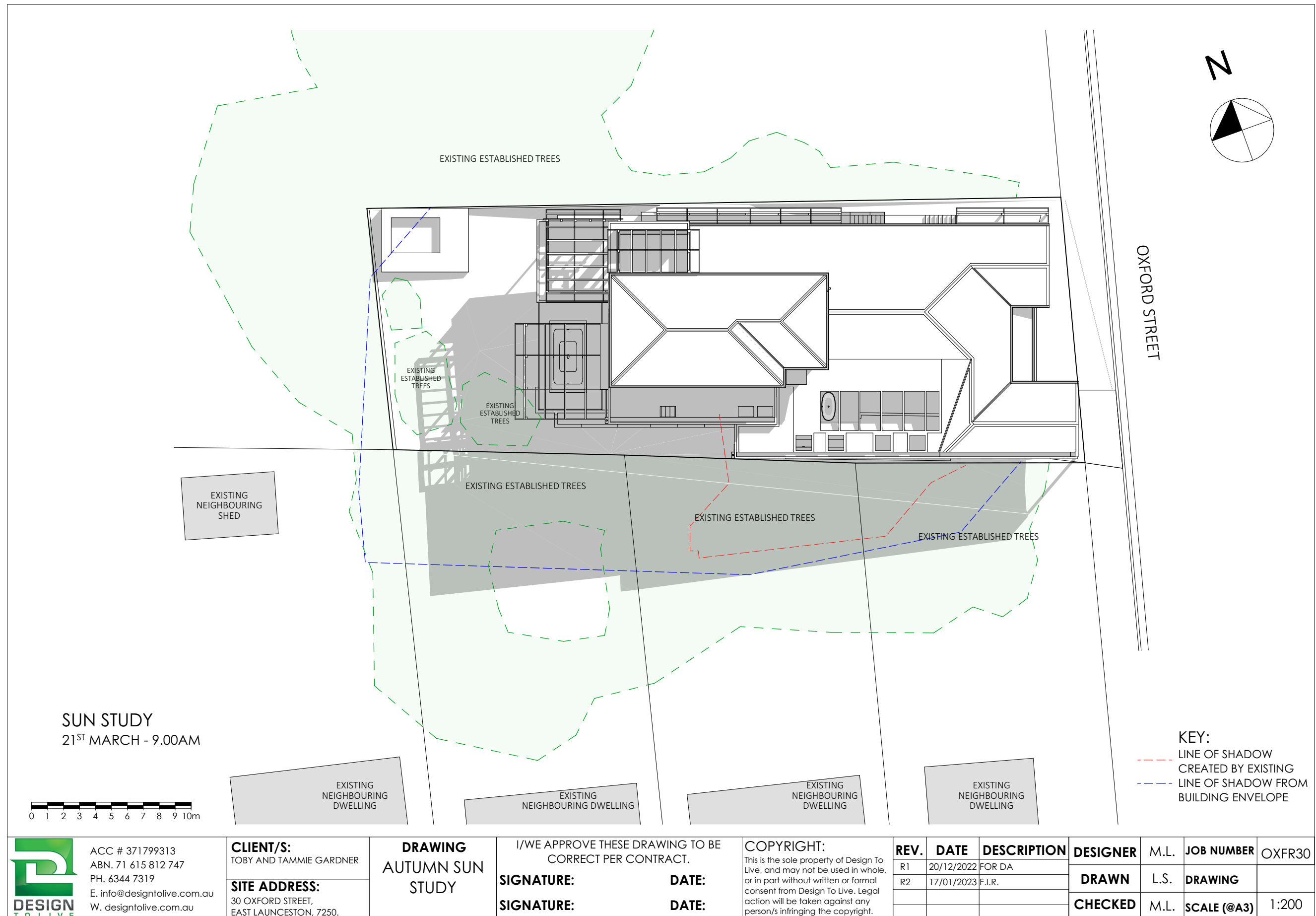


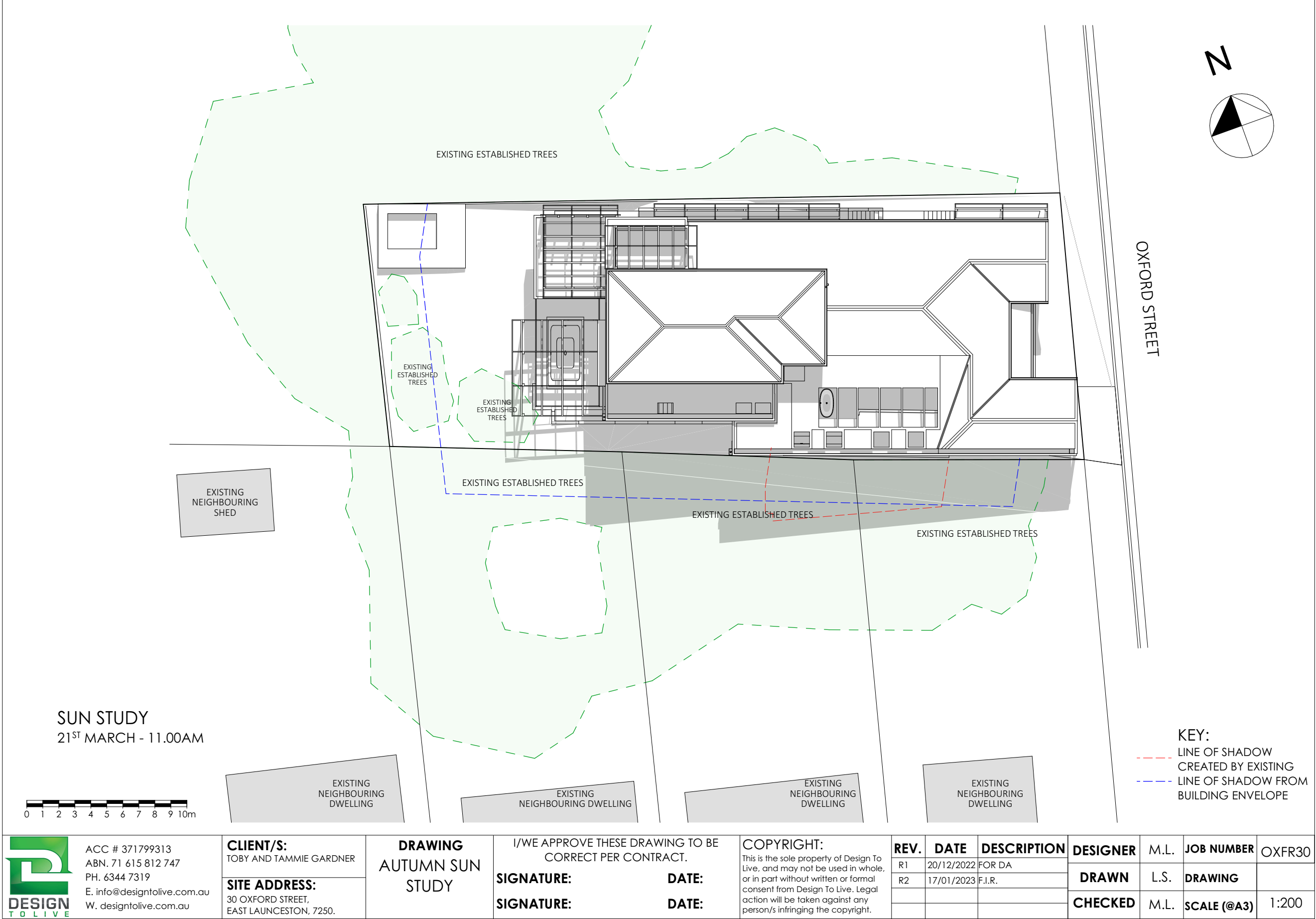


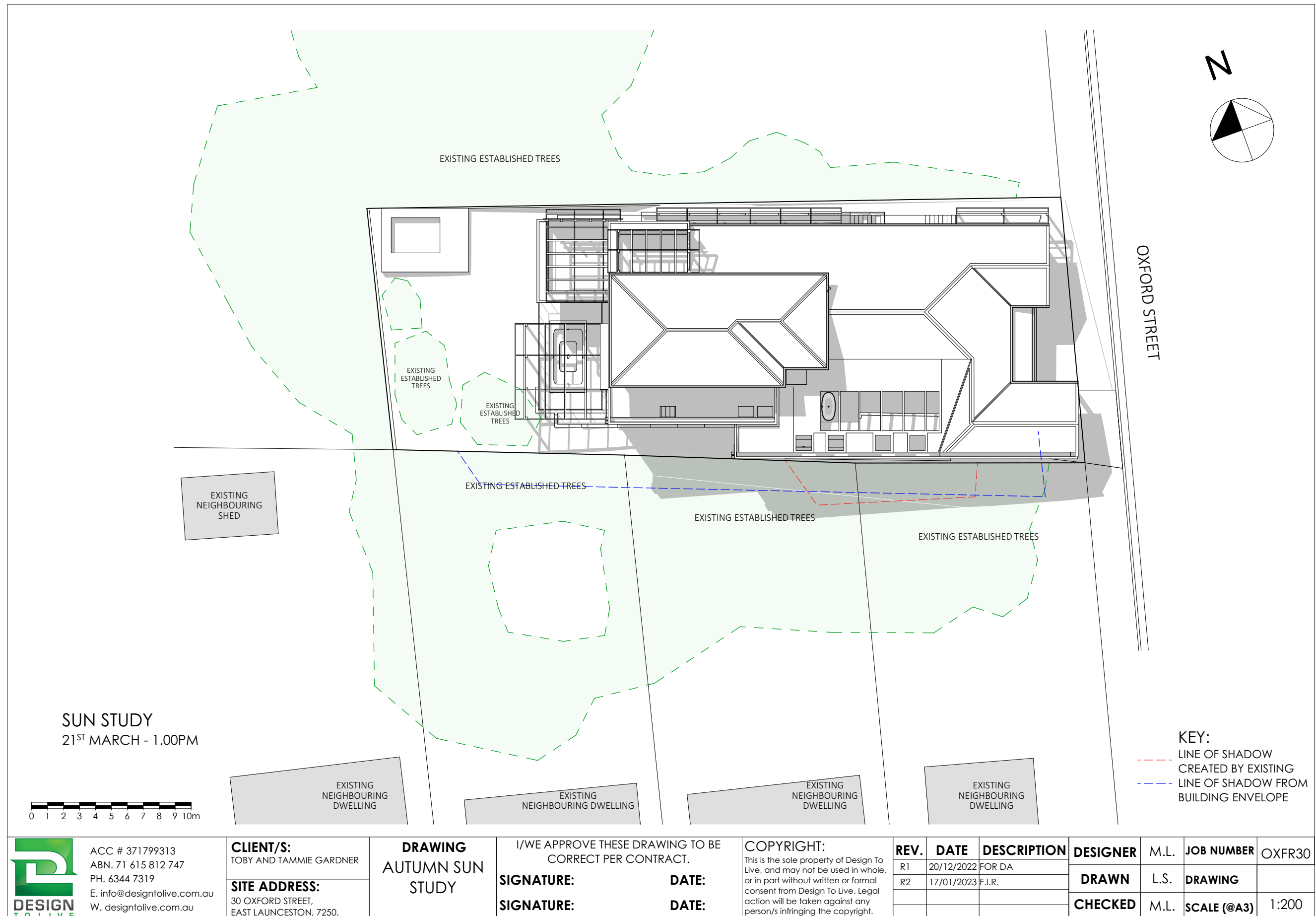


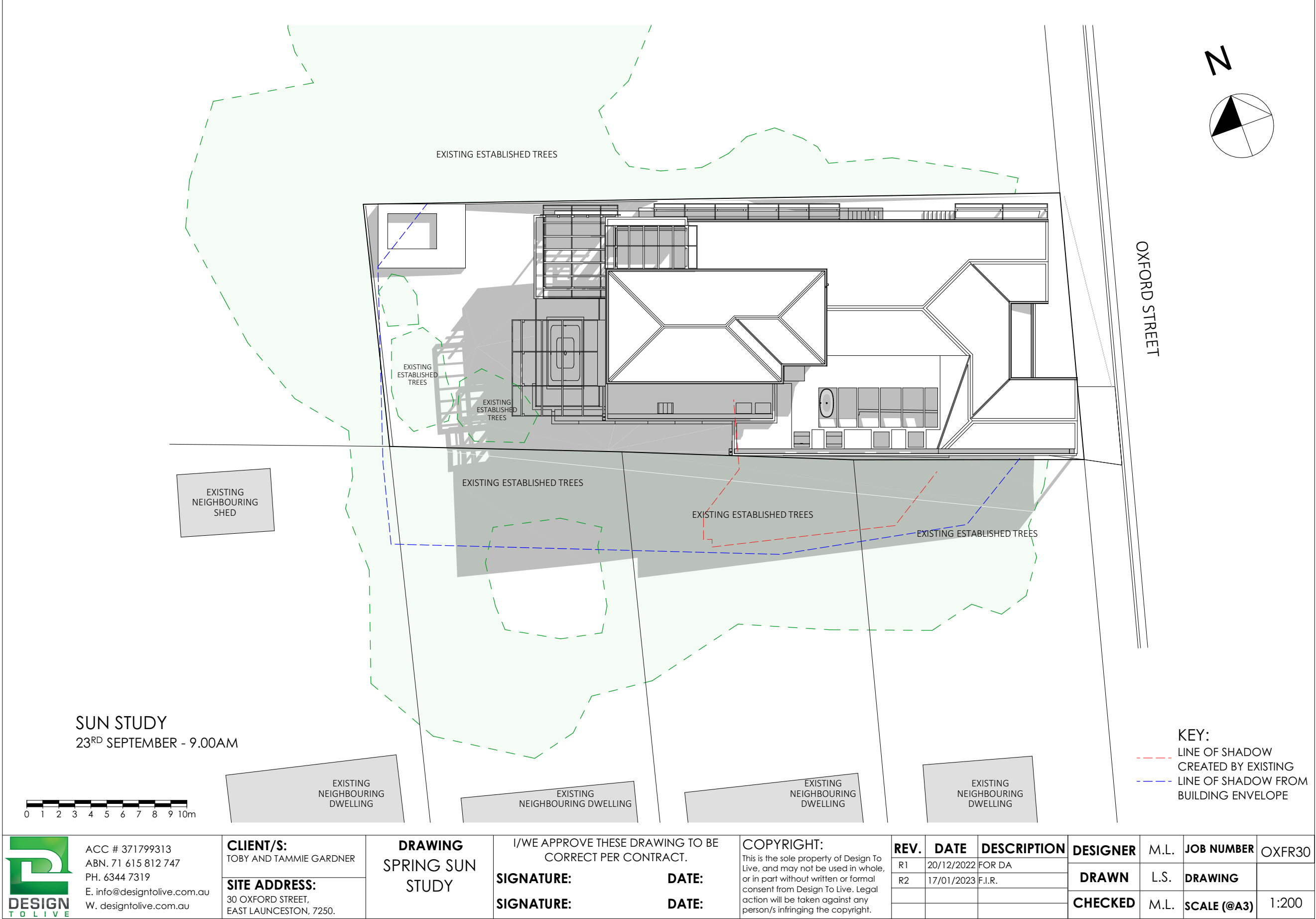


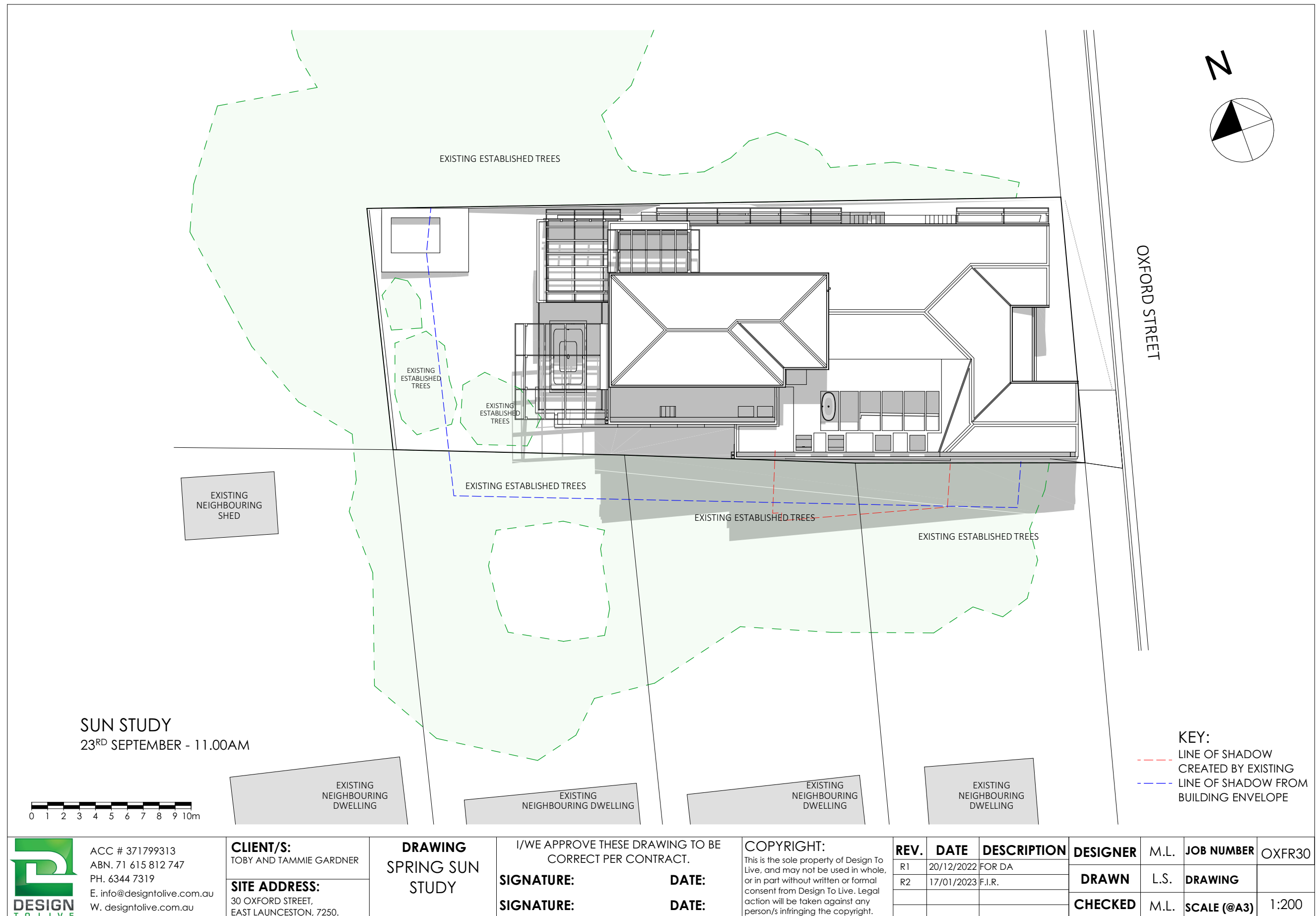


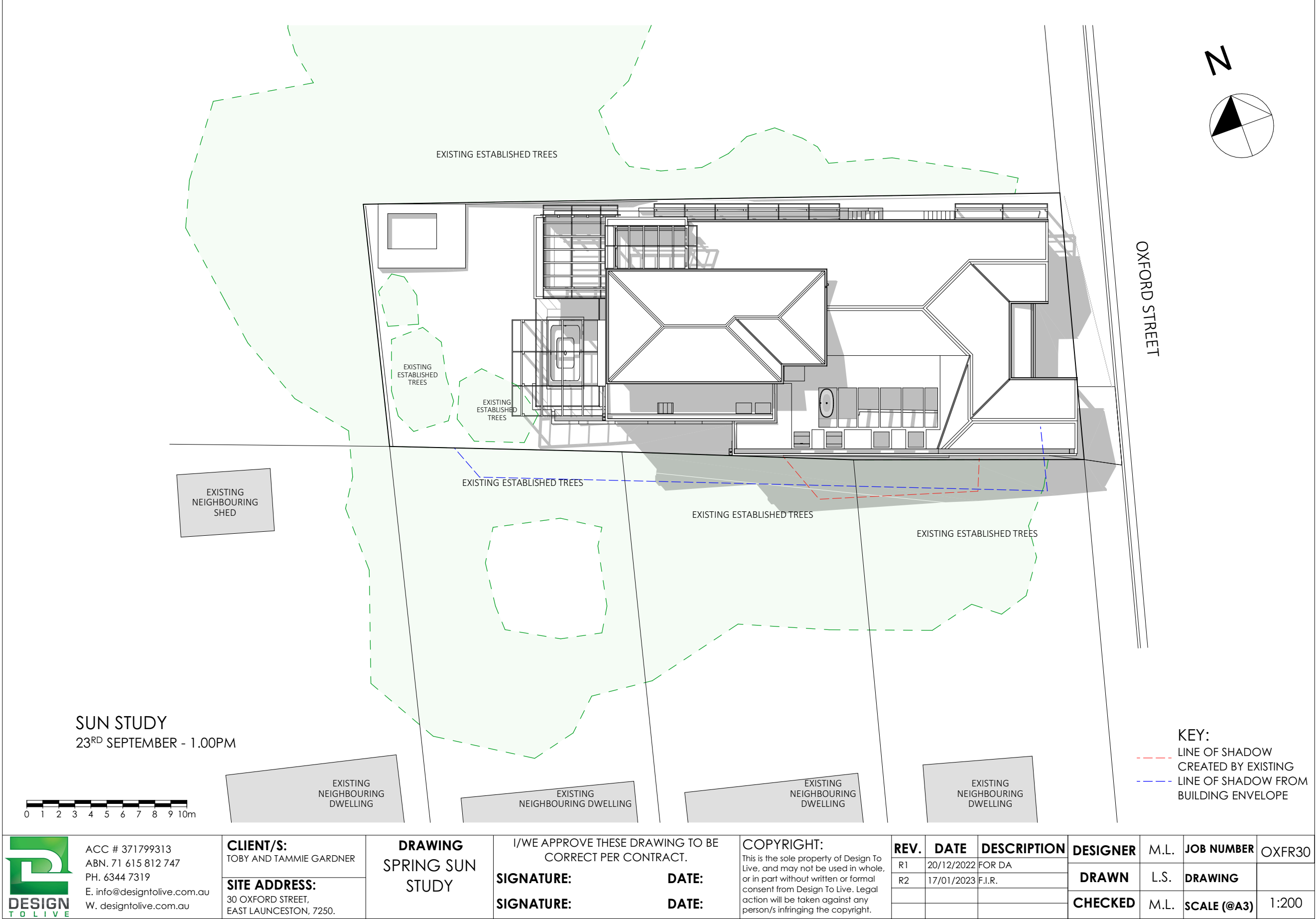












CITY OF LAUNCESTON **PUBLIC ART STRATEGY**

2023-2031



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CITY OF LAUNCESTON PUBLIC ART STRATEGY

2023-2031

Acknowledgement of Country

City of Launceston acknowledge Tasmanian Aboriginal People as the traditional custodians of this land, we pay respect to Elders past, present and future, as they hold the memories, traditions, culture and hope for generations to come.

