BEFORE HEARING COMMISSIONERS
IN NEW PLYMOUTH

UNDER THE	Resource Management Act 1991 ("**Act**")
IN THE MATTER OF	an application under s88 of the Act by Te Atiawa Iwi Holdings Ltd to undertake an eight-townhouse development at 51 Barrett Street, New Plymouth for Land Use Resource consent application **LUC22/48356**
BETWEEN	**TE ATIAWA IWI HOLDINGS LIMITED** Applicant
AND	**NEW PLYMOUTH DISTRICT COUNCIL** Consent authority

STATEMENT OF EVIDENCE OF MILLA JOSEFIEN SARIS

(ARCHITECTURE)

Commissioner: Angela Jones

INTRODUCTION

Background, qualifications and experience

1. My full name is Milla Josefien Saris.
2. I hold a Bachelor of Architecture (BArch) from Victoria University of Wellington, and a Master of Architecture (March) from Victoria University Wellington. I am a registered architect with the New Zealand Registered Architects Board and a full member of the New Zealand Institute of Architects. I am a Registered Homestar Practitioner and a member of the New Zealand Green Building Council.
3. I am currently working as a full-time employee for Solari Architects Limited. As such I am representing Solari Architects as the engaged Architectural consultants for this project. I have been working in the industry since 2015, and have a specialist background in the apartment and townhouse sector. I have been the Project Lead across multiple projects which has included applications for Resource Consent and Building Consent with Wellington City Council, Lower Hutt City Council and New Plymouth District Council.
4. Solari Architects Limited is a leader in multi-unit townhouse developments. Solari Architects have designed, obtaining resource consent and building consent, hundreds of dwellings since the company establishment in 2011.
5. Though we are relatively new to New Plymouth we were sought out for our expertise in the sector and have currently got three active projects in the city, including the Barrett Street project.
6. I have been involved in the Barrett Street Townhouse Project from its initiation. At feasibility and concept design I was design lead and explored multiple options for the development strategy, including options for different housing typologies and yield studies.

    (a) During the Preliminary design phase I was involved in and led the development of the concept design, which included the planning of the townhouses, their exterior design and the formation of the cultural narrative.

    (b) During the Developed Design phase I was involved as the lead in refinement and documentation of the design. This included a drawing package submitted for the Resource Consent Pre-application meeting with New Plymouth District Council. We then progressed to the

Architectural drawings and Design Statement that was lodged for the application for Resource Consent. See Appendix 2.

(c) During the resource consent process I have been involved in and responded to the requests for information.

(d) I have visited the application site and surrounding area and am familiar with the surrounding context.

Expert witness code of conduct

7. I have been provided with a copy of the Code of Conduct for Expert Witnesses contained in the Environment Court's 2023 Practice Note. While this is not an Environment Court hearing, I have read and agree to comply with that Code. This evidence is within my area of expertise, except where I state that I am relying upon the specified evidence of another person. I have not omitted to consider material facts known to me that might alter or detract from the opinions that I express.

Purpose and scope of evidence

8. The first purpose of my evidence is to provide a summary of the project's design and the cultural narrative that underpins the design. In my evidence I will comment on:

(a) The reason for the cultural narrative – Tūrangawaewae.

(b) The site whakataukī (proverb) and its importance to the design direction.

(c) The cultural narrative in reference to the Maunga / Mountain [Mount Taranaki peak & Pouākai peak] and the architectural interpretation through the arrangement and form of the buildings, colours and material selections.

(d) The cultural narrative in reference to the Ngatere / Forest and the architectural interpretation through the arrangement and form of the buildings, colours and material selections.

(e) The cultural narrative in reference to the Moana / Sea [Tasman Sea] & Awa / River [Waipounamu] and the architectural interpretation

through the arrangement and form of the buildings, colours and material selections.

