



SUPPORTING INFORMATION

for respective items considered at

General Meeting

26 November 2019

SUPPORTING INFORMATION

Ref: [A19308793](#), [A19308896](#) & [A19308929](#)

The following list of supporting information is provided for:

ITEM 1.2

COUNCIL OF MAYORS (SEQ) - SOUTH EAST QUEENSLAND 2032 OLYMPIC AND PARALYMPIC GAMES - REGIONAL

#1 Correspondence from Council of Mayors

ITEM 1.2 COUNCIL OF MAYORS (SEQ) - SOUTH EAST QUEENSLAND 2032 OLYMPIC AND PARALYMPIC GAMES - REGIONAL
#1 Correspondence from Council of Mayors



20 November 2019

Mr Graeme Kanofski
Acting Chief Executive Officer
Moreton Bay Regional Council
PO Box 159
CABOOLTURE QLD 4510

Dear Mr Kanofski

SOUTH EAST QUEENSLAND 2032 OLYMPIC AND PARALYMPIC GAMES

Thank you for your consideration of the Council of Mayors' (SEQ) ongoing investigation into a potential South East Queensland 2032 Olympic and Paralympic Games, and the opportunity to address Moreton Bay Regional Council on 19 November 2019 regarding its future involvement in this project.

The Council of Mayors (SEQ) believe that an Olympic and Paralympic Games has the potential to catalyse governments to deliver the infrastructure needed to support the region's population, and in turn, create jobs and stimulate the Queensland economy.

The SEQ Mayors are also confident that a South East Queensland Games could deliver significant pre-Games training opportunities, Games-related business contracts and tourism for both the south-east and Queensland.

We would welcome consideration by Moreton Bay Regional Council to join with our member councils in working together to leverage this opportunity for the businesses and communities of South East Queensland.

To establish Moreton Bay Regional Council as an equal partner in this project, a financial contribution of \$158,000 ex GST would be required and I would kindly ask that Council consider supporting this contribution.

If you require any further information, please feel free to contact me at any time on 0417 732 461 or via at scott.smith@seqmayors.qld.gov.au. Thank you again for Moreton Bay Regional Council's ongoing support and its regional priorities.

Yours sincerely

A handwritten signature in black ink, appearing to read "Scott Smith", is written over a horizontal line.

Scott Smith
Chief Executive Officer

SUPPORTING INFORMATION

Ref: [A19308793](#), [A19308896](#) & [A19308929](#)

The following list of supporting information is provided for:

ITEM 2.1

DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELLING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIVISION 6

#1 Aerial Photograph

#2 Zoning Plan

#3 Locality Plan

#4 Proposal Plans

#5 Properly Made Submissions

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIVISION 6 (Cont.)

#1 Aerial Photograph



ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIVISION 6 (Cont.)

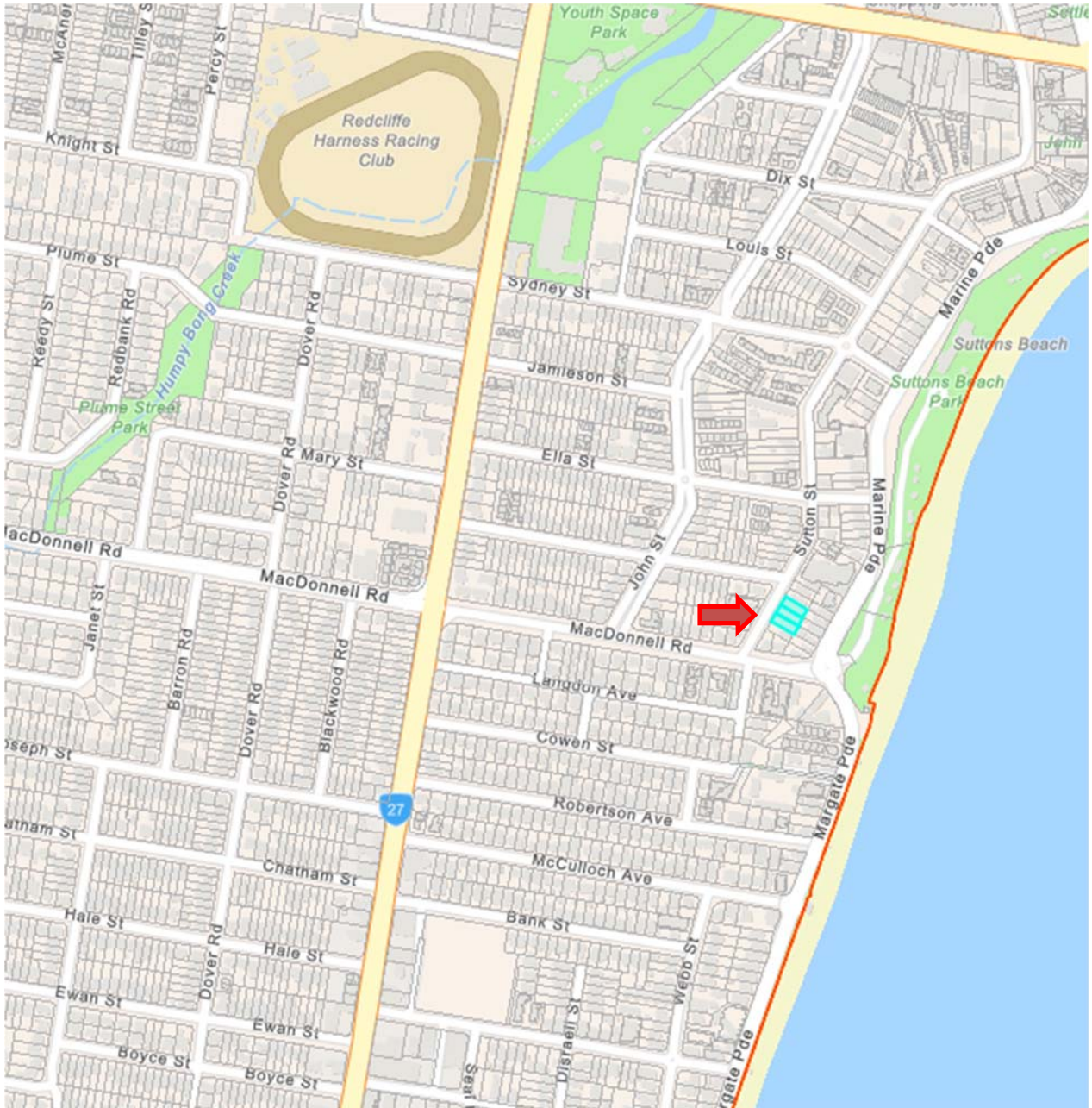
#2 Zoning Plan



- Zones
- General residential
 - Centre
 - Recreation and open space
 - Environmental management and conservation
 - Industry
 - Community facilities
 - Emerging community
 - Extractive industry
 - Limited development
 - Rural
 - Rural residential
 - Township

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIVISION 6 (Cont.)

#3 Locality Plan



ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIVISION 6 - A19297723 (Cont.)

#4 Proposal Plans

SITE ANALYSIS		SITE PLAN	
PLANNING SUMMARY			
SITE AREA	1216.48 sqm		
SITE COVER PODIUM	685sqm (56.3%)		
NUMBER OF UNITS			
LEV 2	5 UNITS X 2 BED + MEDIA		
LEV 3	5 UNITS X 2 BED + MEDIA		
LEV 4	1 UNIT X 2 BED 1 UNIT X 3 BED 2 UNITS X 3 BED + MEDIA		
LEV 5	1 UNIT X 2 BED 1 UNIT X 3 BED 2 UNITS X 3 BED + MEDIA		
LEV 6	3 UNITS X 3 BED		
LEV 7	3 UNITS X 3 BED		
LEV 8	2 UNITS X 3 BED + MEDIA PENTHOUSE		
TOTAL UNITS	26 UNITS		
OPEN SPACE AND RECREATIONAL AREA			
GROUND	285 sqm		
LEV 2	109 sqm		
LEV 3	65 sqm		
LEV 4	49 sqm		
LEV 5	49 sqm		
LEV 6	61 sqm		
LEV 7	51 sqm		
LEV 8	120 sqm		
TOTAL	789 sqm		
LANDSCAPE			
GROUND	362 sqm		
CARPARKS			
12 (2BED) UNITS X 1 CAR =		12 CARS	
14 (3BED) UNITS X 1+2 CARS =		27 CARS	
TOTAL =		39 CARS	
provided TOTAL =		39 CARS	
visitors =		4 CARS	



Drawing List DA			
Sheet Number	Sheet Name	Drawn By	Checked By
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DA21	COVERPAGE 1	BP	MJ
DA22	COVERPAGE 2	BP	MJ
DA23	COVERPAGE 3	BP	MJ
DA24	COVERPAGE 4	BP	MJ
DA25	COVERPAGE 5	BP	MJ
DA26	COVERPAGE 6	BP	MJ
DA27	COVERPAGE 7	BP	MJ
DA28	COVERPAGE 8	BP	MJ
DA29	COVERPAGE 9	BP	MJ
DA30	COVERPAGE 10	BP	MJ
DA31	COVERPAGE 11	BP	MJ
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DA33	COVERPAGE 13	BP	MJ
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DA100	COVERPAGE 80	BP	MJ

4-8 SUTTON STREET - REDCLIFFE

MINOR CHANGE APPLICATION DA2-G
06-08-2019



ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIVISION 6 - A19297723 (Cont.)



REVISION HISTORY	
NO.	DATE
1	2019-08-19

thinktank architects	
<small> UNIT 1 - 10/11, TONGUE POINT ROAD, REDCLIFFE QLD 4059 PHONE: 07 3370 1111 EMAIL: info@thinktankarchitects.com.au WEBSITE: www.thinktankarchitects.com.au </small>	
PROJECT	83-16
UNIT DEVELOPEMENT	
PROJECT ADDRESS	4-8 SUTTON ST REDCLIFFE
CLIENT	SHOREBROOK DEVELOPMENTS PTY LTD
ARCHITECT	MICHAEL JULLYAN
DRAWING NAME	COVER PAGE 2
ISSUE	MCA-G
ISSUE DATE	02-08-19
DWG NO.	DA001
REVISION	A
SCALE	AT A1
DRAWN BY	MP-GD
CHECKED BY	MJ
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ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIVISION 6 - A19297723 (Cont.)



REVISION HISTORY	
1	ISSUE FOR PERMIT
2	ISSUE FOR PERMIT
3	ISSUE FOR PERMIT

thinktank architects	
<small> UNIT 1 - 10/11, TONGUE POINT ROAD, REDCLIFFE QLD 4059 PHONE: 07 3860 1111 EMAIL: info@thinktankarchitects.com.au WWW: www.thinktankarchitects.com.au </small>	
PROJECT:	UNIT DEVELOPEMENT 83-16
PROJECT ADDRESS:	4-8 SUTTON ST REDCLIFFE
CLIENT:	SHOREBROOK DEVELOPMENTS PTY LTD
ARCHITECT:	MICHAEL JULLYAN
DRAWING NAME:	COVER PAGE 3
ISSUE:	MCA-G
ISSUE DATE:	02-08-19
REVISION:	B
DRAWN BY:	MP-GD
CHECKED BY:	MJ
DWG NO.:	DA002
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ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIVISION 6 - A19297723 (Cont.)



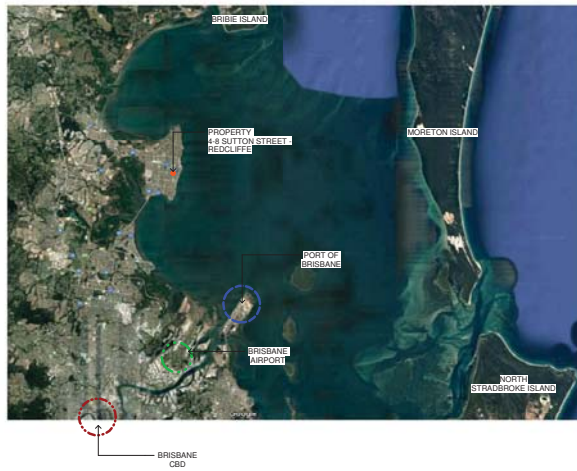
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3	ISSUED FOR PERMIT

thinktank architects	
<small>UNIT 1 - 10/11, TOWER STREET, REDCLIFFE QLD 4059 10/11, TOWER STREET, REDCLIFFE QLD 4059 10/11, TOWER STREET, REDCLIFFE QLD 4059</small>	
PROJECT	83-16
UNIT DEVELOPEMENT	
PROJECT ADDRESS 4-8 SUTTON ST REDCLIFFE	
CLIENT SHOREBROOK DEVELOPMENTS PTY LTD	
ARCHITECT MICHAEL JULLYAN	
DRAWING NAME COVER PAGE 4	
ISSUE	MCA-G
ISSUE DATE	02-08-19
DWG NO.	DA003
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ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIVISION 6 - A19297723 (Cont.)

SITE ANALYSIS LOCALITY PLAN

REVISION HISTORY	
1	ISSUE FOR PERMIT
2	ISSUE FOR PERMIT
3	ISSUE FOR PERMIT



1 LOCALITY PLAN
1:500 (SAT)

thinktank architects	
UNIT 1 - 10/100, TOWER STREET, REDCLIFFE QLD 4059	ARCHITECTS
PROJECT	83-16
PROJECT ADDRESS	4-8 SUTTON ST REDCLIFFE
CLIENT	SHOREBROOK DEVELOPMENTS PTY LTD
ARCHITECT	MICHAEL JULLYAN
DRAWING NAME	LOCALITY PLAN
ISSUE	MCA-G
ISSUE DATE	DWG NO.
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MP	MJ