We recognise and value Aboriginal histories, knowledge and lived experiences and commit to being culturally inclusive and respectful in our working relationships with Aboriginal People.

Strategy Development: Artfully

Artfully is an arts consultancy with specialist focus in contemporary art for the public realm. Led by Director and Curator Beth Jackson, Artfully provides public art curation, project management, collection assessment, policy and planning services.



Cover image: Parer Studio, *Man* 2019, Cataract Gorge, Mona Foma. Image credit: Mona/Jesse Hunniford.

Mayor's Foreword

It is with great excitement that I introduce the City of Launceston's Public Art Strategy.

Arts, culture and heritage are part of the DNA of our Launceston. Our City is well-known for its rich cultural heritage, which continues to evolve and find new ways to express itself. And public art can play a vital role in creating a sense of place within the community and sharing our unique stories. This Strategy is an imperative step in acknowledging the importance of public art in creating a culturally vital city.

The development of the Strategy was informed by significant community engagement. I would like to thank members of the community and Council officers who have generously contributed to this Strategy throughout the process.

This Strategy will create conditions for public art to flourish in Launceston and pave the way for improved cultural, social, environmental and economic outcomes and I look forward to collaborating further with our community to implement the actions of this Strategy.

I am genuinely excited by the opportunities and possibilities as we continue to build Launceston as a culturally vital and welcoming City.

D Gibson

Danny Gibson
Mayor



Stephen Walker,
RAINFOREST 1977, Civic Square.
Image credit: Nick Hanson

Executive Summary

Launceston holds its own on the national and world stage – through its ancient Aboriginal cultural significance, its remarkable geography and natural environment, its entrepreneurial history of ‘firsts’, its visitor attraction, hospitality and gastronomy, and increasingly its selection as the place to live, work, and grow. Launceston’s arts and cultural scene also punches well above its weight.

Launceston is maturing as a city, making and attracting key investments in education and the knowledge economy, innovation and creative industries, placemaking and community engagement. Public art is a vital ingredient in the life and landscape of the contemporary city. The development of this Strategy is a recognition of the value of public art in contributing to Launceston’s evolving identity and character, and in expressing the cultural diversity and creativity of our communities.

The Launceston *Public Art Strategy 2023-2031* sets out an eight-year plan to strengthen the City’s commitment to public art. The Strategy presents a vision to advance public art across Launceston and develop a range of public art programs for the benefit of residents and visitors.

Forming part of Launceston’s Cultural Strategy, this Strategy reflects a wide range of considerations including quality, impact, local and visitor engagement, siting and maintenance. It aligns with and delivers on key planning frameworks including the *Launceston City Deal*, *My Place My Future Plan*, *City Heart*, and the *Corporate Strategic Plan*. A vision statement, a set of objectives and principles, and a curatorial framework, *Confluence*, frame the Strategy.

The Strategy identifies a core program of opportunities with sets of key recommendations, informed by a *Public Art Research Paper*, national and international benchmarking research, and a stakeholder consultation process involving more than 300 community members. A Management section outlines professional best practice. An Implementation Framework, with actions aligned to the Strategy objectives, will be developed to guide delivery of the Strategy over an eight year period.

There is deep enthusiasm for public art in Launceston. Public art, enjoyed by residents and visitors alike, adds to Launceston’s reputation as a premier visitor destination, liveable city, and culturally vital place, bringing people together to celebrate our heritage and be part of our future.

Vision & Purpose

Vision

Public art enhances our shared civic spaces, expressing our evolving sense of identity and place. A diverse range of creative outcomes forge strong connections to community and environment, expressing stories, cultures, and character. Highly visible and accessible, public art plays an important role in achieving and demonstrating our vision for Launceston as a city of inspired people, working together to create the best outcomes for our community.

Purpose

The purpose of this Strategy is to:

- Set out a clear vision for public art in Launceston
- Advocate the role and value of public art for Launceston’s communities and economy
- Ensure public art commissions are integrated within wider placemaking and city shaping initiatives and, where appropriate, within new developments
- Encourage partnerships to diversify and strengthen sustainable support and funding for public art
- Ensure the management and maintenance of public art is appropriate and of a high standard
- Engage and support artists, creatives, and community groups in the practice of public art
- Encourage collaborative, place-based creative practice for temporal and permanent outcomes
- Provide guidance for the development and implementation of public art in Launceston



Judith-Rose Thomas and Nannette Shaw,
looweena 2019, Riverbend Park.

Strategy Objectives

The vision will be achieved through five objectives:

- 1. Diverse commissioning practices**
Develop and support a range of public art commissioning methods and models for delivering a diverse and high-quality range of artwork outcomes, permanent and temporal.
- 2. Robust resources and management**
Provide robust mechanisms for the funding, administration, and management of public art projects and programs.
- 3. A collaborative and engaged creative community and public art ecology**
Provide information, advice, and support to local artists, designers, makers, arts workers, creatives, and community groups seeking engagement in public art.
- 4. Public art embedded in placemaking and city shaping**
Integrate public art processes and outcomes within broader placemaking and city shaping programs.
- 5. Public art maintenance and promotion**
Employ best practice standards in the management of the city’s public art collection and support local and visitor audience engagement with public art.



Guiding Principles

The following principles underpin the City of Launceston’s commitment to the provision of vibrant and diverse contemporary public art programs and collection. They are intended to guide all stages of public art commission processes, as well as the assessment of all public art proposals.

Artistic excellence

Public artworks must reflect innovation and creativity in concept development and artwork outcome, ensuring a diverse range of relevant, impactful, and contemporary art experiences.

Quality design, fabrication, and ongoing management

Public artworks must be designed and fabricated to ensure suitability of materials and intelligent siting, as well as being secure, safe, and sustainable over the life of the artwork.

Transparent decision-making processes

The identification, commissioning, and assessment of all artworks must be through transparent, equitable, and inclusive processes. Where appropriate, the City of Launceston must consult with internal and external stakeholders to ensure decisions made by the City about public art are appropriate and reflect local identity and purpose.

Contribution to interpretation and sense of place

Planning and curation of public art commissions must be site-responsive, carefully considering the site design, context, and connectedness. Artworks must contribute meaningfully to the interpretive intent, curatorial framework, and community experience, helping to achieve a distinctive sense of place. Public artworks can assist in improving a sense of public safety and social inclusion. Public artworks must be sensitive to and complementary of the built form heritage context and character of Launceston and inner city areas in particular.

Meaningful community engagement

The City must engage with local communities, as appropriate, regarding the commissioning of public art. Meaningful and relevant community engagement helps to ensure public artworks are culturally appropriate and fosters community ownership. Artworks involving First Nations stories and/or cultural perspectives must follow Aboriginal and Torres Strait Islander protocols.

Contribution to the region’s creative sector capacity and capability

The City’s public art must support local artists, providing employment opportunities and building the capacity and capability of the region’s creative sector. Where artists from further afield are engaged, local benefits must be delivered through avenues such as mentoring, collaborations, and business partnerships. A distinctive, quality collection of public art contributes to cultural tourism, drawing visitors and contributing to the local economy.



David Hamilton, *Earth Drill* 2007, painted steel, QVMAG Inveresk. Image credit: David Hamilton.

Context

What is Public Art?

Public Art is a place-based creative practice which enhances built and natural environments and adds value to the urban character and cultural identity of a city.

Public art involves a diverse range of artforms, creative interventions, production methods and design applications for generating both permanent and temporary (including participatory and event-based) outcomes.

In an expanding field, today's public art can be manifested through a wide range of media and artistic approaches, including but not limited to painting,

sculpture, integrated design, lighting, digital media, performance, soundscapes, installation, and landform. Public art is not a distinct artform as such, rather the term refers to creative outcomes in any media made for and in the context of the civic realm, be it built spaces or open landscapes.



There are many forms of public art, for example:



Participatory

Artwork developed and/or made in collaboration with members of the community through artist-driven processes and outcomes.

Judith-Rose Thomas and Nannette Shaw, *looweena* 2019, Riverbend Park.



Performance

Artwork that is performative, including street theatre, happenings, flash mobs, performance art, parades, sound and event-based work.

Terrapin Puppet Theatre, *King Ubu* 2020, Mona Foma, Launceston.



Integrated

Artwork that is integrated with built form or landform such as artist-designed walls, screens, facades, paving, earth mounds, planting schemes, lighting and projection treatments.

Ali Aedy, *Transition* 2004, Trevallyn.



Free-standing

Three-dimensional, stand-alone artworks that may be singular or a related series of works.

David Hamilton, *Earth Drill* 2007, painted steel, QVMAG Royal Park. Image credit: David Hamilton.



Applied

Artwork that is applied as a surface treatment such as murals, mosaics, digital wraps, paste-ups.

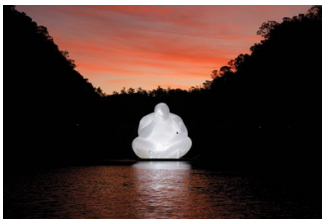
Kreamart, *Tasmania Mural* 2022, Royal Park.



Bespoke functional design

Artworks that are uniquely designed functional elements, such as street furniture, play equipment, and lighting installations.

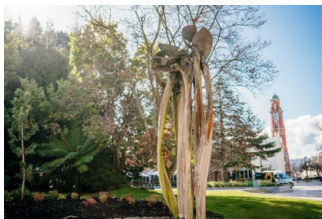
Ross Byers, *The Dinosaur Chair* 2009, QVMAG Inveresk.



Temporary

Artwork that is non-permanent such as temporary installations, multimedia environments, and public space interventions.

Parer Studio, *Man* 2019, Mona Foma, Cataract Gorge. Image credit: Mona/Jesse Hunniford.



Installation

Artwork comprised of a number of elements, often mixed-media, and integrated with the site location.

Stephen Walker, *RAINFOREST* 1977, Civic Square. Image credit: Nick Hanson.

Roles & Benefits of Public Art

Social

Public art demonstrates creativity and engages community, helping to build local pride and attachment to place. Contemporary artworks in public places can enhance our social wellbeing and sense of inclusion. Artists and their works can spark progressive social conversations.

Environmental

Public art provides attractive features that improve the experience of our city through landmarking and wayfinding, activation and gathering, exploration and trail-making. Public artworks can enhance our sense of safety in public spaces and they can also demonstrate innovative and sustainable approaches in design, materials, and fabrication methods.

Economic

Public artworks contribute to a city's reputation and can provide unique and iconic features that express place identity and help to attract and engage visitors, workers, and residents. Public art is a vital ingredient in the life of a mature city, forming a key part of the visitor and tourism offering. Public artworks provide opportunities for creative industries employment, and partnerships with businesses, educational institutions, and community groups.

Cultural

Public art is a free and accessible artform, open to all, showcasing talent and creativity. Contemporary public artworks can express local stories, support heritage interpretation, and help to sustain and evolve living cultural traditions, including those of First Nations people. Public artworks can express diverse cultural perspectives that grow our cultural understanding. Public artworks can be aspirational forms that help to us look to the future together.