9. The secondary focus of this evidence is on the assessment of the application against the PDP and its relevant provisions, which primarily relate to the Medium Density Zone ("**MDZ**"). The application was prepared with consideration primarily to the ODP. However, the PDP Medium Density provisions align with the development and support the desire for intensification in these central locations close to amenities. I will be discussing the design strategies that align with the MDZ matters over which discretion is restricted in the Proposed District Plan (**PDP**) – Decisions Version Part 3: Area Specific Matters. This will be discussed under the following headings:

(a) Masterplanning.

(b) Connection to the street.

(c) Activating the corner.

10. Finally, the evidence will address the shading effects of the proposed development versus the baseline compliant medium density residential model submitted for the Request for information in regards to 107 Morley Street.

(a) Recession plane breaches.

(b) Winter Solstice.

(c) Equinox.

11. I will address each in turn.

CULTURAL NARRATIVE

The reason for the cultural narrative – Tūrangawaewae

12. Ngāti Te Whiti of Te Ātiawa Iwi have a longstanding relationship with the land in and around the application site. The development seeks to incorporate fundamental principles and values instilled in the Māori culture, including the overarching wish to create a sense of place for the wider Iwi community, also known as the value of Tūrangawaewae. The values incorporated in the planning of the development include: identity,

independence, and ownership. The development proposes to house the wider iwi whānau.

13. Please refer to Appendix 1 for drawing RC-009.

The site whakataukī (proverb) and its importance to the design direction

14. This development site at 51 Barrett Street is across the road from the culturally significant Otūmaikuku site, which has historical reference to a place of education. The Otūmaikuku site has the whakataukī : “Whāia ngā kura o ngā mātua kia angitū, kia tū tiketike, kia whiti ora e!” – ‘Pursue your aspirations towards excellence’. The proposed development site at 51 Barrett Street across the road is smaller but still relates to the larger Otūmaikuku site. As such this site has been gifted the whakataukī “Ahakoa he iti, he pounamu”. – ‘Every little bit you learn is a treasure’.

15. This whakataukī informed the decision to use the architecture itself to teach whānau and the wider New Plymouth community about Māori culture. The learnings Te Kotahitanga o Te Ātiawa Trust wanted to communicate included the significance of land, mountain, river, sea and tribe. The importance of the spoken language where greetings include a person introducing themselves by locating their land, mountain, river, sea and tribe in a ‘Pepeha’, and the cultural traditions where Māori respect and nurture nature and all of its elements. The Architectural team at Solari Architects Limited have responded by incorporating Taranaki’s mountain, sea, closest river, and the land (forest) in the design proposal.

The cultural narrative in reference to the Maunga / Mountain [Mount Taranaki peak & Pouākai peak] and the architectural interpretation through the arrangement and form of the buildings, colours and material selections

16. In our proposal, the architectural design is deeply rooted in the cultural narrative surrounding the Maunga (Mountain), specifically Mount Taranaki peak and Pouākai peak. We have incorporated a mix of roof gable forms and sloped roofs that respond to the site's context, while directly reflecting the significance of the Maunga. Notably, the highest roof point is

strategically positioned at the south corner, symbolically anchoring the site and paying tribute to the natural heritage it represents. The roof pitches gradually decrease towards the outer edges, emulating the shape of Mount Taranaki, creating a harmonious connection with the landscape.

17. The significance of the site's connection to the Maunga is further emphasised through various design elements. The buildings have been located with a gap that opens toward the Maunga, fostering a direct visual and spiritual connection. The angled direction of the cladding directs the eye towards the mountain, enhancing the sense of admiration for the Maunga's significance.

18. Roof shapes play a vital role in representing the Maunga's essence. Kōkōwai, symbolizing protection of treasures, is depicted through orange colours amongst the dark cladding, and the use of stone andesite (grey) as the roof colour adds a symbolic connection to the mountain's rugged beauty. Overhanging protrusions evoke the protective cover of a mountain, while the pairing of roof forms represents the two cones of Taranaki (Taranaki peak and Pouākai peak).