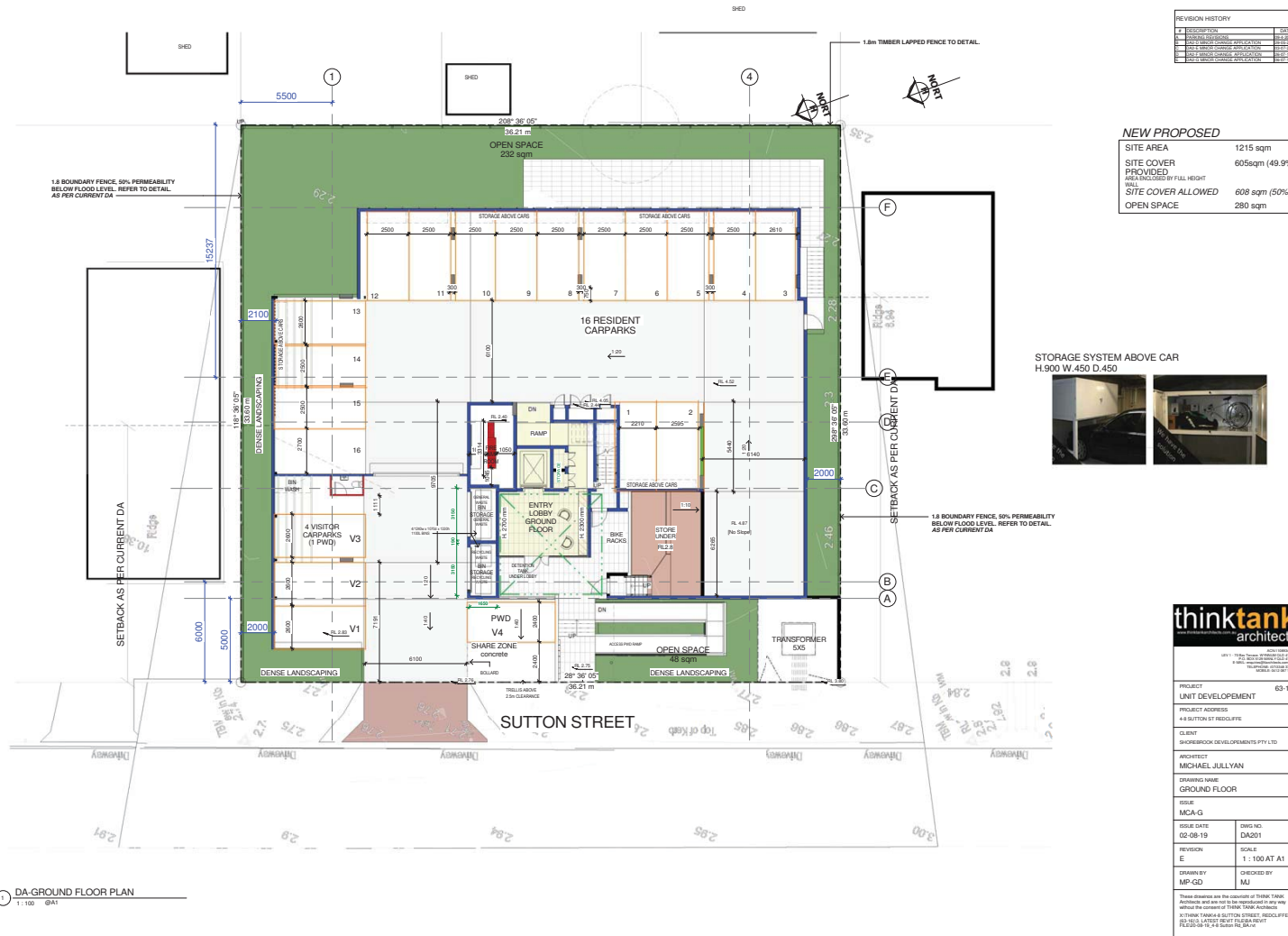
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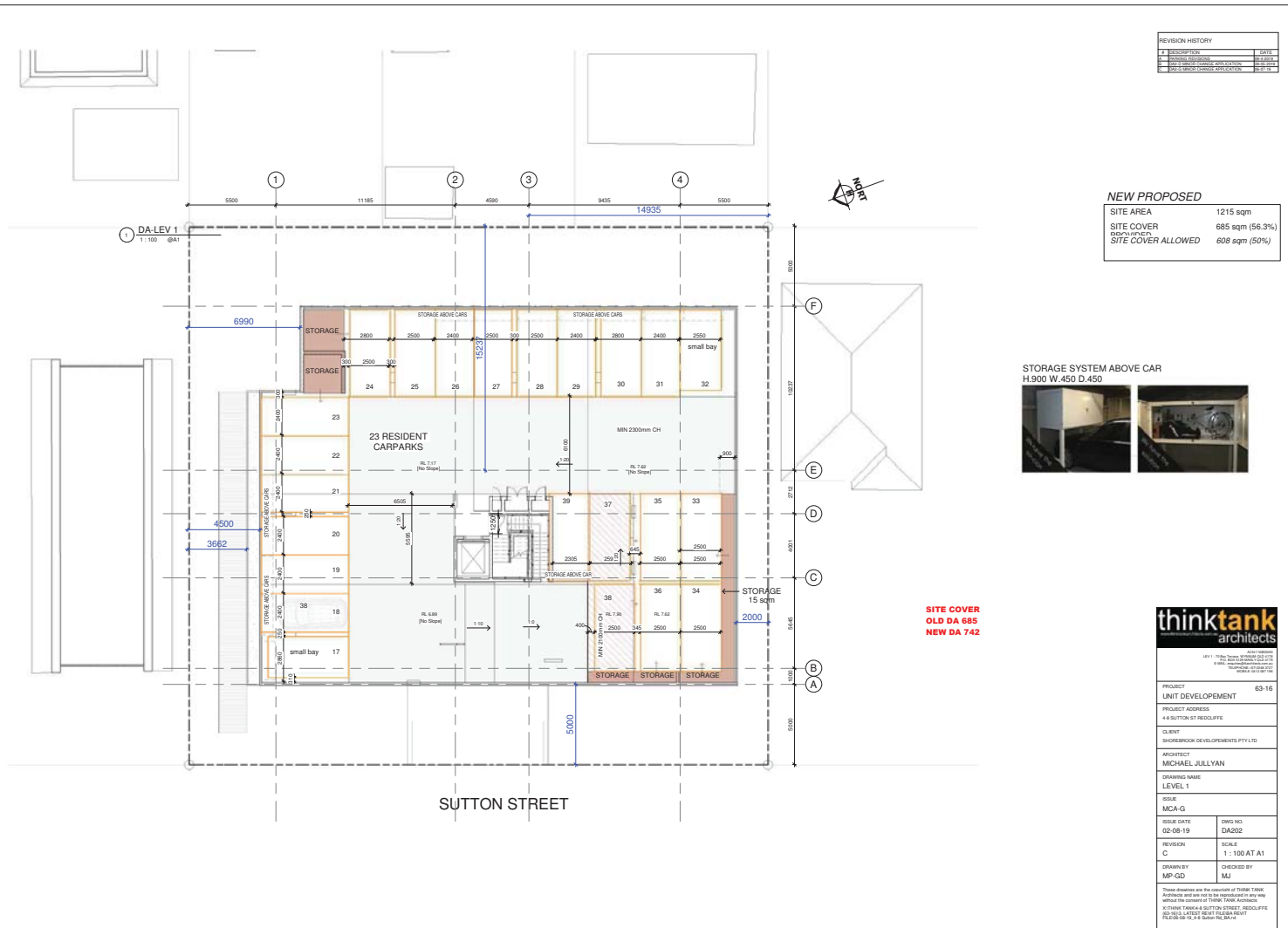
REVISION HISTORY	
1	PROPOSAL
2	PROPOSAL
3	PROPOSAL

thinktank architects	
<small> UNIT 1 - 10/110, TONGUE ROAD, REDCLIFFE QLD 4059 PHONE: 07 3369 1111 EMAIL: info@thinktankarchitects.com.au WEBSITE: www.thinktankarchitects.com.au </small>	
PROJECT	83-16
UNIT DEVELOPEMENT	
PROJECT ADDRESS 4-8 SUTTON ST REDCLIFFE	
CLIENT SHOREBROOK DEVELOPMENTS PTY LTD	
ARCHITECT MICHAEL JULLYAN	
DRAWING NAME SITE PLAN	
SCALE MCA-G	
ISSUE DATE	DWG NO.
02-08-19	DA100
REVISION	SCALE
B	1:200 AT A1
DRAWN BY	CHECKED BY
MP	MJ
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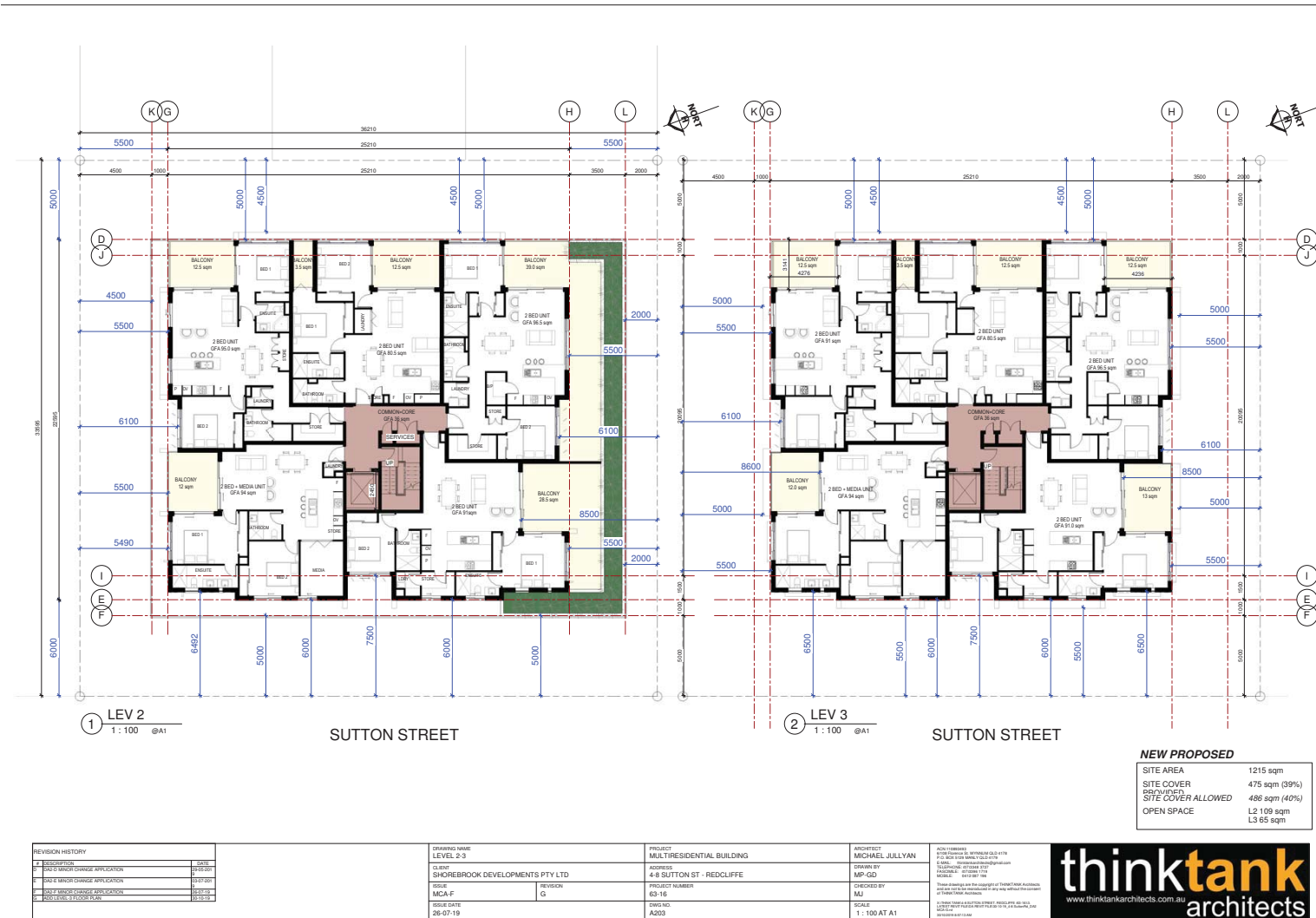
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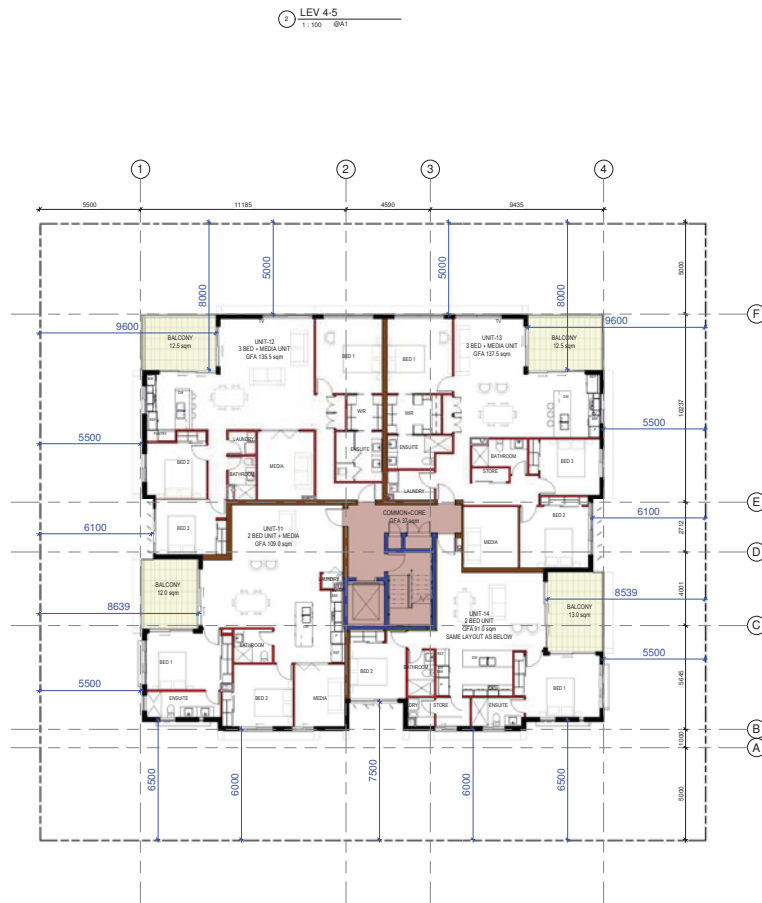
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REVISION HISTORY	
1	PROPOSAL
2	PRELIMINARY APPLICATION
3	CONCEPTUAL APPLICATION
4	FINAL APPLICATION

SITE AREA	1215 sqm
SITE COVER	493 sqm (40.5%)
SITE COVER ALLOWED	486 sqm (40%)
OPEN SPACE	49 sqm

thinktank architects

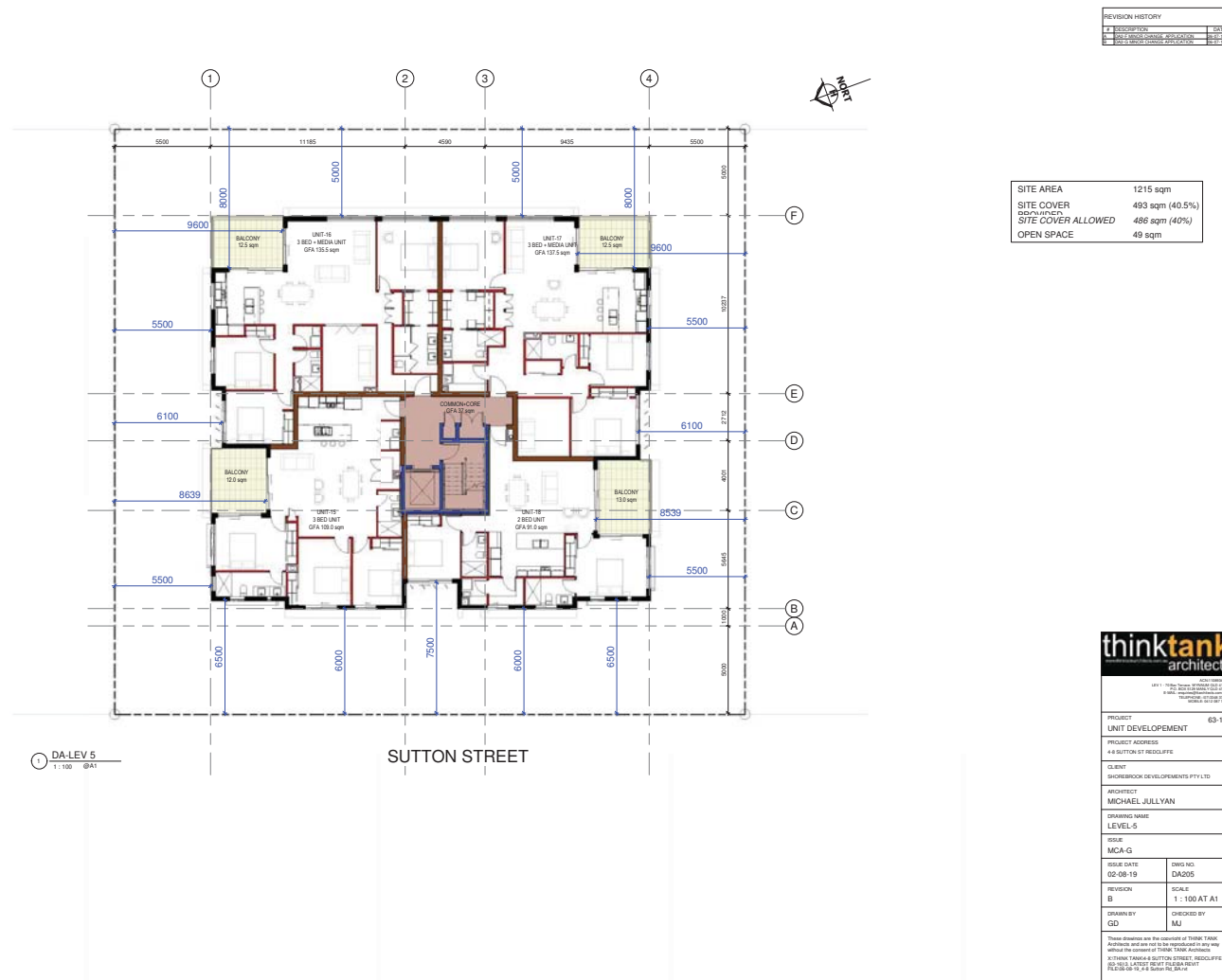
UNIT 1 - 10/11-12/13/14/15/16/17/18/19/20/21/22/23/24/25/26 SUTTON STREET, REDCLIFFE QLD 4059