David Hamilton, Bolt 2007,
painted steel, UTAS, Inveresk.
Image credit: David Hamilton.



Mona Foma & Terrapin,
King Ubu 2020, Cataract Gorge.
Image credit: Mona/Jesse Hunniford.

Launceston – People & Place

There's something that lies beneath the surface here that defines us as a city. You may not see it at first, but the moment you step foot here, you feel it. You sense it in the architecture, in the streets, out in nature, between the people – an undercurrent – born from generations of hard-work, curiosity, community, resilience, independence.

The meeting place of three waterways, our beautiful city has been a cultural hub and gastronomic centre for more than two thousand generations. The first to love this land were the Tasmanian Aboriginal people, who have one of the oldest continuing cultures in the world. Today, around 110,000 people call 'Launnie' home.

Our city is human scale. A series of green and wild spaces linked by heritage streetscapes and thoughtful adaptations. A real blend of old-world and new, tradition and innovation. We've honed our craft and aren't scared to experiment either – there's always something exciting bubbling away.

Our natural and built heritage, food, wine (and spirit) have drawn together a diverse community of makers, artisans, storytellers and nature lovers from all over the world.

It's been said we're the new kind of city, an alternative-city, the poster city for the slow-city movement – yet, we've known no other way.

Because, for big cities, time is a master, for us, a servant. As pressures mount and anxieties loom, our city has become a perfect refuge for the modern world. Some may call it luck – but we know it takes more than that. Our city has emerged from our island state, untouched, unscathed, unfettered, and ready for anything.

Quietly honing our crafts, looking our neighbours in the eye, understanding our nature, holding ourselves accountable and inviting the world in, it is this undercurrent that defines us, steadies us, connects us, and makes us that special kind of city.

Because in the end, it's not about fame, but, creating a haven for others to feel a part of and contribute to our greater Launceston story.

- Launceston Place Brand

The Arts & Public Art in Launceston

Launceston has a lively and adventurous arts community and is home to many high-quality arts organisations and facilities. Performing arts are well represented with several dance, music, and theatre groups and venues, including the Albert Hall and Princess Theatre. There is also an active art and design culture with a diverse range of makers, artists, craftspeople and designers, including First Nations creatives. The Queen Victoria Museum and Art Gallery (QVMAG) is Australia's largest regional museum, Design Tasmania showcases the craftsmanship of the state's artisans and makers, and Sawtooth ARI provides vital support to emerging artists. The University of Tasmania's Inveresk campus hosts the School of Creative Arts and Media and the renowned School of Technology, Environments and Design. It's an exciting multimedia mix with immense potential for creative practice in the public realm.

The city is home to many festivals which are key platforms for delivering temporal public artworks. Mona Foma, working in partnership with local artists and organisations, annually activates public places such as Cataract Gorge, Royal Park, and Inveresk with live events, performances and installations that attract many mainland visitors. Junction Arts Festival enlivens Princes Square and other inner city sites. There is potential to expand the temporal public art offering through festival frameworks.

Launceston has a burgeoning street art scene. A flood retention wall in Royal Park provides a legal and free street art gallery of significant scale. Commissioned murals have begun to appear across the city. A series of tiny doors and black cats, while not commissioned, are also much-loved public artworks.

In 2019-2020, the City of Launceston worked with local artists and schools to feature artwork designs across over fifty traffic signal boxes, forming the *'Electric Botany'* public art trail, stretching from the CBD to Mowbray and as far as Prospect. The City is also collaborating with the *Bank of I.D.E.A.S.* to work with suburban communities to generate local initiatives, some of which have resulted in public art outcomes. These successes provide a solid base for future projects and approaches.

The City of Launceston has a modest collection of contemporary permanent public artworks, as well as several significant monuments, memorials, and built heritage features. The public artworks require improved registration, documentation, collection management and maintenance practices.



Junction Arts Festival 2016,
Princes Square.
Image credit: Joanne Faulkner.

Policy & Planning Context

The City of Launceston’s role in the urban environment

The City of Launceston shapes the city’s built environment in six key areas:

- It is responsible for open spaces, including the majority of the City’s parks, reserves, malls, squares, and streetscapes.
- It is the owner of, and investor in, major civic infrastructure such as the Queen Victoria Museum and Art Gallery, Albert Hall, Princes Theatre, and leisure centres.
- It is the planning authority for all private developments across the city.
- It is collaborating with the Bank of I.D.E.A.S. working with communities to establish learning sites and generate place-based initiatives.
- It develops Masterplans shaping the City’s footprint for current and future generations.
- It is responsible for the City’s collection of public art.

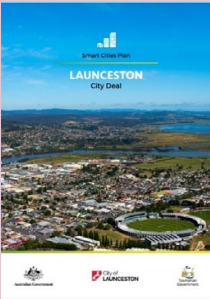
Interim Art in Public Space Policy and Procedure

Arising from the Cultural Strategy, the *Interim Art in Public Space Policy and Procedure*, adopted in July 2021, provides an initial foundation for building the City’s capability in the area of public art. The policy governs projects taking place on land and buildings owned by the City of Launceston, while also providing a mechanism for the City to provide advice to the private sector and to collaborate with other institutions like the University of Tasmania and Arts Tasmania.

Recommendation

The *Interim Art in Public Space Policy and Procedure* are reviewed and redeveloped in greater depth and in alignment with the City’s current planning provisions and management processes.

Planning Context



Launceston City Deal

A joint commitment of the Commonwealth Government, the Tasmanian Government, and the City of Launceston.
Public art contributes to the key focus area of ‘A vibrant liveable city’.



City of Launceston Corporate Strategic Plan 2014-2024: 2019 Review

Public art falls within *Strategic Priority 4*:
We value our City’s Unique Identity by celebrating our special heritage and culture, and building on our competitive advantages to be a place where people choose to live, work and visit.



City of Launceston Cultural Strategy 2020-2030

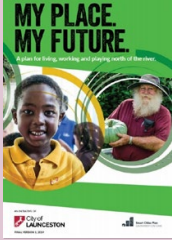
Public art is relevant to all five strategic directions:

1. Value and respect Aboriginal culture
2. Realise the potential of our cultural places and assets
3. Foster creative practice
4. Reveal our cultural stories, and
5. Build and extend partnerships



The Launceston City Heart Project

Delivering a more vibrant, accessible, and pedestrian friendly environment, City Heart Stage 2 will include contemporary public infrastructure like quality street furniture, dynamic lighting, more greenery, and opportunities for public art.



My Place My Future Plan

An integrated approach to the revitalisation of Launceston’s Northern Suburbs.
Public art has a role to lay in achieving the Plan’s Vision:
Increasing inclusion and connectedness. Celebrating community assets. Equity in access.



RECOMMENDED DIRECTIONS

Curatorial Framework

Confluence

A defining feature of Launceston is its location at the confluence of three waterways – the North Esk and South Esk Rivers meeting kanamaluka / the Tamar estuary. Cataract Gorge, at the lower reach of the South Esk, is another iconic and defining natural feature of the city and is also a site of confluence – a place where two geological fault lines meet, shattering and eroding the landform of Dolerite rock, creating First Basin. This region of riparian confluence, where freshwater rivers join a tidal saltwater estuary, is a site rich in biodiversity and fertility, critical to the environmental health of the surrounding region. Lifeforms inhabiting this zone are flexible and adaptive, often living stages of their life cycles in both land and water. Prior to European settlement, palawa peoples played an active role in sustainably managing these complex eco-systems. Many clans came together in this fertile region for celebration and ceremony.

Confluence can be applied as a metaphor for the places of Launceston – a city of meeting and mixing, of adaptation and creative exchange among flexible and inventive practitioners. A fertile place to incubate ideas, foster collaborations and partnerships, and develop hybrid artforms.

Rivers are always new and the point of confluence is a place of new beginnings, where ingredients are brought together and new habitats start to emerge. At the point of confluence previously separate paths are still evident and meaningful, and driving forces are still real and active. The confluence is a living place of co-habitation and flux. Metaphorically, we should be able to see in many directions and to perceive symmetry and difference, comings and goings. We should feel the surging forces of the past, and the suck and pull of the future, upon a rich present.

Public art is a complex hybrid practice, involving a particular confluence of relationships and skill sets. Artists are required to develop and creatively interpret an understanding of place, to engage community, to work with urban design teams and fabricators, and to meet built environment standards. The best public artworks are the result of great artistic talent and team work. Launceston has the foundation and makings for such success.

Applied as an open-ended conceptual framework for the expression and integration of artworks within this city, confluence may capture a coming together, a multiplicity of voices and a diversity of perspectives within the breathing energy of waterways. Public artworks can express fault lines of energy, elements ebbing and flowing as visual links, and hybrid forms in states of transformation. They can interpret stories of people and place, and together create their own confluence, reflecting an ever-evolving community spirit.

The curatorial framework may be applied through several dimensions:

Confluence of meaning

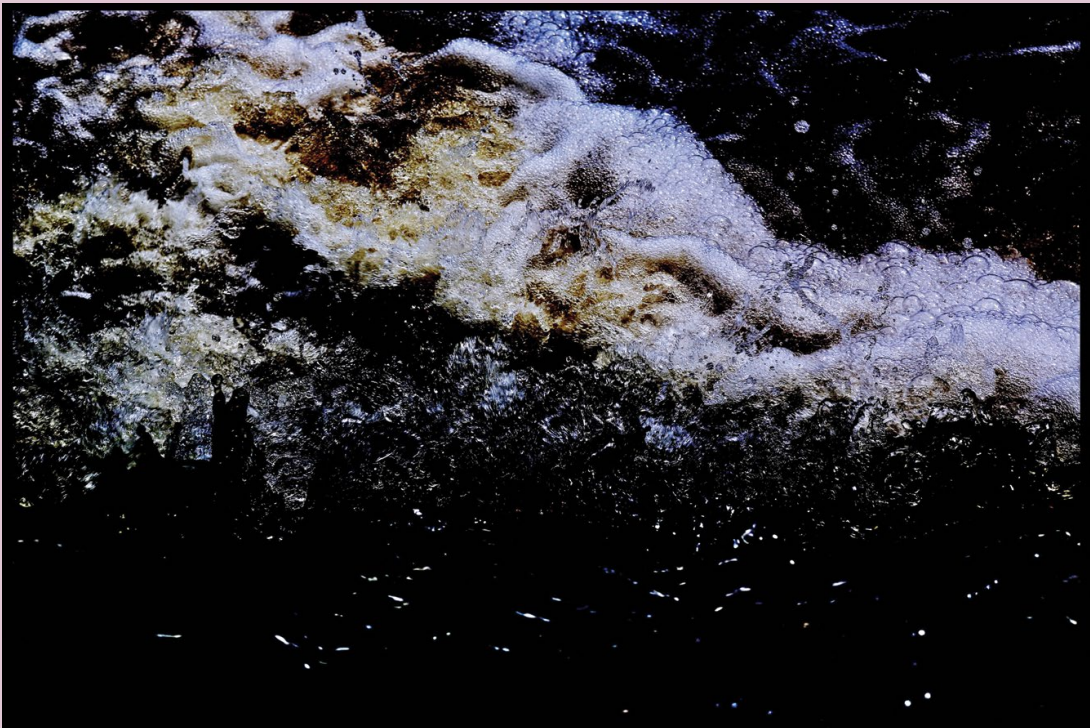
Public artworks that respond to place, referencing past, present and future, and diverse cultural and social perspectives, in contemporary expression.