19. Furthermore, the buildings' alignment with the existing street grid pattern, characteristic of residential development in the area, is complemented by an underlying re-orientation that better aligns with the cultural narrative. By opening up and allowing diagonal connections across the site, we aim to establish a strong bond with the natural elements, as previously explained in the section relating to the cultural narrative. Our proposal endeavours to honour and celebrate the Maunga's cultural significance, infusing the development with a deep sense of respect and appreciation for the area's rich heritage.

20. Please refer to Appendix 1 for drawing RC-007.

The cultural narrative in reference to the Ngahere / Forest and the architectural interpretation through the arrangement and form of the buildings, colours and material selections.

21. In light of the cultural narrative centred around Ngahere (Forest), our proposal seeks to establish a profound connection to the land through

careful consideration of building arrangement, colours, and materials. For example, we propose to symbolise forest regeneration by implementing vertical timber batten screens with wire planters, representing the replanting of forests. The use of timber cladding types in the buildings will further echo the significance of the forests in the mountains. Through this comprehensive approach, our proposal aims to honour the cultural narrative of Ngahere while fostering a sustainable and culturally enriched environment.

22. Please refer to Appendix 1 for drawing RC-008.

The cultural narrative in reference to the Moana / Sea [Tasman Sea] & Awa / River [Waipounamu] and the architectural interpretation through the arrangement and form of the buildings, colours and material selections.

23. The architectural interpretation of the cultural narrative surrounding the Moana (Sea/Tasman Sea) and Awa (River/Waipounamu) is reflected through the thoughtful arrangement and form of the buildings, as well as the careful selection of colours and materials. The significance of Waipounamu, also known as wai-papa-pounamu, is acknowledged with the stream running underneath the Otūmaikuku site. To honour this connection, the buildings' orientation and location have been planned to offer views and openings towards Otūmaikuku, symbolising a deep reverence for the river.

24. Additionally, the cultural narrative is further woven into the landscape through the proposed incorporation of pounamu-inspired colours in the landscaping treatment. This deliberate choice pays homage to the spiritual and cultural importance of the precious greenstone, enhancing the site's connection to its heritage.

25. Moreover, it is proposed that the paths traversing the site and private gates are adorned with meaningful patterns and symbols such as the Aronui/Aonui pattern which represents water, serving as a teaching opportunity for visitors and residents alike. These patterns carry historical and cultural significance, fostering a deeper understanding and appreciation for the cultural heritage of the Moana and Awa. Through the

harmonious integration of architectural elements, colours, and patterns, the development aims to create a space that not only respects and celebrates the cultural narrative but also serves as a testament to the shared values and traditions of the community.

26. Please refer to Appendix 1 for drawing RC-008.

MEDIUM DENISTY DESIGN DECISIONS

Masterplanning

27. The form and layout of New Plymouth City Centre are significantly influenced by its well-defined street grid pattern, extending from Moturoa and Lynmouth to Strandon. The grid pattern spans 7 to 10 blocks across the flat area and extends towards the residential hills surrounding the central region. The development style and zoning intensify towards the Business Zones, while the southern areas feature a mix of traditional residential styles from different eras. As the site is situated on the outskirts of the Central Business District and on an arterial route, it benefits from excellent access to a wide range of local amenities and services.

28. Morley Street offers a direct connection to the coast, where extensive walking and cycling tracks stretch for kilometres along the waterfront in both directions. The immediate residential style of the area is characterised by fine-grained development, featuring a mix of large, detached houses in various styles, from traditional villas to contemporary designs. The road setbacks along Barrett Street show considerable variation without much consistency, and houses in the vicinity typically have a maximum height of two storeys.

29. While some intensification has occurred in a few sites, it has generally taken the form of traditional infill development or the extension and redevelopment of existing properties. The proposed development aligns well with the surrounding context, carefully considering the existing urban fabric while contributing to the city's overall growth and enhancement.