PROJECT: UNIT DEVELOPMENT 83-16
 PROJECT ADDRESS: 4-8 SUTTON ST REDCLIFFE
 CLIENT: SHOREBROOK DEVELOPMENTS PTY LTD
 ARCHITECT: MICHAEL JULLYAN
 DRAWING NAME: LEVEL 4
 ISSUE: MCA-G
 ISSUE DATE: 02-08-19
 REVISION: C
 DRAWN BY: MP-GD
 DWG NO.: DA204
 SCALE: 1:100 AT A1
 CHECKED BY: MJ

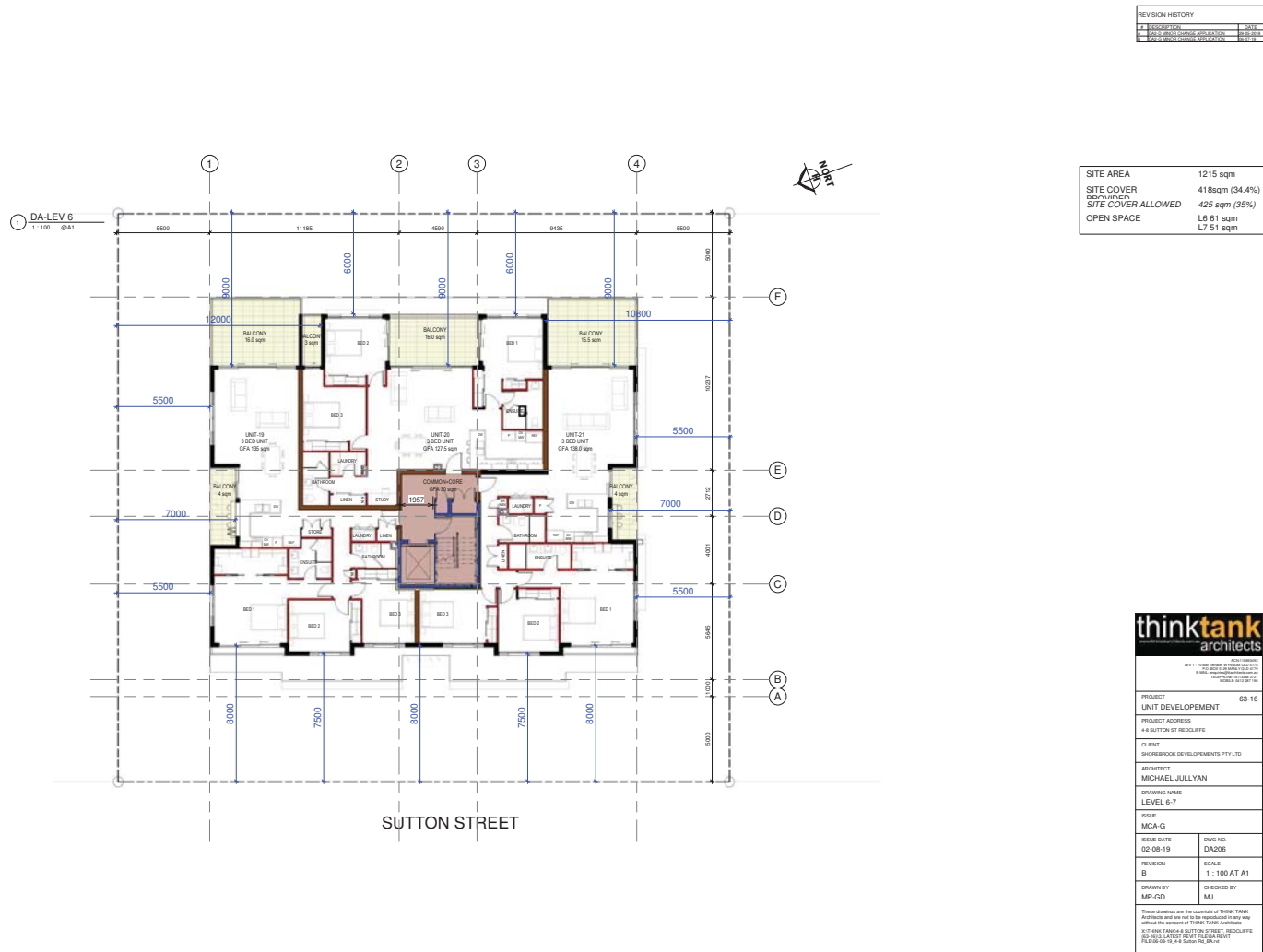
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-4-5