Confluence of form

Public artworks incorporating a diverse range of media through innovative design, thoughtfully integrated within the urban environment.

Confluence of method

Exploratory artwork commission processes that support research, collaboration, community engagement, and cross-artform practices.



Sadia Sadia, *All Time And Space Fold Into The Infinite Present*, (Cataract Gorge) 2014. QVMAG Queen Victoria Museum and Art Gallery, permanent collection. Still / detail. Three channel moving image with eight channel soundfield, video projectors, speakers, amplifiers.

‘...The land whispered, and then roared, and the roar became the sound of rapids, and the work became the notion of infinite time as interpreted through the movement of water and its link with our forever.’

- Sadia Sadia

Opportunity – City Centre Laneways

Invigoration of the city centre is a central aim of Launceston’s strategic planning, including the Launceston City Deal. Having accomplished the redevelopment of Civic Square and Brisbane Street Mall, one of the next priority sites identified in the City Heart Masterplan is the CBD laneways.

Inner city laneways provide back-of-house service access for rubbish collection, deliveries, and so on. They can feel unsafe and can attract graffiti and anti-social activity, making urban centres less appealing. However in recent decades, laneways have become places of interest and possibility for contemporary city life. Contrasting with the highly visible and commercial main street, laneways provide opportunities for boutique businesses, small-scale operators, and discovery experiences. Laneways, with lower rental costs and quirky spaces, have the potential to add another layer of life to the inner city. Public art programs have played a key role in spearheading the transformation of inner-city laneways around the world.

Launceston has a remarkable network of city centre laneways. There is immense opportunity for the City of Launceston to work with inner city businesses and property owners to support the integration of public artworks in these spaces. While Launceston’s city centre is well known and admired for its fine heritage character, public artworks in laneways can provide a complementary contemporary experience, enabling the best of both worlds to compatibly co-exist.

Recommendations

Laneway Festival: A festival format is recommended as an effective means for generating an impactful and transformative public art presence in the city centre laneways. Public artworks can involve a diverse range of outcomes including ephemeral performances, temporal installations, and longer lasting legacy items such as street art murals. Both day and evening activations can be encouraged and a multi-arts and culture program can include food and music events, street theatre and dance. The festival format plays to Launceston’s strengths, attracting locals and visitors alike, and can involve artists and arts organisations ‘adopting a laneway’ and submitting proposals for a curated program that may be curated and produced by the City, outsourced to a festival producer, or delivered in partnership.

Street Art Laneway Gallery: To further foster and support the Street Art scene in Launceston, it is recommended that the City of Launceston identify and enable an inner city laneway to become a legal Street Art Laneway Gallery. This site will be an inner city partner to the legal street art walls in Royal Park. This site can be more regulated, requiring artists to book their painting sessions and agree to a standard set of terms and conditions. A laneway street art gallery will provide an ever-changing collection of works for an ongoing city centre attraction.

Benchmarking – City Centre Laneways



Vibrance Festival 2017. Artwork by Chooka, Trent Fischer, Aedan Howlett, Jake Seven, and Lukan Smith. Image: Vibrance Festival.



Vibrance Festival 2018. CuCKOO night market in Bidencopes Lane with Lukan Smith artwork in progress. Image: Vibrance Festival.



Hosier Lane, Melbourne. Image: Wikimedia Commons.



Adriano Pupili, Heidi Axelsen, and Hugo Moline, *Peri[pheral] scope* 2011. Skittle Lane, City Art Laneways, Sydney. Image: Heidi Axelsen.



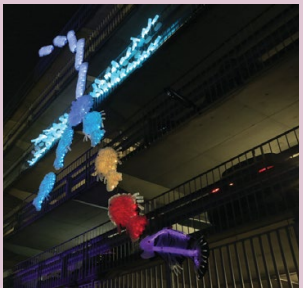
Jody Haines and Susan Marco Forrester, *The Future is now!*, Atherton Towers, Gertrude Street Projection Festival, 2017. Image: Jody Haines.



Linda Loh, *Sea Light* 2019, Gertrude Street Projection Festival 2019, Melbourne. Image: Linda Loh.



Skunk Control, *Secluded Evolution* 2015, Gertrude Street Projection Festival, Melbourne. Image: Skunk Control.



Paper Moose & Milkcrate Events, *Message in a Bottle*, Parramatta Lanes Festival 2018, Parramatta. Image: Paper Moose.



Pineapple Design Studio, *Love Birds* 2018, Parramatta Lanes Festival, Parramatta. Image: Pineapple Design Studio.



Georgina Humphries, *Donuts* 2017, Parramatta Lanes Festival, Parramatta. Image: Georgina Humphries.



Newell Harry, *Circles in the Round (for Miles and Miles + 1)* 2010, Temperance Lane, City Art Laneways, Sydney. Image: Glenn Crouch.

Opportunity – Water’s Edge

Launceston’s city centre is bound by the lower reaches of the North Esk and South Esk Rivers, where they meet kanamaluka / the Tamar Estuary. Over recent decades, river edges have evolved from industrial sites supporting a working port to sites for residential, retail, dining, and recreational purposes. Boardwalks and pedestrian bridges enable access to the estuary, stitching the city centre into its waterways and linking to the northern areas of Inveresk and Invermay.

There is growing awareness and appreciation of the environmental health of the river system and the unique ecosystems it supports. The Draft Vision of the Tamar Estuary Management Taskforce for the future of the kanamaluka is for ‘a world-class destination

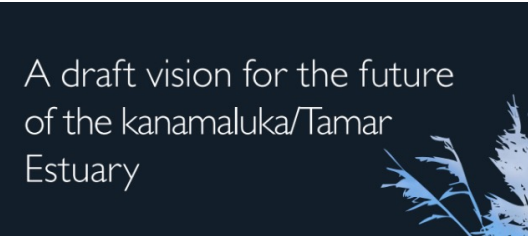
that attracts both locals and visitors. Our vision is focused on liveability, amenity and the environment and being a place belonging to and enjoyed by the community.’ A first priority is to build a cultural and recreational precinct through a series of local public spaces along the kanamaluka foreshore which will also involve the revegetation of intertidal areas, enhancing riverine health.

The water’s edge, now an accessible and popular destination, will only continue to grow in significance for Launceston. This provides an immense opportunity for public artworks to enhance the kanamaluka experience and express its environmental stories and cultural voices.

Recommendations

kanamaluka public art trail: A series of large-scale sculptures and installations located along the water’s edge can create focal points for an iconic destination experience. Artworks can express environmental stories of kanamaluka in form and concept, design and materials. First Nations cultural perspectives can be integrated within the commission process and partnerships with the University of Tasmania also offer rich potential for supporting innovative artwork outcomes.

Trail guide: Rich interpretive story-telling in digital media and signage can augment the trail experience.



Mock-up visualisations with notional artwork
Tamar Estuary Management Taskforce June 2021.

Benchmarking - Water’s Edge

Floating Barges – Art Islands

‘For the lazy, the chairs of the island mists are waiting for you. For the wild, find the open aviary bird island. For the romantic, walk in the tall grass of the prairie island. For those seeking the country, sit in the shade of an apple tree on the orchard island.’

The five barges are planned in accordance with the biodiversity map of Paris. The semi-aquatic vegetation between the barges cleans the banks of the Seine while the landscaping offers different opportunities for the public to experience the space. Each “island” barge has a different theme with plants native to Paris.



Archipel, a series of 5 floating barges, the Seine River, Paris.



ENESS, Airship Orchestra, inflatable, responsive sound and lightscape, Brisbane Festival Art Boat 2021.
Image: Atmosphere Photography.

Opportunity – Outdoor Gallery

The creative city fosters creativity among its communities and provides emotionally satisfying places and experiences. The built environment, as stage and setting, is crucial for establishing a creative milieu. Launceston has a mature and lively arts scene with a diverse range of creative practitioners and organisations. However, there are limited exhibition spaces for visual artists. There is great potential to integrate exhibition spaces within the public realm, providing permanent platforms for a changing curated program of artworks. This works to dissolve the perceived barriers of entry to gallery spaces for the community, while also enabling artists and curators to gain understanding and skills for working in the public realm and expressing community conversations.

An outdoor gallery in Launceston's city centre can provide an ongoing and seasonally changing visitor attraction. It may be independently curated or curated as an extension to QVMAG's exhibition programs.

Recommendations

An outdoor gallery for the city centre: It is recommended that a series of outdoor gallery platforms be scoped and installed across the city centre. Platforms can include lightboxes, billboards, vitrines, digital projections, and banners. Showcasing the work of local artists, including emerging artists, can be a program focus.

City Signature: Explore and scope a permanent outdoor projection platform, such as the Stillwater Silos, as an iconic city signature artwork to be programmed in conjunction with city-wide events such as major festivals, sporting events, national cultural events such as NAIDOC week, Christmas and New Year celebrations.

Promotional branding: The collection of platforms, while physically dispersed, can be "packaged" and promoted as a single curated program.



RANT Arts, *Soliloquy*, Nightlight, Junction Arts Festival 2019.
Image credit: Junction Arts Festival and LUSY Productions.



Benchmarking – Outdoor Gallery



Emma Hack, *We stopped to smell the roses* 2021, Edison Lane Banner, Brisbane City Council's Outdoor Gallery exhibition Springfinity 2021, curated by Haline Ly. Image: Joe Ruckli.



Kailum Graves, *Data Rock (Take Me Somewhere Nice)* 2016, William Jolly Bridge Projection Program 2018, Brisbane. Image: Brisbane City Council.



Monica Rohan, *Rambling/Uncomfortable* 2020, lightbox installation, Fish Lane, Brisbane City Council's Outdoor Gallery exhibition Sunny Side Up, curated by Sarah Thomson and Alex Holt. Image: Joe Ruckli.



Hiromi Tango, *Searching for my heart* 2017, Edward St Vitrine, Brisbane City Council's Outdoor Gallery, Brisbane. Image: Toby Scott.



Amanda Nouwens, *My Moreton, Qld No.2*. Artwork printed on vinyl banner and displayed in the Outdoor Gallery (site: Bicentennial Park, Redcliffe), part of the 2022 Moreton Bay Region Art Prize. Photographer: Katie Bennett. Image supplied courtesy of Moreton Bay Regional Council.



Peta Fraser, *Wattle You Do Without Us*. Artwork printed on vinyl banner and displayed in the Outdoor Gallery (site: corner of Eatons Crossing and Queen Elizabeth Rds, Eatons Hill), part of the 2022 Moreton Bay Region Art Prize. Photographer: Katie Bennett. Image supplied courtesy of Moreton Bay Regional Council.

Opportunity – First Nations Perspectives

It is well understood that Australia’s towns and cities are often built on the places and pathways of our First Nations peoples. Public art provides a vital means for making visible our First Nations cultural heritage, for sustaining the living cultural traditions of First Nations peoples, and for bringing First Nations artists into the heart of our public conversations.

Launceston is a city rich in heritage. There is great opportunity to further enhance and extend this profile and place story through the addition of key artworks by local palawa artists. The scoping and curating of these opportunities needs to be First Nations led and driven. The investment in this process can be a means for fulfilling the objectives of the Cultural Strategy and support the development of an Aboriginal Partnership Plan.