30. The proposed development takes full advantage of the site's unique opportunities, particularly its corner aspect on Barrett and Morley Streets. This strategic positioning allows for an interactive built edge along the bustling

Morley Street, while providing a driveway and bike accessway on the quieter Barrett Street. Thoroughfares through the site connect the units to both streets, enhancing accessibility and connectivity.

31. Furthermore, the proposal harmoniously integrates with the existing site conditions, embracing its elevated platform. The unit levels are sensitively designed to conform to the current ground conditions. Units 1-4 are elevated by 300mm from the low point of Barrett Street, and Units 5-8 sit 100mm above Block A.

32. The project includes a total of eight townhouses separated into two blocks, Block A is comprised of two-bedroom units and Block B is comprised of three-bedroom units. After discussion with Ngāti Te Whiti and Te Ātiawa Iwi it was decided that this was the desired mix of houses required to meet their whanau's housing needs.

33. After conducting numerous design iterations and exploring various typology options with our clients, we determined that 8 units represented the ideal number of units for the site. This configuration struck the perfect balance between outdoor areas, car parking spaces, and building forms, meeting all the essential criteria for an optimal development.

34. The masterplan of the development focuses on creating shared spaces, described as "bump spaces," between the buildings, including footpaths and driveways. These shared areas encourage interactions among residents, fostering a sense of community within the site, which will extend past the site boundaries. Low fencing in private yards promotes openness while enabling passive surveillance of shared spaces and car parking areas. Furthermore, the location of the opening and access point on Barrett Street facilitates connectivity with future developments at Otūmaikuku, reinforcing the concept of community integration.

Connection to the street

35. The building design employs a blend of textural and simple forms, carefully proportioned to create a modern and refreshing exemplar of multi-unit housing for the area. Additionally, the facades facing Morley Street have been thoughtfully designed to positively engage with the

public. At the human scale, this design promotes a sense of intimacy and harmony with the surrounding environment while providing a visually appealing and welcoming street frontage. Both Block A and Block B feature a façade treatment that incorporates timber battens, serving both as privacy screens and climbing structures for plants. This design approach is intended to complement the proposed vegetation and foster a more interactive and connected street edge. Such positive design strategies emphasise the benefits of incorporating greenery in structures to improve amenities, air quality, and microclimate, while reducing energy use and stormwater runoff.

36. Barrett Street serves as the primary car access point for the site, so Unit 1 has been strategically designed to incorporate passive overlooking onto Barrett Street, fostering a connection between the residents and the street environment. Additionally pedestrian footpaths offer convenient access to the site, directing people to their private gates.

37. Block B's location at the rear of the site minimises its bulk impression from Barrett Street and only side profile is visible in elevation from Morley Street. A 5.4m separation between Block A and Block B, including the front yard of Unit 5 and a semi-public pathway with landscape buffer treatments, ensures privacy between Unit 4 and 5 while providing security and overlooking opportunities for the pathways in between.

38. Finally, the proposed buildings have been thoughtfully designed to incorporate variation in the building line, utilising step-backs and pushouts to create a dynamic and modulated building form along the street edge. This variation is further emphasised through the use of different roof forms, facade articulation, and carefully chosen materials and colours.

39. This design solution responds well to the intent of the PDP. The PDP actively encourages design solutions that engage strongly with the street. The new yard setbacks to the street clearly indicate the positive outcomes that can be achieved with good design engaging the street edge. According to the PDP rule MRZ-S5, the minimum building setbacks differ from those stated in the Operative District Plan ("**ODP**"). Specifically, for the road boundary, the setback is reduced to 1.5m, while the ODP requires

a setback of 4.5m. Additionally, the side boundaries have been reduced from 1.5m to 1m in the PDP. These changes in setbacks provide more flexibility and allow for closer positioning of buildings to the road and side boundaries compared to the current regulations.