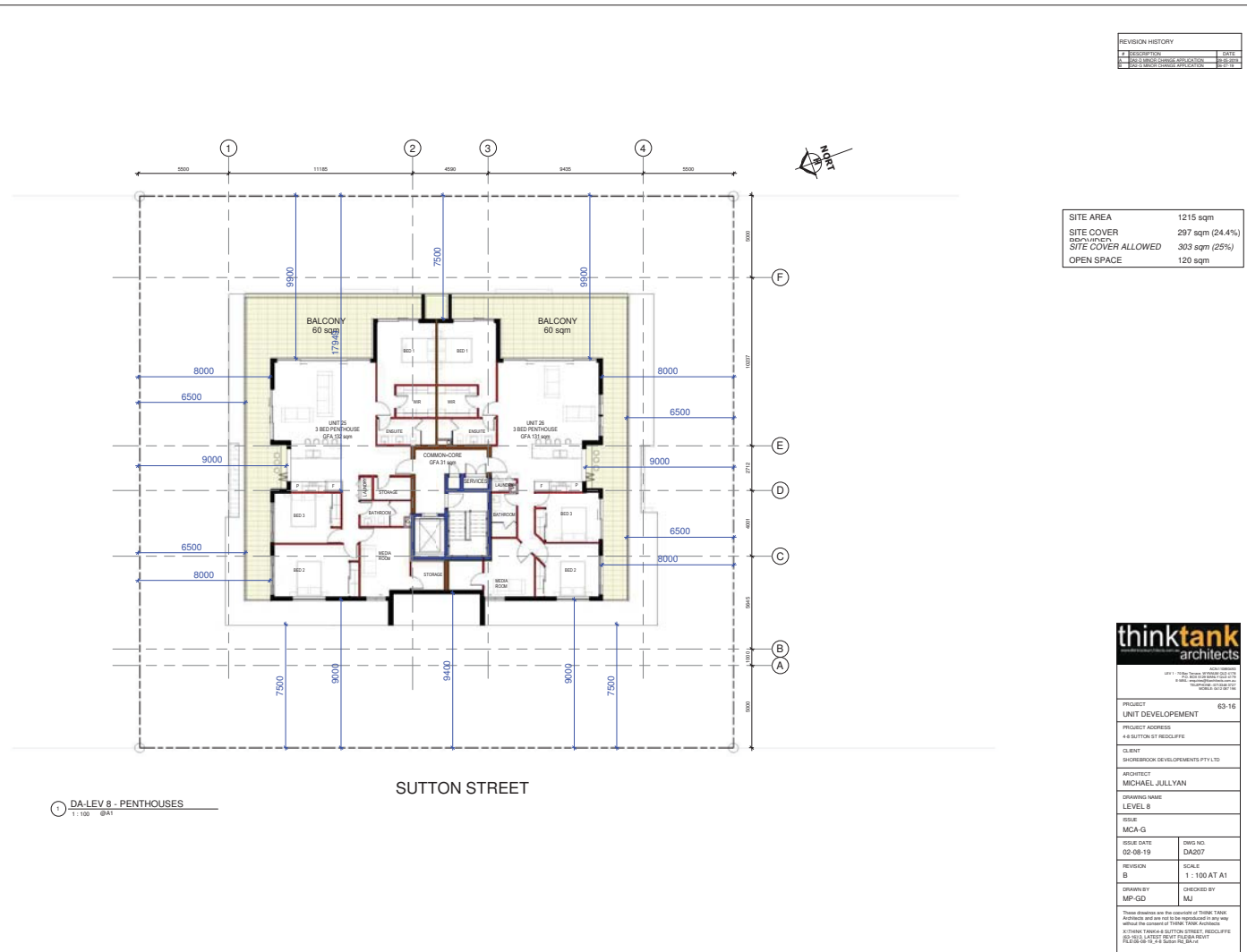
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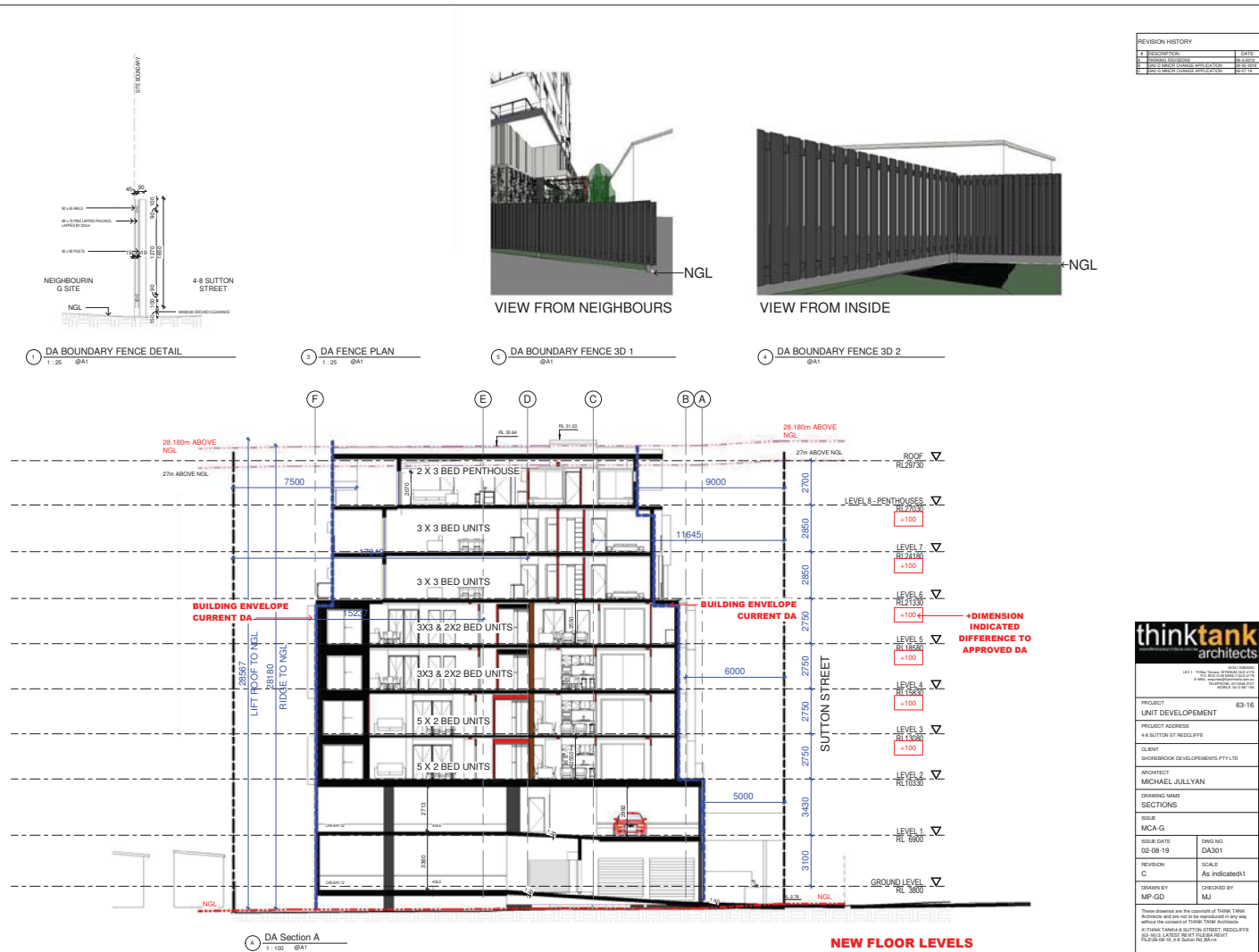
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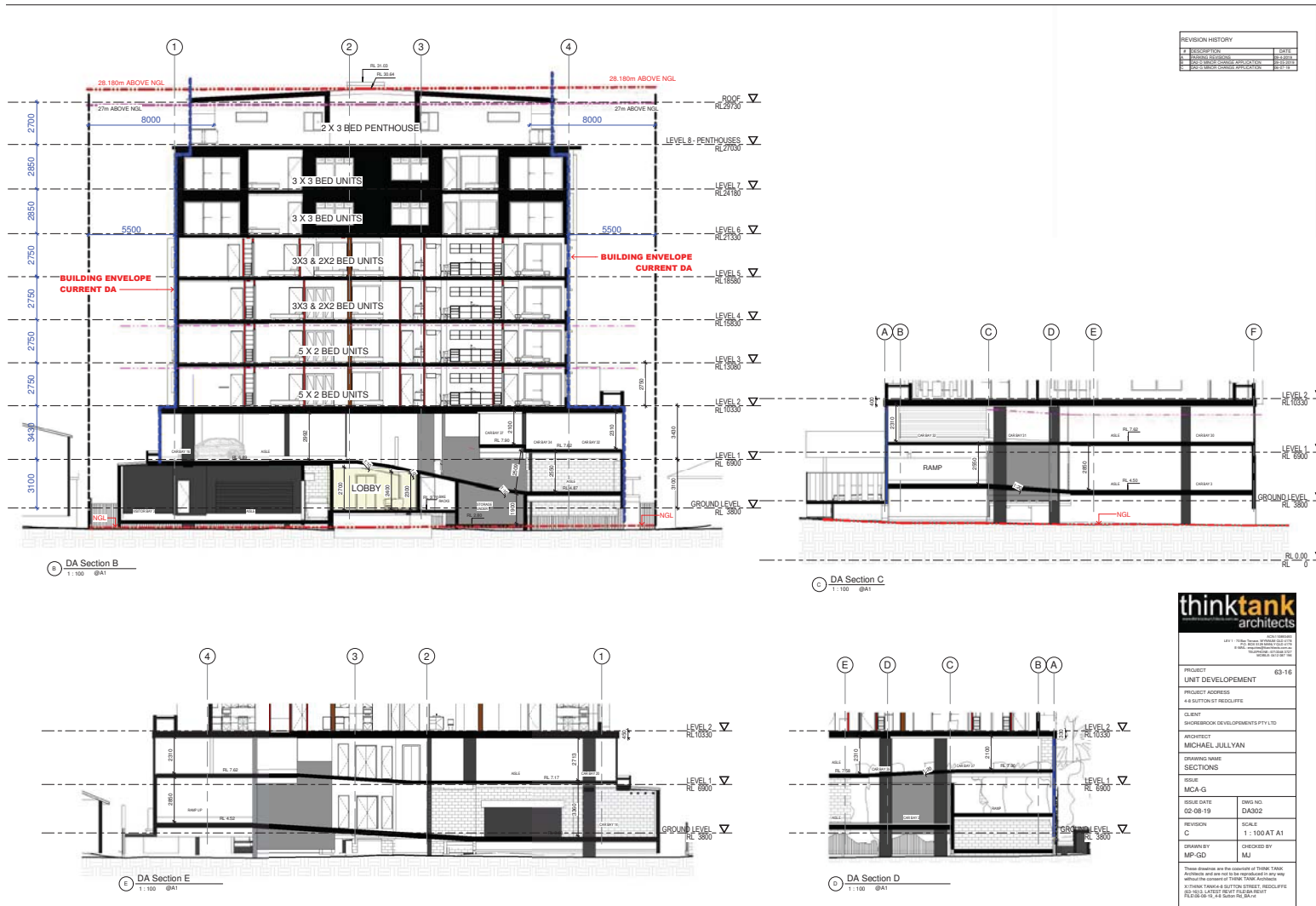
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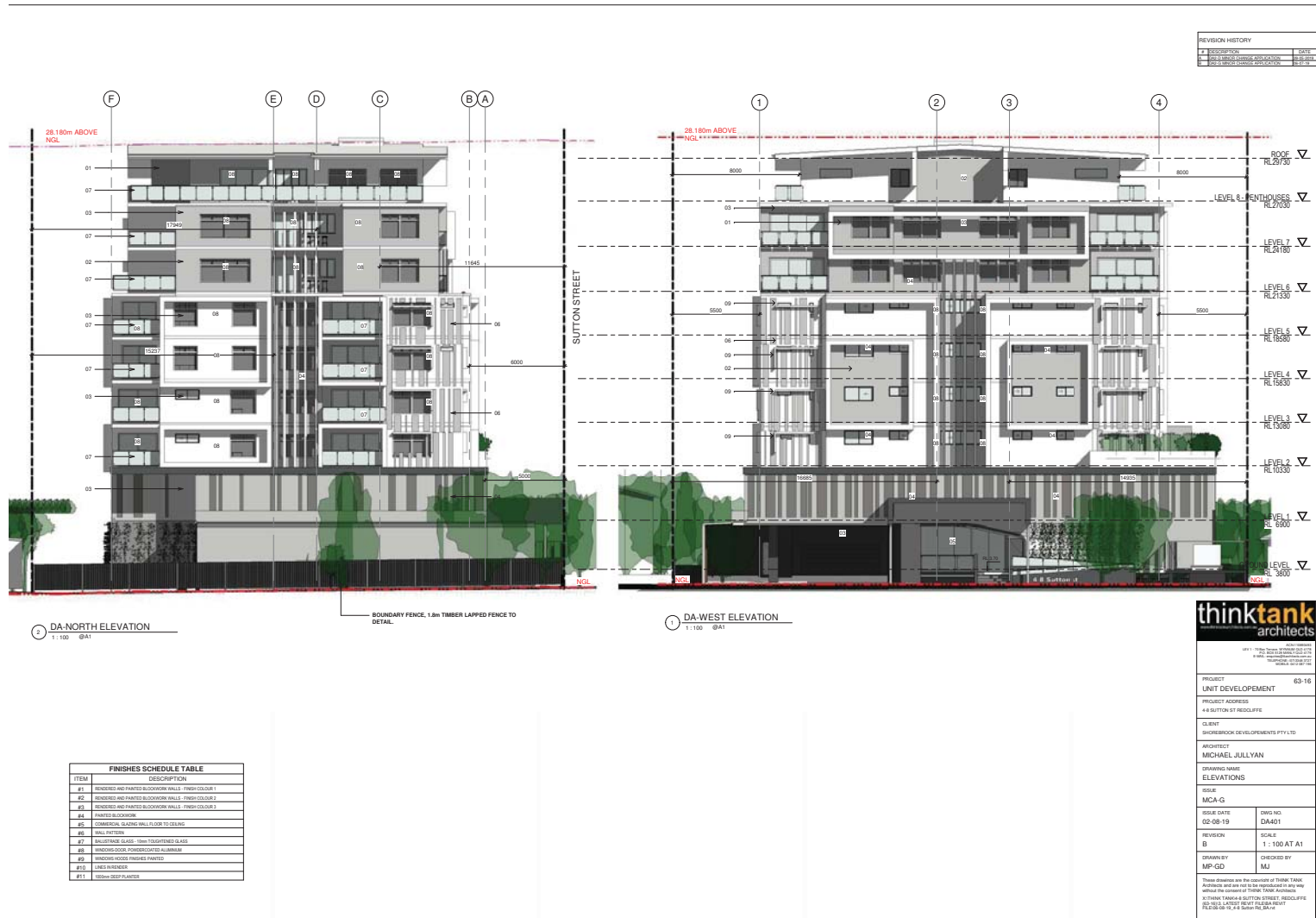
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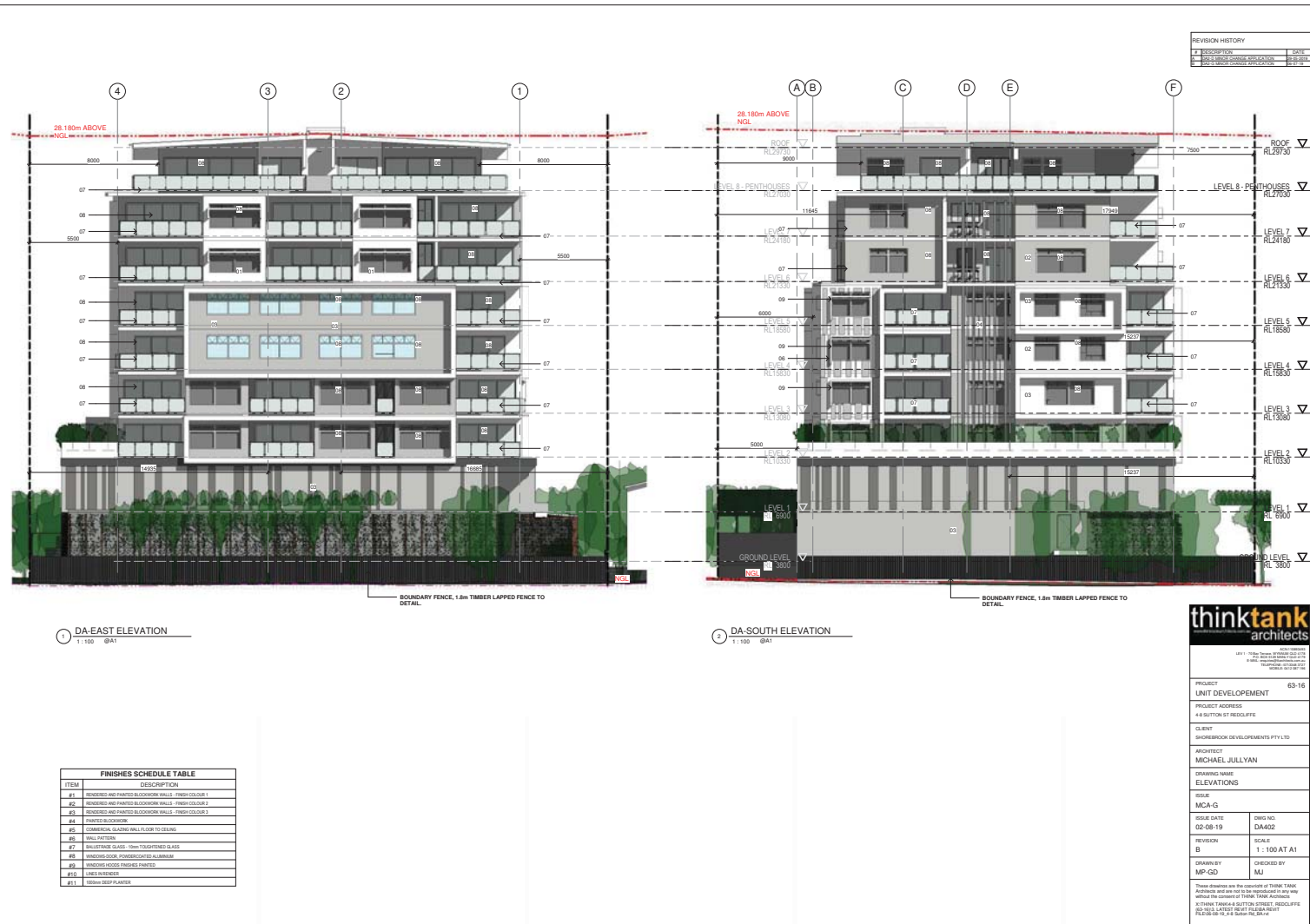
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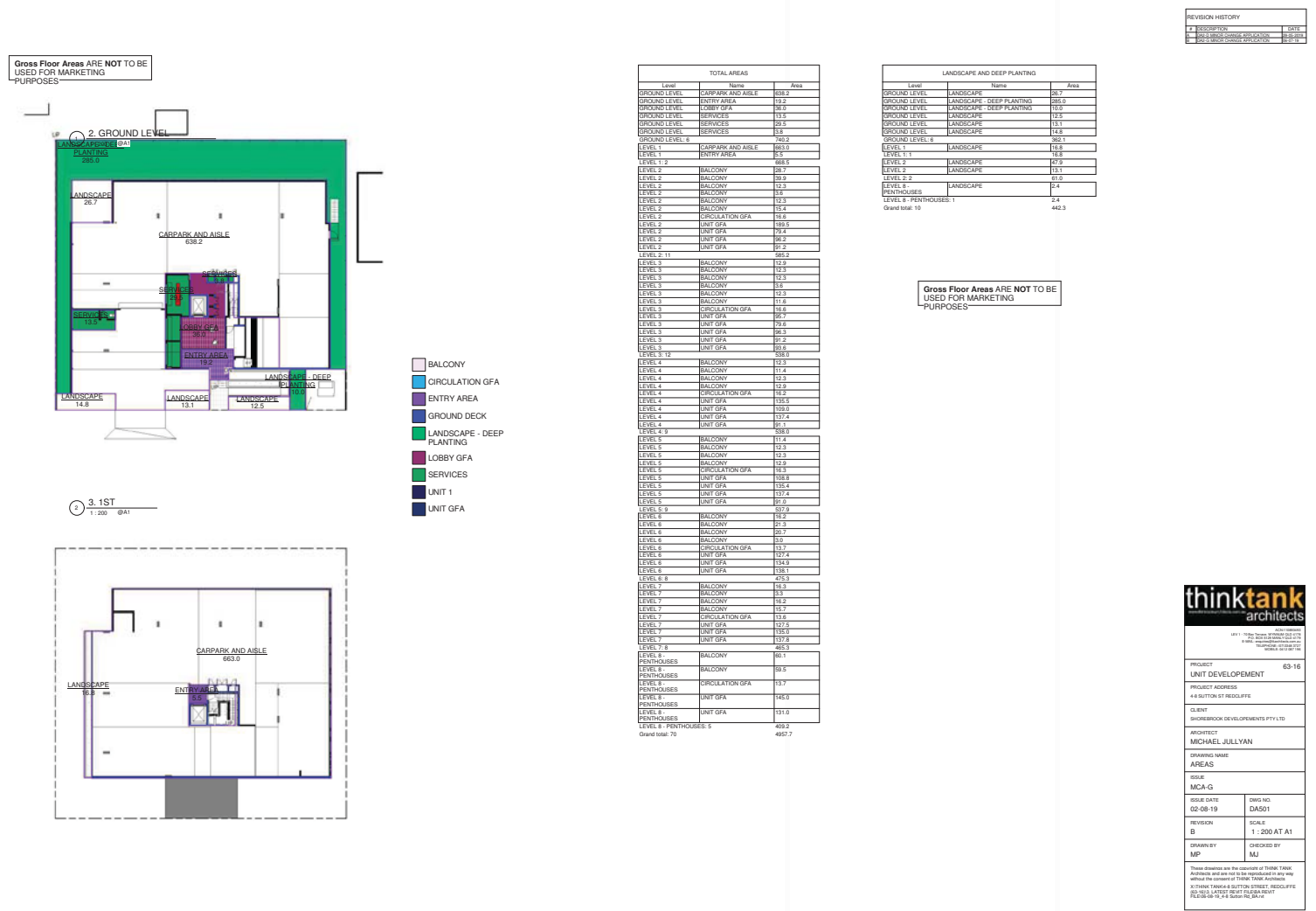
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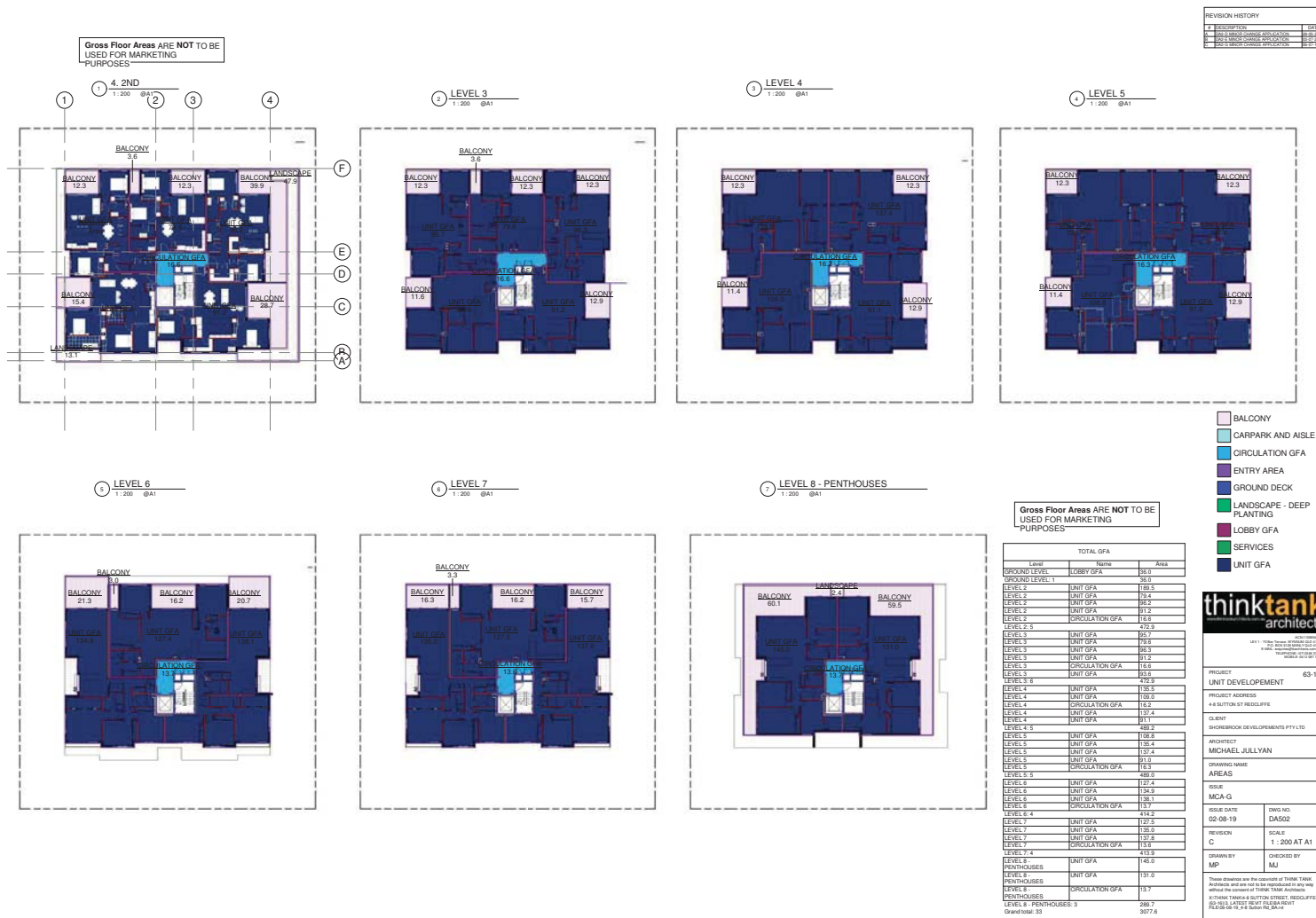


Moreton Bay Regional Council

GENERAL MEETING
26 November 2019

PAGE 26
Supporting Information

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIVISION 6 - A19297723 (Cont.)