Recommendations

A major First Nations public art commission at Cataract Gorge: Cataract Gorge is often described as the heart and soul of Launceston. It is a unique place of great natural beauty, located close to the city centre, where everyone comes together for rest and recreation. Prior to European settlement it was also an important place for the gatherings of palawa clans. A public artwork recognising and expressing First Nations connection to Country in this place will have great meaning for all.

Cultural consultation with First Nations community: It is recommended that the City of Launceston undertake further consultation with local palawa artists, elders, and community members to identify sites and place stories of local significance for potential future public art, placemaking and interpretive projects.

Benchmarking – First Nations Perspectives



Delvene Cockatoo Collins, *from the Hills to the Bay*, gobo lighting projection, Manly Harbour, Brisbane. Image: Artfully.



Rod Garlett and Richie Kuhaupt, *Koorden* 2016, Kings Square, Perth. Image: Wilfred Cheung.



Judy Watson, *bara, marble*, Eora Journey, Sydney. Image: Document Photography and UAP.



Judy Watson, *bara, marble*, Eora Journey, Sydney, with dancers from the Burrundi Theatre for Performing Arts. Image: Chris Southwood / City of Sydney.

Opportunity – Community Connections

Art in the public realm integrates with our everyday lives, fostering attachment to local places. Launceston is comprised of a vibrant network of communities and places from inner city areas to outer suburban centres and rural villages. There is great opportunity to generate community pride and social inclusion through public art processes and projects. Grass roots public art projects can be tailored to meet community needs and maximise community benefit, including the involvement of socially marginalised or disadvantaged people. There is opportunity to partner with community groups, schools, arts organisations, and social service providers.

There is increasing recognition of the value of creativity to mental health and wellbeing and the role creativity plays in building social resilience, and capacities for adaptation and recovery. Artists have a real role to play in community life and public art projects can bring people and place together in ways that are meaningful, relevant, and of lasting impact.

Recommendations

- Continue to foster public art projects through the *ABCDE Learning Sites* and the place-based work of the Community Connector to support public art outcomes in, with and by local communities. Consider leveraging these projects for further development and investment.
- Explore a community public art partnership program with schools and young people.
- Encourage and support community-based and artist-driven public art initiatives through the City's community grants programs.

Benchmarking – Community Connections



Mandy Ridley, *Our place: pattern in our local environment* 2019, workshop with Inala Art Gallery Group for Biota Street Village Precinct Project, Brisbane City Council. Image credit/s: CREATIVEMOVE.

Elizabeth Woods, *There's going to be a wedding and you're all invited!* 2010, Montrose Bay, Glenorchy. Image credit/s: Kevin Leong.



Pamela See, *common wealth* 2018, Botanica, City Botanic Gardens, Brisbane. Image credit/s: Artfully.



Shari Indriani & the Hamilton Neighbourhood Hub, *Hamilton Forest* 2021, Artforce Brisbane community art program, Brisbane. Image credit: Shari Indriani.



Patrick Camino, *Identities of Kings Meadows* 2022, City of Launceston's ABCDE Learning Sites, Kings Meadows.

Opportunity – Fostering a Public Art Ecology

Public Art practice requires the cooperation of many stakeholders. It can be challenging for artists to translate a studio and gallery-based practice into outcomes for the public realm. In order to develop a sustainable public art ecology, opportunities for networking artists, arts and cultural workers, curators, businesses, property owners and developers, fabricators, educators, and built environment professionals are vital. Public programs such as talks, workshops, demonstrations, mentorships, and residencies can benefit both internal and external communications and networks.

Supporting the reception of public art is equally valuable in maximising its community benefit. There are many ways that the City’s public art collection can be utilised and extended for both local and visitor audiences – from promoting destinations and expressing a city-wide identity, to celebrating distinctive places and neighbourhoods. Public art and cultural trails and digital interpretive interfaces offer enhanced audience experiences. Public art can be an educational resource for local schools, while also playing an increasingly active role in social media.

Recommendations

- Consider establishing a local Public Art Network which offers a program of networking events, talks, workshops and is aimed at creative industry practitioners, as well as local businesses and arts and community organisations.
- Consider establishing and maintaining a Public Artist & Creatives Register with interest and experience in public art, including a subset of local street artists.
- Consider developing a Street Art Register of key sites to facilitate mural commissions on both private and Council-owned sites. Encourage businesses and property owners to submit applications for inclusion on the Register.
- Deliver a series of networking, communication, and team building sessions for public art processes and projects within the City of Launceston and including QVMAG to promote sharing of information and learnings.
- Encourage dialogue and partnerships with State and Federal Government authorities – Launceston Hospital, TasTAFE, State Roads, schools, and University of Tasmania – exploring the enhancement of city precincts with public art.
- Encourage and support community-based and artist-driven public art initiatives through the City’s community grants programs.
- Engage with the local palawa community to identify sites and place stories of local significance for potential future public art, placemaking and interpretive projects.
- Develop and promote digital self-guided public art trails to foster and support audience engagement. Include public art within broader interpretive trails such as environmental, cultural, and heritage trails, including First Nations art and culture trails. Explore the potential for augmented reality and other digital interfaces for enhancing audience experiences of public art.
- Incorporate the City’s public artworks into the City’s broader promotional activities, social media campaigns, and tourism strategies. Celebrate the local interconnected stories of people, place, and the work of local creatives, particularly through social media platforms.

Benchmarking – Fostering a Public Art Ecology



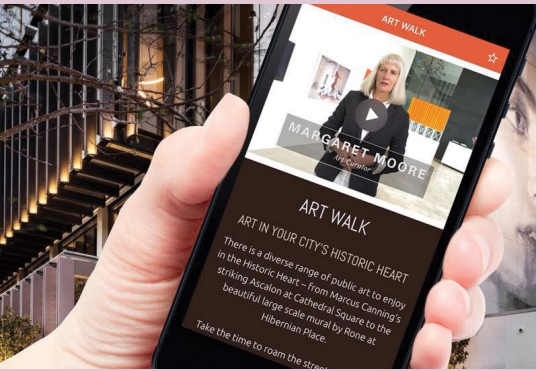
The Junction Co., EVOLVE: Pilbara Public Artists Development Program.



CreateSpace Public Programming by STEPS Public Art is a series of panel discussion recordings with a range of artists, disability activists and industry professionals. Background image: Queen Kukoyi, Dbi Art, reproduced courtesy the artist.



George Rose, *The Looking Glass Fish in the Deep Hue Sea* 2018, Caloundra. AR in collaboration with Sutu. Image: photographer, ben vos productions; courtesy of Sunshine Coast Council.



Green Code Creative, Art Walk – Historic Heart of Perth App, Perth. Image credit: Green Code Creative.



FrancisKnight, a podcast series about the ins and outs of making art in the public realm. © FrancisKnight Public Art Consultants www.francisknight.co.uk

Public Art Strategy Management

Place-based Framework

The Public Art Strategy is a place-based framework, informing work across the City of Launceston and, in particular, the work of the Place Making Team which sits within Liveable Communities. Commissioning, managing, and maintaining public art requires input from many areas, including Project Design and Delivery, Procurement, City and Parks Services. Community Development, Tourism and Events, and Communications can also provide vital expertise and support.

Public Art is also a specialist area of art practice which requires expertise in contemporary art and curation. The implementation of this Strategy provides opportunity to leverage the expertise within the Creative Arts and Cultural Services Network, i.e., the Queen Victoria Museum and Art Gallery in ways which can align with QVMAG's aims and objectives.

Cultural Advisory Committee & Public Art Panel

The Public Art Strategy is linked to the broader Cultural Strategy which is governed by the Cultural Advisory Committee – a group of eight public members, three City staff and two elected members that provide advice to Council on matters relating to cultural development in Launceston, including public art. The Cultural Advisory Committee oversees and advises on the implementation of the Cultural Strategy and the Public Art Strategy. The Committee has established a Public Art Panel, consisting of three committee members, to advise specifically on matters relating to public art.

Public Art Commission Models

Commissioning public art requires a diversity of approaches both within the City of Launceston and with external partners. Embedding public art considerations within the City's existing processes is key to achieving a sustainable public art ecology.

City-led commissioning

- Urban improvement and capital projects – permanent public artworks are delivered as part of larger capital projects. Many local government authorities dedicate a fixed percentage of project costs to public art.
- Urban design and master planning processes – strategic locations for major permanent public art commissions can be identified through urban planning.
- Placemaking and place activation projects – temporal public artworks are delivered as part of place activation projects which can range in scale and cost from lightweight pop-up initiatives to ongoing programmable artwork platforms to more major interventions.
- Community engagement and safety programs – public artworks, ranging from murals and digital wraps to creative lighting treatments, are delivered as part of community engagement projects or public safety enhancement programs.

Business/Developer-led commissioning

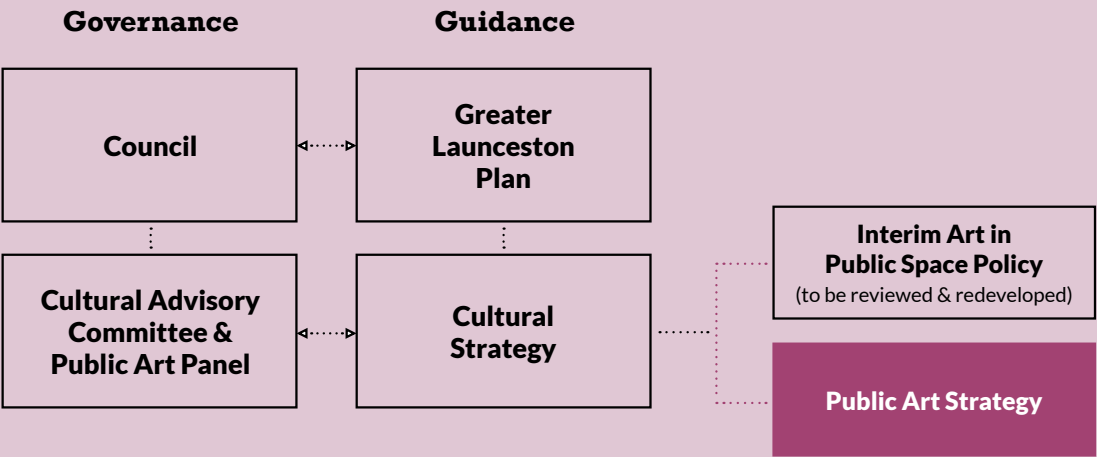
- Developer contribution schemes – public artworks are encouraged for delivery in private developments through the Development Application planning process.
- Hoardings programs – developers are encouraged to utilise site hoardings as canvases for public art.
- Street Art programs – businesses and property owners are encouraged to commission street art murals for their building frontages.

Community-led, City-supported commissioning

- Community art platforms - community service organisations that deliver arts programs, including those working with special needs groups such as people with mental health issues, disabilities, refugees, homeless people and others, are provided public realm exhibition spaces and/or dedicated community art platforms.
- Creative community placemaking - public spaces are provided for creative community purposes - whether it be annual global events such as PARK(ing) Day or remarkable regional projects such as Ghost Nets, or local initiatives like urban sketchers in parks or art installations in community gardens.
- Co-design projects - artists, designers and other creatives are supported to lead co-design processes and projects with community groups to workshop and construct features for the public realm (such as shade shelters, habitat boxes, planter boxes and seating etc.), often with locally sourced and/or recycled materials.