Activating the corner

40. The Morley Street facades feature a deliberate and distinct higher density in comparison to those facing Barrett Street. This strategic design choice is driven by Morley Street's classification as an arterial road, while Barrett Street remains a quieter residential area. Notably, Block A plays a pivotal role in bolstering the urban edge of this significant corner section, with the majority of the block positioned along the street frontage.

41. Unit 1 holds a prominent position as a corner unit, facing both Morley Street and Barrett Street, and benefits from abundant sunlight throughout the day. Given Morley Street's projected increase in traffic volume in the future, the design of the proposed unit adheres to established principles of good design for residential corner sites. Guidelines for corner sites emphasise the importance of positively addressing each street frontage and "holding" or "anchoring" the corner of the site.

42. To achieve this urban edge corner treatment, the proposed Unit 1 incorporates several design features. It incorporates dual access points with the front entrance from Barrett Street and the secondary access of Morley Street. These entrances are clearly recognisable and the hierarchy is illustrated in the location of the mail box and coloured front door to Barrett Street. The design also utilises vegetated edges instead of conventional fencing, and employs screen treatments to clearly distinguish between public and private spaces. These measures aim to create a harmonious blend of human scale and architectural aesthetics while promoting connectivity and interaction with the surrounding streetscape.

SHADING ANALYSIS ON NEIGHBOURS

Height in relation to boundary (HiRtB) breaches

43. I note that the sun studies do not include any fences or vegetation on site or in the immediate context. We have also excluded the wider massing of dwellings across Morley Street and surrounding context. These elements would have a higher level of affect than what is shown. The study is based around comparative effects from the buildings in question only.

44. The original proposal included HiRtB controls for all boundaries, including the road boundary. However, the decisions version of the PDP brought changes by removing the application of HiRtB controls to road boundaries. As a result, the Morley Street and Barrett Street frontages are no longer subject to the HiRtB controls.

45. Additionally, there are differences between the PDP and the ODP for the recession planes on the eastern and southern boundaries. The eastern boundary to 47A and 47B Barrett Street HiRtB has changed from 3m by 50 degrees to 3m by 45 degrees. The southern boundary HiRtB to 107 Morley Street has changed from 3m by 35 o to 3m by 45 degrees.

46. The proposal adheres to the HiRtB restrictions of both the ODP and the PDP for 107 Morley Street.

47. However, the proposal does breach HiRtB control to the east, as it relates to 47B Barrett Street. The change of 5 degrees between the ODP and the PDP results in a larger extent of the breach, as illustrated in the comparison between Appendix 3 drawings RC-061b-ODP and RC-063b-MRZ. As a result, this breach triggers PDP decisions, Part 3: Area Specific Matters; MRZ-R32. During the equinox, the neighbouring property at 107 Morley Street requires 4 hours of sunlight access between 9 am and 4 pm to their primary outdoor living space.

48. The breach impacts the lower roof of unit 8, increasing its horizontal breach by approximately 400mm and its vertical breach by approximately 300mm when compared to the ODP recession plane. The top roof breaches the

recession plane by approximately 600mm horizontally and 600mm vertically in the PDP, whereas it did not breach the ODP recession plane at all.

49. Despite this breach, the impacts on 47B Barrett Street are negligible, as the shading mostly occurs when 47B shades itself during the majority of the day in the winter solstice. Furthermore, during the hours when the proposed development shades 47B Barrett Street, the compliant Block A is the main cause of shading, not Block B (See Appendix 3 for drawing RC-090d-ODP). This conclusion is consistent with the Council Notification Decision, which determined effects on 47B Barrett to be less than minor.

50. The impacts of this breach on 107 Morley Street are also minimal, as the shading to this zone is only relevant from 2pm during the winter solstice. Moreover, even a baseline model without any breach would still cause more shading than the proposed development. Drawing RC-092c-MRZ clearly depicts shading is on the roof of 107 Morley Street, whereas the proposed development does not.