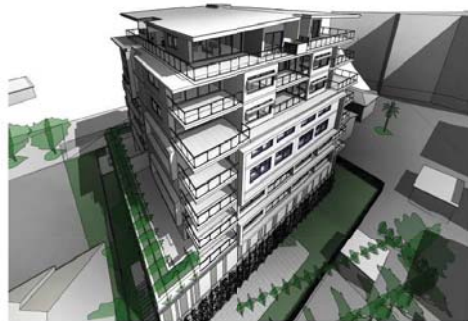
GENERAL MEETING
26 November 2019

PAGE 26
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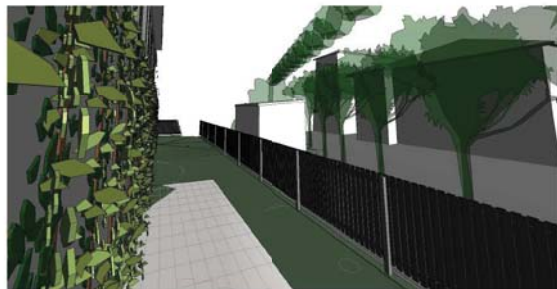


REVISION HISTORY	
1	PROPOSED
2	PROPOSED
3	PROPOSED

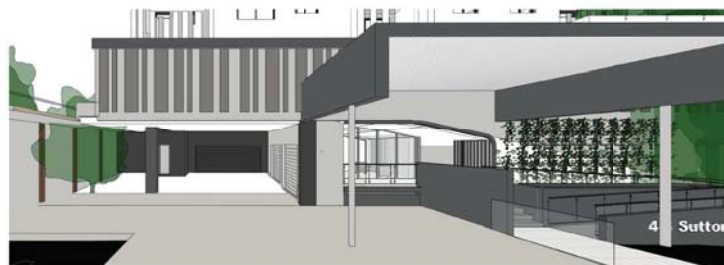


① SUTTON STREET PERSPECTIVES
@A1

② LOBBY
@A1



③ REAR DECK - COMMON AREA
@A1



④ DRIVEWAY
@A1

thinktank architects	
<small> UNIT 1 - 10/11a, Tennyson Street, Redcliffe QLD 4059 PHONE: 07 3439 1111 FAX: 07 3439 1112 EMAIL: info@thinktankarchitects.com.au WWW: www.thinktankarchitects.com.au </small>	
PROJECT	83-16
UNIT DEVELOPMENT	
PROJECT ADDRESS	4-8 SUTTON ST REDCLIFFE
CLIENT	SHOREBROOK DEVELOPMENTS PTY LTD
ARCHITECT	MICHAEL JULLYAN
DRAWING NAME	PERSPECTIVES
ISSUE	MCA-G
ISSUE DATE	DWG NO.
02-08-19	DA702
REVISION	SCALE
B	AT A1
DRAWN BY	CHECKED BY
MP-GD	MJ
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ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIVISION 6 - A19297723 (Cont.)

REVISION HISTORY	
1	PROPOSED
2	PROPOSED
3	PROPOSED
4	PROPOSED

2 LANDSCAPE DETAIL - NORTH
@A1

4 LANDSCAPE 01
@A1

3 LANDSCAPE DETAIL -02
@A1

1 LANDSCAPE AT LEV 2 - SOUTH SIDE
@A1

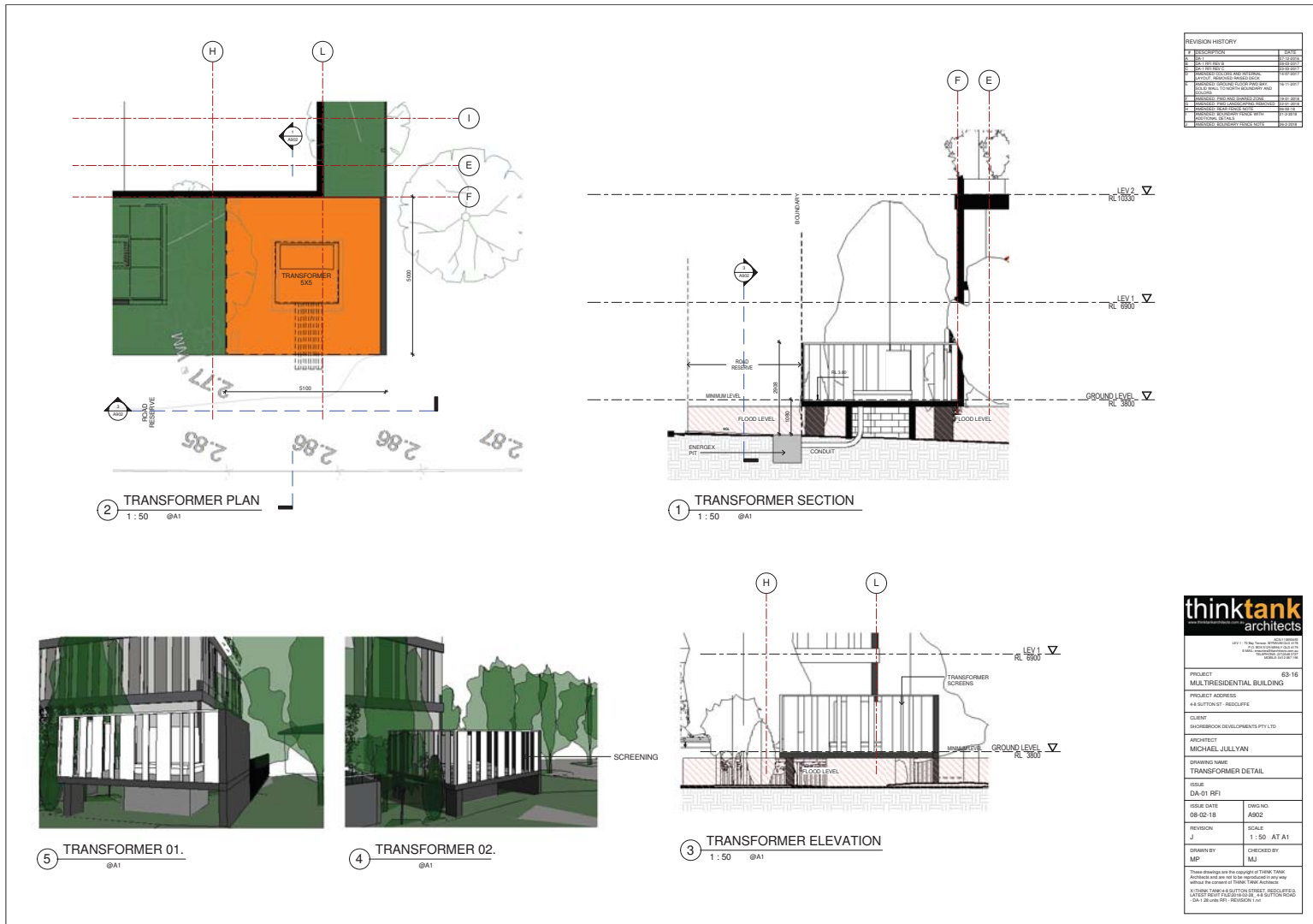
thinktank
architects

UNIT 1 - 10/11a, TONGUE POINT ROAD, REDCLIFFE QLD 4059
WWW.THINKTANKARCHITECTS.COM.AU

PROJECT: UNIT DEVELOPEMENT 83-16
PROJECT ADDRESS: 4-8 SUTTON ST REDCLIFFE
CLIENT: SHOREBROOK DEVELOPMENTS PTY LTD
ARCHITECT: MICHAEL JULLYAN
DRAWING NAME: PERSPECTIVES
SCALE: AT A1
ISSUE DATE: 02-08-19
DWG NO: DA703
REVISION: B
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CHECKED BY: MJ

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10-11A TONGUE POINT ROAD, REDCLIFFE QLD 4059
TEL: 07 3877 1111 FAX: 07 3877 1111

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIVISION 6 - A19297723 (Cont.)



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#5 Properly Made Submissions

From: [Elena Alex Telegin](#)
To: [MBRC Incoming Mail](#)
Subject: Submission to DA/33296/2016/VCHG/2
Date: Wednesday, 25 September 2019 7:59:27 PM
Attachments: [Submission 4to 8 Sutton street DA 33296 2016.docx](#)

Dear officer,

Please find attached submission made to DA/33296/2016/VCHG/2 lodged for 4-8 Sutton street.

One I sent 5 hours ago is missing important part.

Please use this one.

Please contact us if you have any questions.

Kind regards

Elena Telegina 3 Marine parade Redcliffe QLD 4020 mobile 0405733156
Alexey Telegin 3 Marine parade Redcliffe QLD 4020 mobile 0411 800392

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIV 6 - A19297723

Development Address: 4, 6 & 8 Sutton Street, Redcliffe 4020.

Application reference DA/33296/2016/VCHG/2

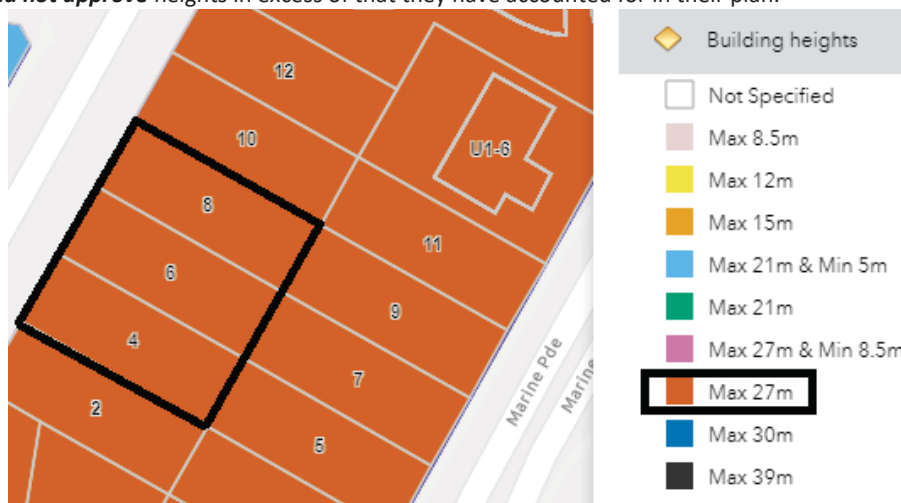
Name and address of persons making the submission: Elena Telegina, 3 Marine Parade, Redcliffe 4020; Alexey Telegin, 3 Marine Parade, Redcliffe 4020.

Grounds for submission: exceeds maximum building height; insufficient car parking spaces; insufficient distance to boundary; reduction of life quality due to blocking sunlight, air circulation, fumes, lights and noise disturbance.

Objection to Excessive Building Height:

We request that the building height for the development does not exceed the maximum permissible building height of 27 meters.

We have a strong objection to the building height of the development proposed at 4-8 Sutton street being **28.18 metres**, which is **significantly higher** than the maximum building height of **27 metres** as per the town plan, as in the below image. We believe that the council height is already too high for a residential suburb with the nature of low-density dwellings, and we strongly believe that the council **should not approve** heights in excess of that they have accounted for in their plan.



We have objection to the following claim in the submission report:

“The additional height is limited to just over 1m (28.180m) and would not alter the general appearance of the building or noticeably alter shadows cast by the building, with an alternative roof design proposed. The change shall therefore have no impact on adjoining properties in terms of loss of amenity. A comparative shadow analysis is provided within the architectural plans prepared by Think Tank Architects.”

We think that an increase of more than a metre past the allowable maximum height—and council places these maximums for a reason—will, in fact, be **very detrimental to the quality of life** of the adjoining buildings.

The submission did not consider the additional **loss of privacy** that elevating the topmost floor of the development would have on the adjoining houses; with this increased height, which will be even

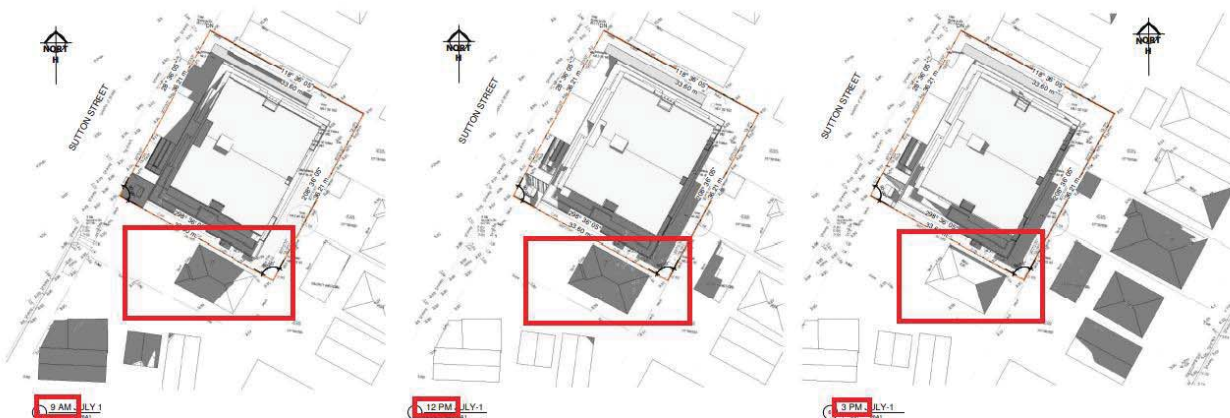
ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIV 6 - A19297723

harder to protect against with foliage, the upper floors will have direct view into the back yards of all adjoining buildings (especially those to its east side). This increased lack of privacy will reduce out quality of life even more.

Secondly, the additional shadows incurred by the building of an additional metre will have a detrimental effect to the gardens of the residents of adjoining houses. While it might not look like much on paper, the increased shadow will render it incapable of growing several plant species. Furthermore, it will considerably reduce the amount of sunlit time we can experience on our backyards which, especially during the cold winter season, is considered a **significant loss of amenity**.

Finally, considering the close boundary to the southern side (around 2 metres), having such a huge structure—now increased by an additional metre—will significantly reduce quality of life for its resident due to claustrophobic feelings, lack of space, and reduced ventilation and light.

As can be seen in the shadow illustration of the proposed plans (page 8), the proposed building will cast shadows on the building at 2 Sutton Street for the entirety of the day (from at least 9am to at least 3pm)—it will perpetually lose sunlight. This, combined with the closeness of the proposed building to it, will mean that it will be unhealthily dark inside. This is a significant health detriment, considering the necessity of the human body to sunlight.



Furthermore, we have issue with the following:

“The building height as amended is considered to be consistent with the medium to high rise character of the Urban Neighbourhood Precinct, noting that the development shall continue to read as 9 storeys like the majority of multi-storey developments within the vicinity of the site.”

We believe this is in contradiction to section E iv. of planning code: — *orientate to integrate with the street and surrounding neighbourhood.*

Given character of surrounding neighbourhood and, in particular, the street, are two- and three-story low-density residential buildings, this **would not integrate** with the street and surrounding neighbourhood. This is clearly evident in the structure towering over existing buildings and amenities. Increasing the height will compound this problem even more.

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIV 6 - A19297723

It is in the interest of council to make sure the neighbourhood looks integrated and allowing a building of this height will be in detriment to the goal and enjoyment of everyone.

Objection to Insufficient Car Parking:

We request that an additional ten car parking spaces are added to the plan to accommodate for number of units' occupants.

Section xi. of code — cater for appropriate car parking and manoeuvring areas on-site.

This development will only allocate 39 car parks. Due to the rearranging of the units into a configuration with more three-bedroom units, we believe there needs to be additional car parking. This is because these larger units can be assumed to be occupied by families and couples, the most of which have two or even three cars per family. Having only 27 car parks to 14 three-bedroom units still equal **less than two car parking spaces** per unit. It is almost unfathomable that these families will only have one car between them.

Similarly, the fact that only one car parking space has been provided for each two-bedroom unit is insufficient due to the majority of couples and families having two or more cars.

These facts are taken from the Australian Bureau of Statistics 2016 Census, so this information is very relevant to our current situation. Consider the following extract (source: https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/036):

Number of registered motor vehicles	Australia	%	2011	%
None	623,829	7.5	665,851	8.6
1 motor vehicle	2,881,485	34.8	2,778,575	35.8
2 motor vehicles	2,999,184	36.2	2,802,468	36.1
3 or more vehicles	1,496,382	18.1	1,279,133	16.5
Number of motor vehicles not stated	285,197	3.4	234,292	3.0

The majority of Australians have two (2) motor vehicles (36.2%), and a good proportion (18%) have three (3) vehicles. Furthermore, as can be seen in the comparison to the 2011 census data, the trend of increased motor vehicles is increasing—the number of families with one motor vehicle is decreasing, and the proportion of families with 2 and, particularly, 3 vehicles has increased.

This means that in providing just one carparking space for two-bedroom units, and an average of one (i.e. less than two) car parking spaces per three-bedroom unit is **critically insufficient**.