Artist-led, City-supported commissioning

- Artist grant programs – artists and creatives are supported to deliver public artworks through grant funds.
- Festivals / outdoor exhibitions – curated festivals programs provide frameworks to develop and deliver artists' works in the public realm.
- Residencies and equipment programs – artists are given access to resources such as equipment and/or studio space to develop and realise public art ideas and outcomes.



The Public Art Commission Process

Public art is a specialist field of practice delivering unique place outcomes. Every commission project and process requires consideration on a case-by-case basis. However, there is an accepted standard structure to the commission process which helps to ensure good governance and quality artwork outcomes.

Project initiation

- Identifying the value of a public art commission involves identifying and justifying the need, outcomes, benefits and drivers for the public artwork/s to be commissioned. This can involve strategic planning and policy alignments, ensuring the artwork delivers for City priorities.
- Public art commissions can be identified by various areas within the City of Launceston. The commissioning of public art is an important consideration for all capital projects, including infrastructure projects.
- Public art commissions are subject to approval as part of the capital budget cycle, including for larger capital projects; or within existing budgets, particularly for smaller commission proposals that may be included in initiatives such as graffiti prevention or community projects.

Stage 1: Art Opportunity Report and/or Artwork Brief

- A project team (e.g. an urban design team), often in consultation with a public art curator/consultant will identify and scope the artwork opportunity. This involves a high-level understanding of the site context, project intent and envisaged nature of the artwork outcome and audience experience.
- An Art Opportunity Report will include: a summary description of the project; artwork objectives; site context information and analysis; a curatorial rationale; a description of the artwork opportunity/s and envisaged outcome/s in high level terms; artwork benchmarking; artwork commission budget and program. An Artwork Brief can then be prepared which contains this information plus additional details regarding site conditions and constraints, and the artist's required scope of work.

The Art Opportunity Report and Artwork Brief are an approval milestone.

Stage 2: Artist Selection

- Artists' Expressions of Interest can be advertised or invited and shortlisting can be undertaken from the submissions received. This process is usually undertaken by a public art curator. Artist selection is undertaken by a panel with public art expertise, namely the Cultural Advisory Committee, who make selection recommendations for Council approval.
- Generally, three artists are selected to prepare artwork concepts in a competitive process. In cases where an artist is required to work closely with the development design team or undertake community consultation, a single artist may be selected to work in a direct commission process. In this latter case, the artist can be required to prepare 3 artwork concept designs.

The artist selection outcome is an approval milestone.

Stage 3: Concept Design

- The selected artist/s are contractually engaged for a fee to prepare artwork concept designs that fulfil the Artwork Brief. The concept design period is generally 6 weeks. The Artwork Brief forms a schedule to the Artwork Concept Agreement. Specialist public art contracts are required to protect artist's Intellectual Property and Moral Rights. Liaison with Procurement is required.
- Artwork Concept Design Proposals should include: an artist statement describing the artwork concept, background and meaning, including a title; artwork concept illustrations; preliminary fabrication, installation, and maintenance methodology; indicative budget to cover all costs associated with detailed design, engineering, fabrication, installation, and artist fees, including contingency. Artists submit and/or present their artwork designs to an expert panel / Cultural Advisory Committee for selection consideration and recommendation for Council approval.

The artwork concept selection outcome is an approval milestone.

Stage 4: Artwork Commission

- The City commissions the selected artwork through contractually engaging the artist. The selected artwork concept forms a schedule to the Commission Agreement. A schedule of payment milestones is established. Liaison with Procurement is required.
- Detailed Design: The artist fully details the artwork design including final design specifications, documentation, engineering certification, the preparation of samples and all work required to become fabrication ready. The artist submits a final detailed design report to the client.
- Detailed Design does not usually require assessment from the expert panel / Cultural Advisory Committee unless the artwork has changed significantly from the approved concept proposal or the City has specifically requested to provide approval. Otherwise approval to proceed can be made at senior management level.
- Fabrication and Installation: The artist will be responsible for either creating the work or overseeing the fabrication process. It is generally accepted that artists, as small operators without cash reserves, require a significant upfront payment at the commencement of fabrication to order materials. Further payments can follow at agreed milestones following inspection sign-offs. On completion of fabrication, an inspection sign-off is required to ensure quality condition of the artwork prior to transportation to site. The artist is responsible for installing or overseeing the installation of the artwork on site and must liaise at all times with the relevant site and project managers to comply with site safety. The artist is required to develop installation plans for approval by the Site Manager before installation begins.
- Fabrication and Installation phases can be approved at project management level.
- Note: Artists can be commissioned to produce artwork designs for integration into built form such as façades, screens, pavements, lighting schemes, and so on. In these cases, the artists may not be responsible for the fabrication and installation of work and may be contracted for design fees only. The artist must provide approvals for the translation, fabrication, and installation of their design work by others.

Stage 5: Handover/Compliance

- An artwork inspection will be undertaken to review any defects and any required rectification works in conjunction with the artist. The City is responsible for the provision of an artwork plaque, in accordance with information provided by the artist. A Maintenance Manual is required to be provided by the artist as part of the handover of the artwork. Artwork handover is approved by the Commission Contract manager / superintendent.

Community Consultation and Engagement

Public art can be a surprising and even provocative element in the public realm which, when received positively, can be attractive, intriguing and even inspiring. However, it is important to recognise that many people are not familiar with art or artists and may react negatively to interventions in shared public places. It is essential to invest in community awareness-raising, consultation, and engagement when it comes to public art, to maximise the very real benefits and take the community along on their city's evolving creative journey.

Informing, consulting, and/or engaging the community should be considered on a case-by-case basis, and factored within the project's overall risk assessment process. Consultation may lay the groundwork for a project, engagement may form part of the artist's concept development work, information may take the form of an artist talk at a public launch marking the end of a project. The profile and nature of the project will inform appropriate pathways.

Collection Management

In acquiring permanent works of public art for the city, the City is entailed with a duty of care for ongoing maintenance and support. Public artworks are a distinct asset class that can appreciate in value over time, and requiring specialist expertise. Public art asset management requires integration and alignment with the City's wider asset management plans and procedures, as well as plans and procedures specific to public art.

Public artworks require regular upkeep in accordance with artwork-specific guidelines to ensure a safe and attractive public realm, optimal artwork life, and maximised community value. Funding levels must be sufficient to provide the identified levels of required service.

Asset Management Plan

An Asset Management Plan identifies the projected operations, maintenance and capital renewal expenditures required to provide an agreed level of service to the community over a set period. Lifecycle costs (or whole of life costs) are the average costs that are required to sustain the service levels over the asset life cycle. Lifecycle costs include operations and maintenance expenditure and asset consumption (depreciation expense). Lifecycle costs can be compared to lifecycle expenditure to give an initial indicator of affordability of projected service levels when considered with asset age profiles. Lifecycle expenditure includes operations, maintenance, and renewal expenditure. Lifecycle expenditure will vary depending on the timing of asset renewals.

Asset Registration: Public artworks must be recorded in an Asset Register which includes essential attribution information (artist name, artwork title, date of creation, media, and artist statement if available), location details, photographic record, and the original commission value.

Collection Monitoring, Maintenance and Artwork Maintenance Manuals: Artists must be required to provide maintenance manuals for their artworks. Routine artwork inspections should occur at least annually, and a regular maintenance program must be based on information provided in the maintenance manuals. The maintenance manual must specify the expected life of the artwork, after which time it may be appropriate to consider decommissioning.

Condition and Valuation Assessments: The public art collection requires regular condition assessment and valuation (every 5-10 years). Both Fair Value (based on the artwork in its current condition) and Insurance Value (based on replacement costs) are required. These assessments inform a prioritised treatment program for any required repairs or conservation measures, as well as any proposals for artwork relocation or decommissioning.

Artwork Plaques: All artworks must have their authorship attributed, in accordance with Moral Rights legislation. This typically takes the form of an artwork plaque. In cases where artists have signed their works, such as with murals, the attribution obligation may be considered fulfilled.

Decommissioning, Relocations, Major Repairs: Where the artwork asset has reached end of life, has become unsafe, prohibitively costly to maintain or restore, compromised, or damaged beyond repair, it can be decommissioned. A thorough assessment and approval process is required, including consultation with the artist. Community consultation may also be required. It is recommended that artwork relocations, and incidents of major damage and repair are also similarly assessed. These significant collection management matters can be reported to the Cultural Advisory Committee for proposed action advice and recommendations.



Implementation

Following Council endorsement of the Public Art Strategy, the City of Launceston will work to deliver the Strategy over an eight-year period.

Next steps:

Step 1 - Year 1 : Establishing an Implementation Framework
<ul style="list-style-type: none">Develop and prioritise actions for each Strategy objective
<ul style="list-style-type: none">Develop performance measures for achieving key Strategy outcomes
<ul style="list-style-type: none">Allocating existing resources to prioritised actions
Step 2 - Ongoing : Delivering the Strategy
<ul style="list-style-type: none">Implement agreed and resourced actions
<ul style="list-style-type: none">Advocate for new resources as required
<ul style="list-style-type: none">Undertake annual planning and reporting activities with the Cultural Advisory Committee & Public Art Panel
<ul style="list-style-type: none">Integrate ongoing evaluation into planning processes

Consultation

The development of this Strategy has been guided by an internal working group from the City's Place Making team, and informed by a consultation process involving many one-on-one interviews with key members of City staff and the local arts community. In addition, two focus groups with the arts community, a City staff workshop, and a public meeting with the general community were held to facilitate group discussions. A series of presentations were made to various City committees and to a meeting of Councillors to seek input and advice. An online survey was held, receiving over 300 responses.

Summary responses to the survey include:

What kinds of public art would you like to see in Launceston?

All categories of public art were well supported. Clearly there is a general desire for more public art across the board.

The top four responses, each receiving over 200 responses (combined very interested and extremely interested):

- Art integrated into infrastructure like roads, bridges and footpaths
- Created with community members or through community engagement
- Temporary – installations, events, pop-ups, festivals, creative interventions
- Creative lighting, digital projections, interactive/ responsive artworks

What kinds of contribution or impact should public art have in Launceston?

All types of impact were well supported and scored closely. Of course, these categories are not mutually exclusive, and the responses indicate that public artworks need to be successful on a number of levels to be truly impactful and relevant.

The top three responses, each receiving over 255 responses (combined important and very important):

- Create memorable, meaningful people friendly places
- Promote the City's heritage and history, including Aboriginal heritage
- Engender community pride and ownership of public spaces

Where should we prioritise the location of public art?

All proposed locations were well supported. The responses clearly indicate that the priority location is the city centre.

The top three responses, each receiving over 220 responses (combined high priority and essential):

- In laneways and discovery spaces
- The city centre
- Parks and green spaces

How should we bring public art to life?

All support methods were well supported. The responses clearly indicate an emphasis on developing a local public art ecology – through supporting local making/ fabrication, artist mentoring, local curating, and above all community engagement.

The top four responses, each receiving over 255 responses (combined relevant and very relevant):

- By engaging with the local community
- By involving local fabricators
- Through artist mentoring, training, and skills development
- By working with public art curators and creative placemakers



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**TEN DAYS ON THE ISLAND
&
CITY OF LAUNCESTON
AGREEMENT
DECEMBER 2021**



This Agreement is made on 8 December 2021

BETWEEN

CITY OF LAUNCESTON PO Box 396, Launceston TAS 7250 (Council)

AND

TEN DAYS ON THE ISLAND LTD (ABN 30 092 326 951) of PO Box 157 Burnie
TAS 7320 Australia (Ten Days)

BACKGROUND

Since its inception in 2001, Ten Days on the Island (Ten Days) has received financial and other support from the City of Launceston (Council).

In recent years Ten Days has been required to seek this support through Council's Event Sponsorship grant program. It is acknowledged by both Parties that it is difficult for Ten Days to meet the Event Sponsorship criteria.

In July 2020 Ten Days made a presentation to a workshop of Council which led to the proposal that Council and Ten Days enter into an agreement.

It was agreed that the intent would be to provide surety for Council that the program of the statewide Festival presented in Launceston would deliver cultural, social and economic returns on Council's investment and better resources for Ten Days to contribute to its Festival program for residents of and visitors to Launceston.

PURPOSE

This Agreement is founded on a shared vision-based and values-based approach. It is the manifestation of a relationship of mutual respect, trust and integrity. Through this Agreement, Ten Days and Council seek to pursue common interests and achieve shared objectives through the provision of creativity, capacity building, resources, and audience access. The purpose of the Agreement is to provide a framework for the relationship, to articulate the value that Ten Days brings to Launceston and to clarify the expectations of both Parties.



THE PARTIES

Ten Days on the Island (Ten Days) presents lutruwita/Tasmania in a global exchange of arts and culture that is deeply connected to place. The statewide biennial international arts festival provides opportunities for Tasmanian artists to present new work in an international program, brings high quality arts experiences to Tasmanians all over the state and helps to build Tasmania's cultural capital. Since 2001, Ten Days has celebrated Tasmania's unique identity and island culture and offered a platform on which to profile Tasmania's innovative, creative and resourceful character.

In its Cultural Strategy for Launceston, Council described its vision for Launceston as "a culturally vibrant community which is an attractive place to establish and grow businesses and to ensure we have events and activities year-round". The strategic driver for Council is to have a successful city; to make Launceston one of Australia's most liveable and innovative regional cities. Council supports festivals and events that celebrate, develop and engage the City's communities.

MUTUAL INTERESTS

Ten Days and Council share a mutual interest in:

- providing social benefits to the Launceston and surrounding communities through experience of creative artists and artistic events
- capitalising on the social, cultural and economic benefits of the arts
- creating and activating vibrant public spaces
- stimulating visits to Council venues by residents and visitors from outside the City
- providing opportunities for the community for engagement with international artists
- collaborating with local partners to produce and present events of high artistic merit
- enhancing the reputation and profile of the City of Launceston as a centre of arts and culture in Tasmania.

OBJECTIVES

Through its Agreement with Ten Days, Council seeks to enhance civic pride, increase community engagement, and promote the City's culturally vibrant community to visitors (intrastate, interstate and international).

Council encourages Ten Days to develop and present arts and cultural activities that enhance the use of public space and Council's venues and facilities and appeal to a broad audience from throughout the Launceston Municipal Area.

Ten Days will:

- where possible, work with international artists and arts companies to plan, develop and deliver a program of performances, exhibitions and events in Launceston as part of the biennial Ten Days on the Island Festival
- in alignment with the Launceston Cultural Strategy, collaborate with cultural institutions, arts and community organisations, artists and communities in Launceston to capitalise on the cultural and creative assets of the city and community
- ensure that the Festival program it presents in Launceston is of a scale, scope and nature that could not be presented in Launceston by any other organisation than Ten Days
- include a stand-alone weekend in Launceston as part of each Festival program in line with the current three-weekend model of Festival
- recognise the contribution of Council in ways to be negotiated including but not limited to logo acknowledgement in the Festival brochure, website and other marketing outputs
- work with Council and local businesses to promote hospitality, retail and other experiences in Launceston, encouraging Festival audiences to travel to, stay in and explore the City
- deliver a comprehensive marketing and media campaign to promote a Launceston program as part of Ten Days on the Island Festivals
- work with Council to prepare marketing materials for use through Council's own marketing and communication channels
- provide a report to the Council each year outlining the social, cultural and economic contribution made to Launceston and how the City of Launceston funding was used to support the Festival outcomes
- maintain public liability insurance of \$20,000,000 to cover any claims arising from the death of or injury to any person or damage to the property of any person as a result of any act or omission of Ten Days or a person employed by or acting on behalf of Ten Days in connection with the Festival program

Council will:

- provide clear communication to Council and its employees on the Agreement
- coordinate and maximise opportunities for collaboration
- within its resources and as agreed in writing with Ten Days contribute in-kind support for the Festival and related programs in Launceston subject to capacity to deliver and the nature of the proposed program
- ensure that the reputation, brand and public image of Council and Ten Days are protected

- subject to continued State Government funding for the Festival consistent with its current contribution, provide funding of \$25,000 per annum for four (4) years to
 - a. support Ten Days to deliver a relevant and appropriate Festival program in Launceston, and
 - b. help Ten Days to work with local cultural institutions, arts organisations and artists to capitalise on local cultural assets and build local capability each year.

THIS AGREEMENT SPECIFIES:

1. Term

This Agreement will be effective for four (4) years from the date of signing.

2. Termination of Agreement

This Agreement may be terminated with 90 days' written notice by Ten Days or Council to the other party.

3. Confidentiality

Any information supplied by Council and/or Ten Days shall not be disclosed to a third party nor used for any other purpose other than that specified in this Agreement.

4. Negation

Ten Days shall not represent itself as being an employee or servant of the Council.

5. Agreement

This Agreement comprises the whole of the Agreement between the parties and may be amended by a letter of variation signed by both parties.

6. Disputes

All disputes or differences arising out of this Agreement, or concerning the performance or the non-performance by either party of its obligations under this Agreement, whether raised before or after the completion of the Festival under this Agreement, shall be referred to:

- a) an arbitrator agreed upon in writing by the parties within 28 days of the dispute arising. It is agreed the decision of the arbitrator shall be final and conclusive and his/her costs shall be borne as he/she may direct;



- b) in the absence of that Agreement, by an arbitrator appointed in accordance with the *Commercial Arbitration Act 1986* (Tas);
- c) no further action or suit will be brought by either party until an award has been obtained by the arbitrator.

7. Notices

All notices to be served pursuant to the terms of this Agreement may be served personally, by email or be sent by registered pre-paid post to the address of that party stated in the Agreement and notice shall be deemed to have been given twenty-four (24) hours after the date of the service, email or posting.

8. Severability

If any part of this Agreement is found to be invalid or of no force or effect under any applicable laws, executive orders or regulations of any government authority having jurisdiction, this Agreement shall be construed as though such part had not been inserted and the remainder of this Agreement shall retain its force and effect.

9. Relationship

The only relationship between the parties is that of independent contractors, and no agency, employment, joint venture or partnership is created by the parties.

10. Waiver

The failure of either party to enforce any provision of this Agreement shall in no way affect its rights to require complete performance by the other party, nor shall the waiver of any subsequent breach of any such provision, be a waiver of the provision itself. Any waiver to be effective must be in writing and signed by the parties.

11. Applicable Law

The Agreement shall be governed by and construed in accordance with the laws for the time being in force in the State of Tasmania.

12. Council's Capacity

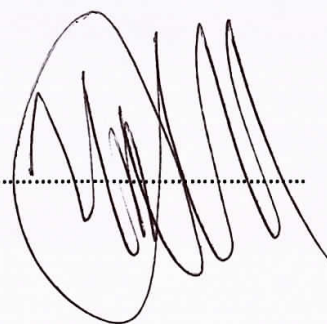
- a. Council enters this Agreement in its capacity as a body corporate as distinct from its legislative role as a public authority under the *Local Government Act 1993* (Tas) and other Acts, and nothing in this Agreement is to be taken to fetter Council's legislative or governance decision making processes and or obligations existing by reason of that

status.

- b. For the avoidance of doubt, nothing in this Agreement constitutes a permit, authorisation, permission or authority under any Act nor a permission to use any land or facilities owned or occupied by, or under the management of, Council.

Execution

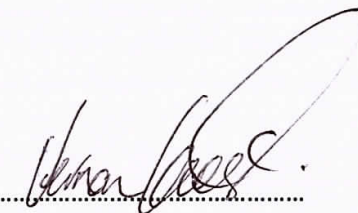
Signed on behalf of the City of Launceston by
An authorised person.

)
)
)
.....


Name: Michael Stretton

Position: Chief Executive Officer

Signed on behalf of Ten Days on The Island
An authorised person.

)
)
)
.....


Name:.....*Vernon Gest*.....

Position:.....*CEO*.....



City of Launceston - Capital Expenditure Report

Summary by Network

For the Period to : 31 December 2022

A. Available Funds Summary

Set out below is a reconciliation of the available funds.

Gross carryovers from 2021/2022

Flood Levee funding brought to account

Original capex 2022/2023

Budget night adjustments

Council adjustments & transfers YTD

External funds

Total Approved Budget

43,510,625

15,115,570

(297,447)

23,732,793

82,061,541

B. Expenditure Summary

Total funds (includes grants pending)

Expenditure

- Work in Progress

YTD expenditure

- Actual expenditure

Committed expenditure

Total actual & committed expenditure

82,061,541

11,611,986

8,358,545

19,970,531

8,605,854

28,576,385

External grant funds invoiced YTD

External grant funds pending YTD

7,880,125

15,852,668

23,732,793

Total expenditure % of the total funds

35%

Gross carryover 30 June 2022

Less work in progress 30 June 2022

Net carryover 1 July 2022

43,510,625

11,611,986

31,898,639



City of Launceston - Capital Expenditure Report

Summary by Network

For the Period to : 31 December 2022

PROJECT DESCRIPTION	Funds	Actual Expenditure				Projected Expenditure			Variance	
	TOTAL ESTIMATE	W.I.P. JULY 1	ACCRUED ORDERS	YTD EXPEND.	TOTAL ACTUAL EXPEND.	COMMITTED COSTS	ACTUAL PLUS COMMITTED	PERCENT OF BUDGET	COMPLETED PROJECTS	POSSIBLE INCOMPLETE PROJECTS
	\$	\$	\$	\$	\$	\$	\$	%	\$	\$
GRAND SUMMARY NETWORK										
Office of the Chief Executive	-	-	-	9,541	9,541	-	9,541	0%	(9,541)	(9,541)
Organisational Services	2,343,294	148,095	2,214	260,583	410,892	46,971	457,863	20%	(1,364)	(1,364)
Creative Arts & Cultural Services	3,173,715	893,091	0	360,210	1,253,301	221,371	1,474,671	46%	(2,484)	(2,484)
Community and Place	3,106,037	86,471	-	342,725	429,196	141,205	570,401	18%	(21,554)	(21,554)
Infrastructure and Assets	67,438,495	10,397,798	416,933	6,993,731	17,808,462	8,196,307	26,004,769	39%	(63,641)	(63,641)
Land Sales (see analysis below)	6,000,000	86,532	-	(27,392)	59,140	-	59,140	0%	-	-
GRAND TOTAL	82,061,541	11,611,986	419,147	7,939,397	19,970,531	8,605,854	28,576,385	35%	(98,584)	(98,584)
Analysis of Land Sales for 2022/2023										
Paterson Street (24127.0002)	6,000,000	86,532	-	4,432	90,964	-	90,964			
South Esk Drive, Trevallyn (24472.0000)	-	-	-	(31,824)	(31,824)	-	(31,824)			
Total Land Sales	6,000,000	86,532	-	(27,392)	59,140	-	59,140		-	