As the amount of car parking provided has not changed to accommodate these larger families and their additional cars, we believe this will lead occupants to park on Sutton Street. This will dramatically increase congestion on an already-narrow road and reduce the quality of life for current residents due to **noise and exhaust fumes**.

There is the exacerbation of the overcrowding problem of cars that already exists on Sutton Street. Due to the number of large, multi-residential developments located on the street, there is a pre-existing problem of overcrowding; the residents of these apartment buildings, possessing more than the one car that is provided for, are forced to park it in a street that is not built to accommodate such extensive use. Clearly, the addition of another multiple-residence building in which parking is insufficient will only further burden the street, and this problem will spread to surrounding streets as Sutton Street becomes overcrowded. You will appreciate that this, as well as being an unfair externality, will be unsustainable as Redcliffe's population further expands.

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIV 6 - A19297723

Concerning insufficient parking requirements, we further present the issue of the safety of the residents' vehicles. As you may be aware, there have been a number of instances of vandalism to vehicles parked on the street. In accordance with the unavoidable situation of on-street parking outlined above, there is a high likelihood that such an activity, happening again, will target the vehicles of the residents. To avoid this, we propose that the number of street-parked vehicles is minimised, where possible, through appropriate allowances in developments.

This is the same for the reduction of visitor bays provided from five (5) in the previous application to four (4) in the current application. It is not possible that increasing the size of units provided, and accordingly the amount of people expected to occupy them, would also work with reducing the amount of visitor parking spaces provided. They will just have to park on the street which compounds the problem of congestion, noise and fumes as outlined above.

In summary, we suggest that the development is reassessed in terms of its likely neighbourhood impact to account for the situation that happens in real life. We also suggest that, in order to maintain the progressive and sustainable nature of Moreton Bay, a thorough review of the minimum parking requirements for multiple dwellings is carried out.

Finally, we appreciate that the car park has been enclosed on its sides, as this will reduce some of the issues arising from the fume, sound and light nuisance from the cars. However, considering the considerable health risks associated with fumes from the cars, we would like to ask that appropriate ventilation of the car park is also installed. Depending on the material of the enclosing wall, this will divert any remnant emissions that may still persist.

Objection to Closeness of Structure to Boundary:

We request that the setback between the proposed building OMP and the house at 2 Sutton Street be increased to four meters.

We protest the inclusion of the deck. Whilst we understand the desire to accommodate outdoor spaces, the height of it above ground (1.5 metres as scaled from the plans) may severely impact our privacy, as from that height anyone on it will be able to see over the fence into our and our neighbours' backyards. Furthermore, its distance from the southern boundary, a single metre, is too

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIV 6 - A19297723

Development Address: 4-8 Sutton Street, Redcliffe Qld 4020: Application Reference DA/33296/2016/VCHG/2

Person raising the objection by way of written submission: Anita Sharma
10 Sutton Street, Redcliffe Qld 4020

Date of Submission: 8th October 2019

I raise the following objections to the proposed development:

1. **Overshadowing/loss of light/breeze and visual bulk of the building:**

The height of the building proposed development is significantly higher than the current maximum height of as per the Council's regulations. The proposed plan shows that the proposed development will be at least 1.18 metres more than that is allowed under the regulations. There are a number of residential homes in the area that are only single or double storey height. This proposed complex will overshadow the properties around the area, in particular my property at 10 Sutton Street.

The proposed height will also cause a loss of breeze which we enjoy at the moment.

If the extended height of the proposed complex will be walled all around with a roof which the current plan shows this will definitely overshadow the surrounding properties.

The proposed plan suggests that the amendment sought with the height of the complex "*will continue to be read as 9 storeys like the majority of multi- storey developments within the vicinity of the site*".

The height and sitting of the proposed construction will have an impact on the neighbouring properties and dominate the feel of the open-ness of the area in the neighbourhood. This building will not integrate with the street and surrounding neighbourhood.

It is recommended that the proposed complex is reduced in height and that there be increase in setbacks from the surrounding properties. I have raised this objection previously and suggested that the increment in the setback from my property to be increased to 4 metres. This setback is important for the next objection as well.

2. **Overlooking/ loss of privacy/Noise:**

The proposed height and current proximity to the side boundary of 10 Sutton Street will have an effect on my privacy. There will be a great deal of overlooking as I do have big windows on the side of the house and also the noise coming from the number of units proposed will be intolerable.

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIV 6 - A19297723

3. **Car Park in the Proposed Plan:**

This is of great concern to me and the owners of adjoining properties. The number of car parks (50plus from the plan) plus visiting cars will greatly pollute the surrounding air from fumes emitted from the cars.

The proposed plan dedicates floors 1 and 2 to parking. The total height of these 2 levels is about the same as my property. There are several large windows on this side of my property which will be directly adjacent to the parking levels of the proposed complex. I will lose the use of these windows in the main living, kitchen and lounge areas of my house should the proposed car park be built as per plan.

Not only am I concerned about the fumes which will definitely enter the living areas and bedrooms of my property but also the noise and light disturbance from the cars in the car park of the proposed complex.

As previously stated in my objections there is only one way in and out of Sutton street is via Sutton Street. There are no other streets which will assist the proposed plan in reducing on street parking as this area of Redcliffe already has issues with cars being parked right in front of our properties on Sutton Street at all hours and I often do not have any visitor car parking at all on the street. In case of an emergency it is very difficult to get either a fire brigade or an ambulance close to my property. This issue I have already raised with Council previously.

It is recommended that the car parks be fully enclosed by concrete walls all around and the fence be at least 1.8 to 2 metres high on this side of the property. By fully enclosed car park levels it must be ensured that fumes do not come out of extraction fans on to the side of my property at 10 Sutton Street.

4. **Refuse Storage:**

Current plan shows that refuse storage is against the boundary of 10 Sutton Street. Refuse storage on my side of the property is unacceptable as I do have large windows which will make it very uncomfortable to use these windows for fresh air.

It is recommended that the storage be removed from this side or be completely enclosed so that the odour and sight of the refuse does not affect the quality of living enjoyed currently.

5. **Extreme Concern:**

When the footing of my property was being excavated I was advised by the builder that there was water just after digging up to a metre deep. I have been advised by the owner of 9 Marine Parade (Mr David Tyler, a builder himself and his property is right behind the proposed site) that the footing of his house has a depth of 4 metres and in some areas about 13 metres.

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIV 6 - A19297723

He has advised that he had to have about 62 screw piles all around the footing to hold the house which is a standard concrete slab and double brick 3 storey building weighing about 750 tonnes. He tells me that this method of footing was necessary due to the quality of the soil. There used to be a creek that ran off behind my property and the adjoining properties and passes directly on the proposed site. Undoubtedly the proposed complex will face similar issues with respect to the foundation.

As the proposed building is a huge complex and should the engineer's report advice that a similar method be utilised as Mr Tyler's property, there would be very deep drilling at the initial stage and for a prolonged period of time . This can adversely affect the structure of my property due to the development being in such close proximity to my property.

My property experienced a lot of rattling of windows when the huge complex at 12 Sutton Street was being constructed. That building is a block away from my property.

I have no option but to get before (already done) and after Dilapidation Reports and I hereby notify that should there be any structural damage to my property I will not hesitate to take immediate legal action.

I would appreciate if the Engineer's Report of the proposed complex is put online as soon as possible. Please could a notification be sent to me so that I may access it.

9. **Inconvenience during building:**

I and my family members work from home . The noise, dust and disturbance will adversely affect our livelihood. We may have to accommodate elsewhere during office hours. Should this occur we will be seeking costs of re-location and ongoing operational costs of working away from our usual work place at 10 Sutton Street, Redcliffe.

We need to be satisfied that there will be minimal inconvenience.

Whilst I am in favour of any new developments in our area that is sympathetic to the needs, concerns and rights of the neighbouring properties, further action will be taken should any of my objections not receive appropriate response prior to the commencement of the proposed building.

I am happy to discuss any of the issues raised in this list of objections to come to a mutually agreeable solution. Please note that I will be out of the country between 27th October to 31 December 2019).

Please note that I appoint Abhishek Sharma (mob: 0416 881 018) of 10 Sutton Street, to represent me in my absence.

Thanking you.

Anita Sharma

Moreton Bay Regional Council

GENERAL MEETING
26 November 2019

PAGE 40
Supporting Information

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIV 6 - A19297723

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MORETON BAY
REGIONAL COUNCIL

11 OCT 2019

CABOOLTURE CUSTOMER
SERVICE CENTRE

From David Daly

To mrbc@moretonbay.qld.gov

Dear officer,

Please find attached submission made to DA/33296/2016/VCHG/2 lodged for 4-8 Sutton Street.

Kind Regards,

David Daly and Family 2 Sutton Street Redcliffe Qld 4020. Mobile - 0478056437

Edith Daly 7 Yaldara Street Carseldine Qld 4034. Mobile 0404902381

Michael Daly 7 Yaldara Street Carseldine Qld 4034 Mobile 0417075284

[Handwritten signatures and dates]
11-10-19
11-10-19
11-10-19

Objection to
Development
Ath Amy White.
Plan & Dev.

Moreton Bay Regional Council
RECORDS MANAGEMENT
11 OCT 2019
OBJ ID: _____

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIV 6 - A19297723

Scanned By:NaomiSteel@MBRCDOM On: 14/10/2019 AM Moreton Bay Regional Council

Development Address: 4, 6 & 8 Sutton Street, Redcliffe 4020.

Application reference DA/33296/2016/VCHG/2

Name and address of persons making the submission: David Daly and Family 2 Sutton Street Redcliffe Qld 4020. Edith Daly 7 Yaldara Street Carseldine Qld 4034. Michael Daly 7 Yaldara Street Carseldine Qld 4034

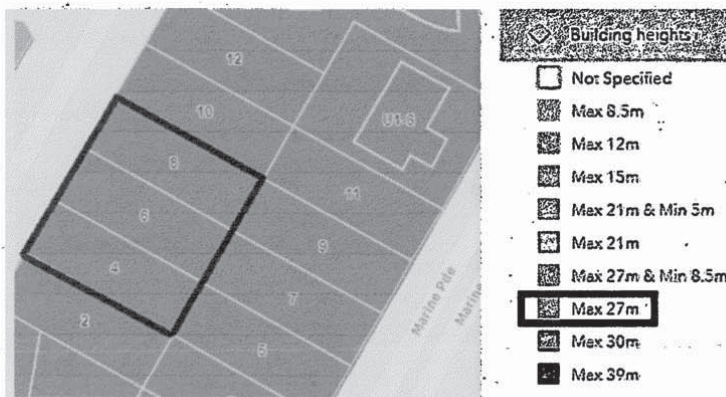
Grounds for submission: exceeds maximum building height; insufficient car parking spaces; insufficient distance to boundary; reduction of life quality due to blocking sunlight, air circulation, fumes, lights and noise disturbance.

As underlined in this submission our property at 2 Sutton Street will be greatly affected.

Objection to Excessive Building Height:

We request that the building height for the development does not exceed the maximum permissible building height of 27 meters.

We have a strong objection to the building height of the development proposed at 4-8 Sutton street being **28.18 metres**, which is significantly higher than the maximum building height of **27 metres** as per the town plan, as in the below image. We believe that the council height is already too high for a residential suburb with the nature of low-density dwellings, and we strongly believe that the council should not approve heights in excess of that they have accounted for in their plan.



We have objection to the following claim in the submission report:

"The additional height is limited to just over 1m (28.180m) and would not alter the general appearance of the building or noticeably alter shadows cast by the building, with an alternative roof design proposed. The change shall therefore have no impact on adjoining properties in terms of loss of amenity. A comparative shadow analysis is provided within the architectural plans prepared by Think Tank Architects."

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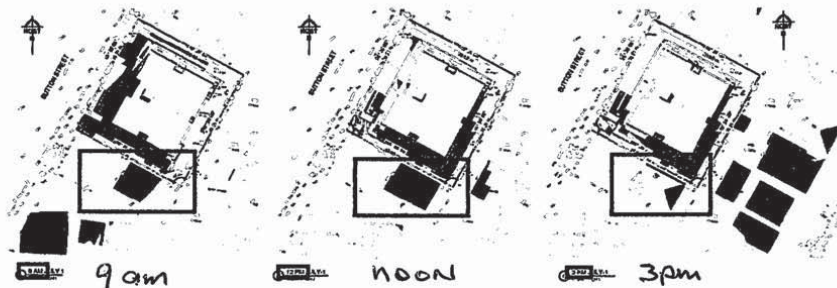
We think that an increase of more than a metre past the allowable maximum height—and council places these maximums for a reason—will, in fact, be **very detrimental to the quality of life** of the adjoining buildings.

The submission did not consider the additional **loss of privacy** that elevating the topmost floor of the development would have on the adjoining houses; with this increased height, which will be even harder to protect against with foliage, the upper floors will have direct view into the back yards of all adjoining buildings (especially those to its east side). This increased lack of privacy will reduce out quality of life even more.

Secondly, the additional shadows incurred by the building of an additional metre will have a detrimental effect to the gardens of the residents of adjoining houses. While it might not look like much on paper, the increased shadow will render it incapable of growing several plant species. Furthermore, it will considerably reduce the amount of sunlit time we can experience on our backyards which, especially during the cold winter season, is considered a **significant loss of amenity**.

Excessive effect of building height on No2 Sutton Street. The close boundary to the southern side (around 2 metres) and having such a huge structure—now increased by an additional metre—will significantly reduce quality of life for our family at 2 Sutton Street due to claustrophobic feelings, lack of space, and reduced ventilation and light.

As can be seen in the shadow illustration of the proposed plans (page 8), the proposed building will cast shadows on the 2 Sutton Street for the entirety of the day (from at least 9am to at least 3pm)—it will perpetually lose sunlight. This, combined with the closeness of the proposed building to it, will mean that it will be unhealthily dark inside. This is a significant health detriment, considering the necessity of the human body to sunlight.



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Given character of surrounding neighbourhood and, in particular, the street, are two- and three story low-density residential buildings, this would not integrate with the street and surrounding neighbourhood. This is clearly evident in the structure towering over existing buildings and amenities. Increasing the height will compound this problem even more.

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The majority of Australians have two (2) motor vehicles (36.2%), and a good proportion (18%) have three (3) vehicles. Furthermore, as can be seen in the comparison to the 2011 census data, the trend of increased motor vehicles is increasing—the number of families with one motor vehicle is decreasing, and the proportion of families with 2 and, particularly, 3 vehicles has increased.

This means that in providing just one carparking space for two-bedroom units, and an average of one (i.e. less than two) car parking spaces per three-bedroom unit is critically insufficient.

As the amount of car parking provided has not changed to accommodate these larger families and their additional cars, we believe this will lead occupants to park on Sutton Street. This will dramatically increase congestion on an already-narrow road and reduce the quality of life for current residents due to noise and exhaust fumes.

In view of this fact that No 2 Sutton Street is the closest neighbour to the proposed building it is evident that these problems will be particularly significant.

ITEM 2.1 DA/33296/2016/VCHC/2 - CHANGE (OTHER) APPLICATION - MATERIAL CHANGE OF USE - DEVELOPMENT PERMIT FOR MULTIPLE DWELING (26 DWELLINGS), LOCATED AT 4-8 SUTTON STREET, REDCLIFFE - DIV 6 - A19297723

Scanned By:NaomiSteel@MBRCDOM On: 14/10/2019 AM Moreton Bay Regional Council

There is the exacerbation of the overcrowding problem of cars that already exists on Sutton Street. Due to the number of large, multi-residential developments located on the street, there is a pre-existing problem of overcrowding; the residents of these apartment buildings, possessing more than the one car that is provided for, are forced to park it in a street that is not built to accommodate such extensive use. Clearly, the addition of another multiple-residence building in which parking is insufficient will only further burden the street, and this problem will spread to surrounding streets as Sutton Street becomes overcrowded. You will appreciate that this, as well as being an unfair externality, will be unsustainable as Redcliffe's population further expands.

Concerning insufficient parking requirements, we further present the issue of the safety of the residents' vehicles. As you may be aware, there have been a number of instances of vandalism to vehicles parked on the street. In accordance with the unavoidable situation of on-street parking outlined above, there is a high likelihood that such an activity, happening again, will target the vehicles of the residents. To avoid this, we propose that the number of street-parked vehicles is minimised, where possible, through appropriate allowances in developments.

This is the same for the reduction of visitor bays provided from five (5) in the previous application to four (4) in the current application. It is not possible that increasing the size of units provided, and accordingly the amount of people expected to occupy them, would also work with reducing the amount of visitor parking spaces provided. They will just have to park on the street which compounds the problem of congestion, noise and fumes as outlined above.

In summary, we suggest that the development is reassessed in terms of its likely neighbourhood impact to account for the situation that happens in real life. We also suggest that, in order to maintain the progressive and sustainable nature of Moreton Bay, a thorough review of the minimum parking requirements for multiple dwellings is carried out.

Finally, we appreciate that the car park has been enclosed on its sides, as this will reduce some of the issues arising from the fume, sound and light nuisance from the cars. However, considering the considerable health risks associated with fumes from the cars, we would like to ask that appropriate ventilation of the car park is also installed. Depending on the material of the enclosing wall, this will divert any remnant emissions that may still persist.

Objection to Closeness of the Structure to Boundary of No 2 Sutton Street.

We request that the setback between the proposed building OMP and the house at 2 Sutton Street be increased to four meters.

We protest the inclusion of the deck. Whilst we understand the desire to accommodate outdoor spaces, the height of it above ground (1.5 metres as scaled from the plans) may severely impact our privacy, as from that height anyone on it will be able to see over the fence into our and our neighbours' backyards. Furthermore, its distance from the southern boundary, a single metre, is too close a structure to the existing house, which will be a further source of overbearing.

SUPPORTING INFORMATION

Ref: [A19364093](#)

The following list of supporting information is provided for:

ITEM 2.2

**PROPOSED THE MILL AT MORETON BAY GUIDANCE MATERIAL: DRAFT PUBLIC ART
GUIDELINES AND PUBLIC CONSULTATION - DIVISION 7**

#1 The Mill at Moreton Bay Public Art Guidelines

ITEM 2.2 PROPOSED THE MILL AT MORETON BAY GUIDANCE MATERIAL: DRAFT PUBLIC ART GUIDELINES AND PUBLIC CONSULTATION - DIVISION 7 - A19296686 (Cont.)

#1 The Mill at Moreton Bay Public Art Guidelines



DRAFT



**The Mill at Moreton Bay
Public Art Guidelines**

Revision 2.0
Issued 29 October 2019

Report Authors and Contributors

Author Moreton Bay Regional Council (Strategic Planning and Economic Development)

Contributor

Archipelago'

Reviewed by the Mill Design Review Panel

ITEM 2.2 PROPOSED THE MILL AT MORETON BAY GUIDANCE MATERIAL: DRAFT PUBLIC ART GUIDELINES AND PUBLIC CONSULTATION - DIVISION 7 - A19296686 (Cont.)

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CONTENTS

1. INTRODUCTION	1
1.1 Relationship to the Development Scheme	1
1.2 Relationship to the Moreton Bay Regional Council Planning Scheme	1
2. WHAT IS PUBLIC ART?	2
2.1 Types of Public Art	2
2.2 Examples of public art in the private realm	4
3. WHY INCLUDE PUBLIC ART	5
4. COMMISSIONING PUBLIC ART	5
5. DEVELOPING THE BRIEF	6
6. PUBLIC ART VISION	7
6.1 Public art objectives	7
6.2 Public art design principles	7
7. CURATORIAL RATIONAL	8
8. CURATORIAL THEMES	9
9. FRAMEWORK FOR DEVELOPERS	10
9.1 Commissioning models	10
9.2 Managing artwork commissions	10
10. APPROVING A PROPOSED ART SUBMISSION	11
11. GLOSSARY	12
APPENDIX A	13
A. STANDARD ARTWORK COMMISSIONING METHODOLOGY	14

DRAFT THE MILL

1. INTRODUCTION

The Mill Priority Development Area (PDA) aims to be a world-class destination, as such its design and planning must be exemplary.

These Public Art Guidelines have been produced to assist in the delivery of The Mill at Moreton Bay Priority Development Area (PDA) vision. The PDA vision being for an active and embellished public realm delivering high quality landscape and urban design outcomes.

These guidelines are provided to communicate the vision and public art requirements to developers and relevant consultants such as urban planners, architects, landscape architects, artists and designers.

These guidelines also set expectations for the community in terms of the theming, form and location of public art at The Mill.

They assist the design, planning and assessment of civic spaces, streetscapes and parks within the PDA.

These guidelines provide developers and designers with a clear indication of the outcomes that are desired.

These guidelines will be utilised by Moreton Bay Regional Council (MBRC) as the Minister Economic Development Queensland (MEDQ) delegate in the assessment of public art proposals in the PDA. They will also be consulted by the Design Review Panel (DRP) in its role of providing specific design advice for development propositions.

These guidelines provide clarity to investors and the community on the quality of the public artwork to be included in the PDA.

The standards set out in these guidelines are intended to provide a degree of certainty and clarity of interpretation of the *Development Scheme*. Notwithstanding this intention, as guidelines are not statutory obligations, they are to be afforded some flexibility in application.

Proponents may therefore propose innovative and alternative solutions that demonstrate achievement of the PDA vision, relevant structural elements, PDA-wide criteria and place provisions in the *Development Scheme*.

These guidelines are an evolving document expected to be revised from time to time to reflect new findings or recommendations prompted by further PDA planning work and on-going review of development outcomes achieved across the PDA.

The Mill Public Art Guidelines are a companion to The Mill Civic Space and Park Guidelines, Mill Streetscape Guidelines, and other future Mill Guidelines and as such a holistic approach is to be adopted in their application to specific opportunities

1.1 RELATIONSHIP TO THE DEVELOPMENT SCHEME

The Mill Public Art Guidelines are 'guidance material' and are to be taken into account in the preparation and assessment of PDA development applications in accordance with sections 2.1.3, 2.2.2 and 2.6 of the *Development Scheme*.

These guidelines are required by the *Development Scheme's* Implementation Strategy to support the achievement of the vision for the Mill. The relevant Implementation Strategy action is:

4.6 Action 2. Develop additional guidance material as needed to assist in communicating the criteria within the development scheme (for example street profiles and cross sections).

As per the Implementation Strategy, these guidelines will assist in communicating the *Development Scheme* criteria.

1.2 RELATIONSHIP TO THE MORETON BAY REGIONAL COUNCIL PLANNING SCHEME

The Moreton Bay Regional Council Planning Scheme is also 'guidance material' and where relevant is taken into account in the preparation and assessment of PDA development applications (refer to section 2.2.12 of the *Development Scheme*).

Where these guidelines contain variations to aspects of the planning scheme, these guidelines prevail.

THE MILL DRAFT

2. WHAT IS PUBLIC ART?

Public art refers to contemporary art practice that occurs outside of the traditional gallery or museum system. It is art in any visual media that has been planned and executed with the intention of being staged in the public domain, usually outside and accessible to all.

The public domain refers to both indoor and outdoor spaces and includes the natural and built environment used by the general public on a day-to-day basis such as streets, plazas, parks, and public infrastructure.

Some aspects of privately owned space also contribute to the look and feel of the public realm within a place. These may include:

- the articulation, bulk and scale of buildings;
- courtyards and building entries that are traversed by the public; or
- gardens that are visible from the public realm.

While monuments, memorials and civic statues are some of the oldest forms of public art, contemporary public art practice is a much wider practice in which site specificity, community involvement and collaboration are key as is the relationship between the content and audience.

Public artworks can be located in, or form part of:

- building developments;
- public open space;
- private space that is physically or visually accessible to the public;
- streetscapes; and
- transport or utility networks.

Public art may be permanent, temporary or ephemeral. It should not be seen in isolation but in the context of its adjacent buildings, their uses and its location in a wider network of public and private space.

2.1 TYPES OF PUBLIC ART

The descriptors that follow indicate the diversity of approaches to public art projects. Public art does not need to fall into a single type, it is common for art to cross between one or more types. For example a piece of functional art can also be classified as iconic, equally an interpretive piece of art can also be site specific.

Digital

Examples of digital public artworks include video played on an outdoor screen, or computer-generated imagery (CGI) projected directly onto the surface of a building. Digital artwork can also include elements of sound or light.

Kinetic

A kinetic artwork is one that moves in some way.

Functional

Where the primary purpose of the element is utilitarian such as seating, lighting, bollards, rubbish bins, bike racks, shelters and paving. These can vary in form, scale or quantity, dependent on the location and artist aspiration. Functional works can reinforce a design aesthetic or thematic concern and be playful, delightful or sophisticated.

Commemorative

A commemorative artwork is located at a focal point within the landscape or architectural design location that draws attention to historical events, persons, or places of significance. A commemorative opportunity may be a stand-alone form or a collection of elements, is mostly medium to large scale, and are generally built from elements designed to endure.

Landmark/Way finding

A landmark/wayfinding artwork is one sited within a key location, often within a place of historical or geographical significance, and with high traffic volume. The landmark opportunity may lend itself to a large-scale, stand-alone form, while a wayfinding opportunity is located along a journey or pathway often within direct or indirect sightlines. This may serve the dual purpose of being both an artwork and a directional indicator, and may be of variable form, quantity, and scale.

Site specific

Designed specifically for and in response to a particular site through scale, material, form and concept.

Interactive

An interactive artwork offers audience engagement as part of its character and function. Examples of these artworks include play-based sculptural elements (in a public park or playground), and digital interactivity, where viewers may take their own journey through the artwork layers.

Integrated

Works that are fully incorporated within the design of the built or natural environment. It may be the facade of a building, be constructed within and/or be of importance to the architectural framework. It may also add meaning, aesthetic importance or itself be a feature within a space either indoor or outdoor.

Interpretive

Where the primary purpose is to describe, educate and comment on issues, events or situations. It generally has relevance to the area in which it is sited, and adds a layer of cultural memory over the place.

Temporary

Temporary public artwork has a predetermined lifetime that can range anywhere between a few hours to several years. Examples can include installations, projections and performances created for public space.

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Figure 1. Example of digital art
Night Life
Artist: James Turrell
Image courtesy of QAGOMA



Figure 2. Example of functional art
XXX Times Square with Love
Artist: J.Mayer H.Und Partners
Image courtesy of Rob Kassabian & Marsha Ginsberg for Times Square Arts and UAP



Figure 3. Example of landmark scale art
Air sea and land, curated by Justkids
Artist: Okuda San Miguel
Image courtesy of Justkids



Figure 4. Example of integrated art
The sound That light makes
Artist: Alexander Knox and Canhui Chen
Image courtesy of UAP.



Figure 5. Example of interpretive art
Interpretive artwork on the Noarlunga Downs Wetland Trail
Image courtesy of www.walkingsa.org.au



Figure 6. Example of temporary art
Trail of Tears, curated by Justkids
Artist: D*FACE
Image courtesy of Justkids

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2.2 EXAMPLES OF PUBLIC ART IN THE PRIVATE REALM

Inclusion of public art within private development can be used as a marketing tool and placemaking element. It can change the way people think about a building and the way people pass through a commercial precinct.



Figure 7. Rainbow mille-feuille Tokyo, by artist Emmanuelle Moureaux. This commercial building is offset 2m from the property line to allow for the installation of 48 coloured sticks on both sides of the glazed facade. Image courtesy of Daisuke SHIMA



Figure 8. "I see what you mean" Denver, Colorado by Artist Lawrence Argent. Peering into the cities convention centre, the sculpture embodies the curiosity that a passerby might feel. Creating an attraction in its own right.

Image courtesy of Argent studio.



Figure 10. Darling one construction hoarding, Sydney by artist Karan Singh. Hoarding illustrations were designed for the Lendlease project to bring a vibrant and enticing attraction to what is typically seen as plain hoarding structures.

Image courtesy of Houston Group



Figure 9. "Harmonic Convergence", Miami International Airport, Miami, FLA- ©2012, PhenomenArts, Inc., Christopher Janney, Artistic Director. Integrated into the station terminal, the work is composed of 132 shades of transparent color with accompanying sound-score. The artwork uses video sensors to track pedestrian movement within the space and influence the sound-score.

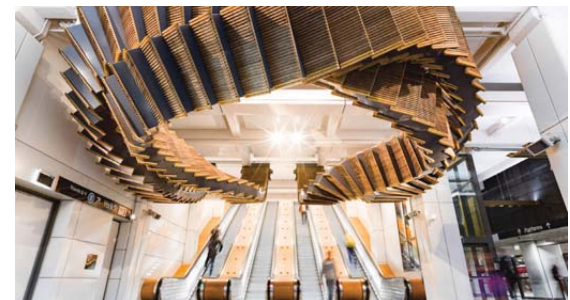


Figure 11. Interloop, Wynard Station Sydney by artist Chris Fox. Internal to the trainstation. The sculpture uses remnant pieces of the original train station as a dynamic signifier of Sydneys past enriching the history of the site.

Image Image courtesy of Josh Raymond, chrisfox.com.au

DRAFT THE MILL

3. WHY INCLUDE PUBLIC ART

Public art is used to enhance an environment and enrich the experience of being in a place. The inclusion of public art in the Mill will enhance the way people engage with each development by creating focal reference points in the region that encourage people to engage with their surroundings.

Works of art can become familiar features that help to cultivate community identity and support way-finding. This will add to the evolving community's sense of place by providing an opportunity to understand and reflect upon the Mills past, present and future.

Developers and contractors are to consider public art opportunities early in the design process to evaluate site influences, implications and restrictions that may be imposed by the site and the expectations of the future audience.

4. COMMISSIONING PUBLIC ART

Every commissioning opportunity is different and the act of commissioning requires some adaptability to each site's unique circumstances.

Commissioning public art will involve contracting professional and recognised local, national, or international artists to produce permanent or temporary site-specific work.

The commissioning process begins by developing an artist brief. The brief is to be open and inspiring to allow space for creativity, time for research and development of ideas. It needs to be clear and set well defined and realistic ambitions.

Selecting the right artist for each job significantly influences the success of each project and, the selection process may vary depending on the procurement model. This is described more in section 9.1.

Art in the public and private domain can be realised through:

MBRC developments

Designated MBRC sponsored temporary or permanent capital works projects for the purposes of civic enhancement.

Private developments

Private developers are encouraged to integrate public art within their developments to express their commitment and contribution to the development of this vibrant precinct.

This can be achieved by using design consultants that will develop designs that are cognisant and respectful of the sites heritage and environmental context. It should also be future focused and consider the potential to help shape the built form into precincts, communities and places of a human scale that people enjoy living, learning and working in.

This may also be achieved by commissioning public art.

Community cultural developments

Where public art projects are developed and managed by community organisations or led by MBRC.

Transport authorities and service providers

Where high quality urban design outcomes are integrated within infrastructure elements. This could include but is not limited to facade treatments to bus stops and substations, bridge design, design of smart city infrastructure and artistic embellishments to traffic signal boxes and service pit lids.

THE MILL DRAFT

5. DEVELOPING THE BRIEF

The artist brief is a written document that provides relevant information on the artwork to be commissioned. The brief should set the vision, direction and scope of the commission whilst remaining flexible enough to allow for a creative response.

Different parties may be involved in developing the brief including art curators, artists, architects, landscape architects, community members and any other professions and individuals with a passion for artistic expression.

Developers and contractors may wish to engage an art curator to help develop the brief and manage the procurement of the public artwork commission. This is discussed further in section 9.2.

The brief is generally considered a formal document and contents may include the following:

- identity of the person/group in charge;
- project details including background information on the community, the site and project objectives;
- artist submission requirements including details on what is required of the artist at each stage of the selection and creation processes;
- scope of commission, type of work proposed, scale, material constraints and any stylistic preferences;
- budget available for the design concept and fabrication;
- project timeline;
- assessment criteria and selection panel if relevant (described in section 10);
- proposed lifespan of artwork and maintenance; and
- contract conditions.



Figure 12. Example briefing workshop

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6. PUBLIC ART VISION

To create one of Australia's distinct regional public art collections that creates an innovative urban heart and sustainable climate of life-long public art.

6.1 PUBLIC ART OBJECTIVES

The public art objectives and principles are mechanisms to establish performance expectations of public art and their contribution to realising the PDA-wide criteria and Place Provision criteria identified in the *Development Scheme*.

The following objectives of the public art guideline have been designed to guide developers, relevant contractors such as urban planners, architects, landscape architects, artists and designers in realising the public art vision for The Mill.

1. Use art to contribute to the sense of place

Art theming will invite artists to respond to the heritage of the place; to acknowledge the first inhabitants and share its natural histories, and also evoke the innovation and contemporary aspirations at the heart of The Mill development. Public artworks will be unique, relevant and memorable.

2. To create local landmarks

Inclusion of landmark scale urban art can be used to shape the urban identity of The Mill and improve the visual connection to the surrounding environment.

3. To make streets, open spaces and buildings more distinctive

Using the language of the built form and public realm to express the character of the site will bring cultural meaning, aesthetic quality and uniqueness to the urban space.

4. Use temporary art to create changing experiences.

The use of temporary and ephemeral art can beautify streetscapes and create excitement around new and proposed developments and activate underused sites.

6.2 PUBLIC ART DESIGN PRINCIPLES

The design principles provide guidance for developing projects, shaping briefs, selecting artists and implementing projects. The principles apply equally to all scales of public artwork.

1. High quality design

Artwork to be delivered at The Mill is to be of high quality and artistic merit. This can be achieved by engaging curatorial advisors and well-regarded artists to realise each project vision.

The life cycle of the proposed artwork is to be considered when developing the brief to ensure that the artwork will have creative and physical longevity and on-going relevance to the site.

A maintenance schedule is to be developed and enforced throughout the life of the artwork.

2. Connection to Country

Use public art to acknowledge, uphold and reflect the prior and ongoing connection to Country of local Traditional Custodians – the Kabi Kabi First Nation Traditional Owners Native Title Claim Group ('Kabi Kabi Claimants').

3. Art should be able to be enjoyed and experienced by everyone

Art projects should be developed with a community audience in mind. Art work should engage people of all ages and abilities, and provide an opportunity to explore cultural diversity.

4. Art should relate well to the built and natural environment

Ensure that art work is responsive to climate and environmental issues, be constructed of environmentally aware materials and processes and consider the use of embodied and expended energy in its manufacture and operation.

THE MILL DRAFT

7. CURATORIAL RATIONAL

Paper and cardboard are two elements that have been integral to The Mill site for generations.

The former AMP/Amcor Paper Mill operated on the site for 56 years. The Mill closed in 2013 and now is making way for a health and knowledge precinct. The operations of the Mill are within clear living memory for many residents, a generation of whom will no doubt be somewhat amazed at its re-birth as a university of knowledge and innovation.

In 1948, Herbert Gepp, managing director of Australian Paper Manufacturers Ltd. announced that the company was acquiring land on the Pine River, Petrie, for the establishment of a paper mill which would produce wrapping paper and cardboard. From 1957 until 2013 The Mill did just that, supporting jobs and businesses. But the production of paper at the Mill also caused contamination of the site. As a society and as individuals we are all more acutely aware of our human responsibility to make our activities more sustainable and to minimise our contamination of the environment which sustains us all in the end.

There is now considerable emphasis on recycling of paper (pioneered at the Mill) and much of what we use today had already been recycled to increase its sustainable use on the planet. Paper remains an important and valuable commodity in both the local and global market.

Paper and cardboard have also remained consistently important to a range of both traditional and contemporary artists for its artmaking capabilities as both a material to draw and paint on and a substance to manipulate - folding, gluing, cutting - to make into sculptures, artists books and a variety of other uses. It is also universally seen as a suitable artmaking material for children due to its affordability and less precious nature for experimentation. Consequently, it is a broadly democratic and inclusive medium of art practice for all ages and cultures.

Paper and the environment are key platforms for The Mill to be recognised, explored and celebrated. Together they imply **unfolding futures in a new millennium.**



Figure 13. Example of riparian themed art work. Image courtesy of duo decorative screens



8. CURATORIAL THEMES

Curatorial themes

MBRC has identified four curatorial themes to inform the development of artwork across the site and to assist in the selection of artwork type, artist/s and artwork.

These themes have been established by acknowledging and recognising the sites geology and natural environment, the Traditional Custodians and their connection to Country, post contact European settlement, and contemporary and future Australian society.

Table 3: Proposed curatorial themes

Caring for Country: Riparian zone	The next Mill (ennium)	Gathering through time and place	An outdoor pharmacy
<ul style="list-style-type: none"> ▪ Fragile ecology 	<ul style="list-style-type: none"> ▪ Digital connectivity 	<ul style="list-style-type: none"> ▪ Collective approaches 	<ul style="list-style-type: none"> ▪ Bush medicine
<ul style="list-style-type: none"> ▪ Environmental sustainability 	<ul style="list-style-type: none"> ▪ Smart technology 	<ul style="list-style-type: none"> ▪ A gathering place - from Aboriginal people coming together for ceremonies and the Mill attracting workers to the region, to the new learning and innovation industries that will attract people into the future. 	<ul style="list-style-type: none"> ▪ Contemporary research and medical achievements
<ul style="list-style-type: none"> ▪ Prior Aboriginal occupation and use of the area 	<ul style="list-style-type: none"> ▪ Ethical, environmental and economic coherence 		<ul style="list-style-type: none"> ▪ Melding artistic research with botanical and scientific endeavours
<ul style="list-style-type: none"> ▪ Ongoing Aboriginal custodianship of Country 	<ul style="list-style-type: none"> ▪ Experimentation 		
<ul style="list-style-type: none"> ▪ Coming together of different landscapes and cultures 	<ul style="list-style-type: none"> ▪ Innovation 		
<ul style="list-style-type: none"> ▪ All Recreation Parks within Mill Central and Mill Green 	<ul style="list-style-type: none"> ▪ Life long learning 		

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9. FRAMEWORK FOR DEVELOPERS

9.1 COMMISSIONING MODELS

There are several ways to commission artworks and to source artists for public art commissions. The most common methods are 'open competition', 'limited tender', and 'direct commission'. Each method offers benefits and limitations that need to be considered on a case-by-case basis.

Open Competition/Invitation

Open competition is usually adopted as an advertised 'expression of interest' (EOI) and most frequently includes two stages:

- shortlisting a select number of artists from the first round EOI applications and inviting them to further develop their proposal for a design fee; and
- shortlisted artists present their concept to a selection panel who follow a rigorous assessment criteria to select one artist or a team of artists.

Limited Tender

Limited tender involves an artist being sourced from existing arts advocacy organisations' databases and/or through commercial and non-commercial galleries. Several artists may be approached for consideration as an initial 'long-list' and then a shorter list is determined against criteria to contend for the public art commission through a limited competition.

Direct Commission

Direct commission is when artists are approached directly to create work for a public art commission against an approved brief endorsed by the commissioner. The artist in this instance is deemed to be the most suitable person to deliver the public art commission.

Often, public art curators are appointed to undertake the work required for direct commissions. This approach provides clear identification of artist and reasons why, direct negotiation of what is required, uses a curator's expertise (if contracted), and can result in commissions by high-profile artists with a national or international reputation who would only likely respond to the brief if approached directly.

The process is not open in this instance; it relies on high-level knowledge of artists and the expertise of the curator engaged and requires good negotiation skills to execute the commission.

9.2 MANAGING ARTWORK COMMISSIONS

MBRC encourages the appointment of a public art consultant / curator to assist with the commissioning process and ensure high quality, contemporary art outcomes that are consistent with the vision for The Mill.

Some curators have expertise in project management and may also undertake community consultation and stakeholder management, oversee the commissioning process, artwork fabrication, risk assessments, time-frame and budget.

Standard artwork commissioning methodology is attached Appendix A.

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10. APPROVING A PROPOSED ART SUBMISSION

10.1 DEVELOPMENT APPROVAL PROCESS

Developers are encouraged to discuss public art proposals with MBRC prior to development approval submission. For projects that require Master Planning, are of high significance or impact, Step 1 to 3 should be followed. For other developments, Steps 2 to 3 are to be followed.

It is recommended that the art work commissioning methodology shown in Appendix A is utilised to ensure that the commissions are in line with MBRCs objectives, principles and expectations under the development scheme.

Step 1 - At pre-application stage or during the application process

A public art proposal should be prepared which identifies the scope and rationale of the public art opportunity, the proposed commissioning process, and estimated budget. The proposal will be reviewed by the Design Review Panel Public Art Sub-Committee in line with the public art criteria nominated in 10.2 of this guideline. Any recommendations will be recorded in writing and passed on to the developer for consideration.

Step 2 - MBRC Development application

Public art development is to be included in the finalised development application. Details should include:

- brief statement of design intent and how it relates to the approval criteria;
- a site plan to show where the artwork will be installed;
- concepts/illustrations of proposed artwork showing the relationship to its environment;
- dimensions and materials of proposed artwork; and
- the proposed budget.

MBRC will issue a decision notice that endorses the scheme. MBRC may provide conditions requiring further information prior to endorsement including the provision of a public art report prior to occupation of the development.

Step 3 - Installation of works

A final public art report is required to be submitted prior to the occupation of the development, to satisfy MBRC that the public art criteria has been met.

The report should provide information about the completed work(s) and commissioned artist including images; key details about the fabrication and installation; information regarding ongoing ownership and maintenance.

10.2 PUBLIC ART CRITERIA

Suggested criteria is listed below. This criterion may also be used by the Design Review Panel Public Art Sub-Committee.

1. Artistic merit
 - » The artwork is an original, designed and created by a professional artist/s.
 - » The artwork achieves high standards of excellence and innovation.
 - » The artist/s have previous experience with similar size, scale, budgeted projects and have professional referees.
 - » Artwork is not offensive
2. Alignment with the curatorial framework. The artwork complies and engages with, or interprets the curatorial rationale and themes:
 - » Caring for Country - Riparian zone
 - » The next Mill (ennium): Game changing innovation
 - » Gathering through time and place
 - » An outdoor pharmacy
3. Engagement and accessibility.
 - » The artwork complies with Aboriginal cultural protocols (if relevant)
 - » It is accessible to the public - it can be seen from or is in the public realm - and provides engagement opportunities.
4. Place and site
 - » The art work contributes to an attractive, stimulating and functional environment, and does not detract from the amenity or safety of the public realm.
5. Design life
 - » The artwork complies with relevant policies, Australian standards and building codes.
 - » Materials are durable and there is consideration of maintenance requirements.

ITEM 2.2 PROPOSED THE MILL AT MORETON BAY GUIDANCE MATERIAL: DRAFT PUBLIC ART GUIDELINES AND PUBLIC CONSULTATION - DIVISION 7 - A19296686 (Cont.)

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11. GLOSSARY

Unless defined below, or in the *Economic Development Act 2012*, or the *Development Scheme*, the MBRC *Planning Scheme* definitions apply to this guideline

Development Scheme	The Mill at Moreton Bay Priority Development Area - Development Scheme (August 2017) - https://www.dsdmip.qld.gov.au/edq/the-mill-at-moreton-bay.html
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ITEM 2.2 PROPOSED THE MILL AT MORETON BAY GUIDANCE MATERIAL: DRAFT PUBLIC ART GUIDELINES AND PUBLIC CONSULTATION - DIVISION 7 - A19296686 (Cont.)

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APPENDIX A
STANDARD ARTWORK COMMISSIONING METHODOLOGY

THE MILL DRAFT

A. STANDARD ARTWORK COMMISSIONING METHODOLOGY

ARTWORK OPPORTUNITIES REPORT (CURATORIAL RATIONALE, OPPORTUNITIES)

- Identify the project vision and objectives; in particular, how they relate to public art;
- review existing artwork elements in the immediate precinct and surrounds to ascertain context for new commission/s;
- consult with the client and design team to ensure that strategies developed align with the approval criteria
- consult with the project design team to ensure design intent/palette and best artwork siting in relation to key design features and view lines;
- develop a Curatorial Rationale – key themes and conceptual drivers to inform artwork types and artist selection for the project (see section 9); and
- finalise a public art opportunities report or public art proposal for client review. This document may be presented to Council at pre-application stage or during the application process (see section 11.1).

Artist Selection (Identification, Shortlist)

- create a longlist of local, national and international artist suitable for the opportunities;
- present longlist and suggested shortlist of artists to the client and design team for selection;
- liaise with the shortlisted artists regarding project opportunities, programs, budgets and expectations; and
- finalise an Artist Selection Report for client review.

Artwork Commission Brief (Opportunity, Context, Direction)

Create a briefing document that:

- articulates project background, context and curatorial drivers
- outlines artwork opportunity and objectives
- identifies program and budget
- outlines concept design requirements

CONCEPT DESIGN STAGE - (IDEAS, BUDGET, SCALE)

Artist will:

- undertake research and read all briefing material;
- produce a concept for the art opportunity outlined in the briefing document;
- provide visual representations such as sketches / impressions / renders, illustrating the proposed artwork design with scale and perspective indicated;
- produce a written Concept Statement outlining vision, intent and rationale for the concepts;
- propose artwork implementation/construction methodology; and
- develop cost estimates and a proposed program for the implementation stage.

Curator will:

- conduct artist briefings to outline curatorial and design direction of artworks;
- manage budgets, approvals and payments to artists and sub-contractors;
- provide commission agreements on behalf of the client;
- review concept designs and provide curatorial input and advice to artists;
- assist artist/s to seek engineering advice and liaise with design and/or construction teams;
- review budgets and provide construction estimates to client;
- facilitate concept design presentations;
- meet with the project team to gain endorsement for artwork concepts to proceed to design development and commissioning; and
- finalise a concept design package for client review.

ITEM 2.2 PROPOSED THE MILL AT MORETON BAY GUIDANCE MATERIAL: DRAFT PUBLIC ART GUIDELINES AND PUBLIC CONSULTATION - DIVISION 7 - A19296686 (Cont.)

DRAFT

DESIGN DEVELOPMENT STAGE (BUDGET, ENGINEERING, RISK MANAGEMENT)

Artist will:

- resolve any outstanding design issues
- finalise materials and finishes
- finalise fabrication methodologies and costings.

Curator will:

- provide contract management and artist liaison;
- review developed designs, fabrication methodologies, and budgets;
- assist the artist/s to seek suitable fabrication quotations;
- assist artist/s to confirm engineering requirements and liaise with design and/or construction teams;
- liaise with the project design team and site contractor as required regarding site constraints, programming, access, etc.; and
- review budgets and provide construction estimates to client; facilitate client presentations;

COMMISSION STAGE (FABRICATION & INSTALLATION)

Artist & Curator will:

- oversee fabrication to ensure artistic vision of the project during construction including client approvals as required;
- provide quality reviews throughout the fabrication process and ensure adherence to approved artwork budget;
- liaise with artist/s, managing contractor, sub-contractors and Council to coordinate all aspects of artwork installation, such as footings, power requirements and site access;
- provide commission update reports to the client at key stages of fabrication and installation of the artwork/s;
- obtain final client approval prior to delivery of artwork/s or installation; and
- oversee the installation of the artwork/s and provision of installation plans as required.

ITEM 2.2 PROPOSED THE MILL AT MORETON BAY GUIDANCE MATERIAL: DRAFT PUBLIC ART GUIDELINES AND PUBLIC CONSULTATION - DIVISION 7 - A19296686 (Cont.)

THE MILL MORETON BAY

CONTACT US

Visit our website at:
www.moretonbay.qld.gov.au

Write to us at:
Moreton Bay Regional Council
PO Box 159
Caboolture
Queensland 4510

Telephone us:
(07) 3205 0555

Email us:
mbrc@moretonbay.qld.gov.au

November 2019



SUPPORTING INFORMATION

Ref: [A19327751](#)

The following list of supporting information is provided for:

**ITEM 8.1
TRANSFER OF LAND TO UNITYWATER - DIVISION 12**

#1 Locality Map - 5 Manordowns Drive, D'Aguilar

ITEM 8.1 TRANSFER OF LAND TO UNITYWATER(Cont.)

#1 Locality Map - 5 Manordowns Drive, D'Aguilar