Winter Solstice

51. This section is in relation to the winter solstice sun studies drawings issued as part of the request for information by NPDC. Please refer to Appendix 3 for drawings RC-092-MRZ through to RC-093d-MRZ.

52. The winter solstice study is added alongside the required equinox sun shading study to compare the baseline compliant model with the proposed development, effectively highlighting that the compliant model has a significantly greater impact compared to the proposed development. The study underscores the advantages of the proposed design, showcasing reduced shading, and improved sunlight access.

53. The winter study clearly shows that the baseline model performs worse than the proposed model from 8am through to sunset. Specifically, the shading from the baseline model shades the majority of the front and side yard to 107 Morley Street from 12pm through to sunset. Please refer to Appendix 3 for the RC-092-MRZ series.

Equinox

54. This section is in relation to the equinox sun studies drawings issued as part of the request for information by NPDC. Please refer to Appendix 3 for drawings RC-093-MRZ through to RC-093e-MRZ.

55. The primary outdoor area of the neighbouring property is situated to the east. Analysis shows that the proposed development's shadow does not reach the boundary until approximately 1pm, and it does not impact the directly east-facing backyard until after 4pm. Hence, the proposed development does not adversely impact the neighbouring property at 107 Morley Street within the crucial 4-hour period.

56. Additionally, it is important to note that the main shading during this morning period comes from the neighbouring single storey property directly east of 107 Morley Street, 40c Wallace Place.

57. A comparison with the baseline compliant model reveals that the compliant model causes shading on both 107 Morley's Northern facade and its primary outdoor living area in the rear yard by 3pm. Moreover, between 3pm and 4pm, the rear yard experiences significantly more shading in the compliant model than in the proposed development. At 5pm, both the compliant model and the proposed development are expected to cast shadow to the rear yard, however the proposed development allows for a small amount of sunlight. There is a noticeable difference in the shading to the roof of 40c Wallace Place. Please refer to Appendix 3 for drawings RC-093d-MRZ to RC-093e-MRZ.

58. When assessing the shading to the side yard, not designated as the primary outdoor living area, the same observation applies. The proposed development does not impede on the side yard zone until after 12 pm. In comparison, the baseline compliant model causes shading on the side yard after 11am, an hour earlier than the proposed development. Please refer to Appendix 3 for drawing RC-093b-MRZ.

59. Lastly, I will examine sunlight access to the front yard, primarily designated as a driveway with a small raised deck area to the west of the house. The proposed development's shadow does not reach the decked area until after

4pm, whereas the baseline compliant model reaches the deck not long after 2pm. Note that the shading of the proposed development does not reach the surface of the deck until after 5pm, at which point the sun only reaches the edge corner, dictated by the angle of the sun. Please refer to Appendix 3 for drawings RC-093d-MRZ to RC-093e-MRZ.

60. The Equinox sun-studies clearly demonstrate that the primary outdoor living area of 107 Morley Street receives sunlight from 10am to 4pm, totalling 6 hours of sunlight. This duration surpasses the minimum requirement of four hours of sunlight between 9am and 4pm, as sought by the assessment criteria under rule MRZ-R32. Please refer to Appendix 3 drawings RC-091-MRZ to RC-091e-MRZ.

CONCLUSION

61. In conclusion, this evidence serves three key purposes:

(a) Firstly, to provide a comprehensive summary of the projects' design and the cultural narrative that underpins it.

(b) Secondly, to assess the application against the relevant provisions of the MDZ within the PDP and its alignment and support of the medium density provisions, promoting intensification in central locations close to amenities.

(c) Thirdly this evidence compares the sun shading of the proposal versus a complaint baseline model on the submitter's property at 107 Morley Street.

62. Our proposal encapsulates a profound understanding and celebration of the cultural narrative woven throughout the development. With a focus on tūrangawaewae, the first principle guiding our design, we aim to create a sense of place for the wider Iwi community. Drawing inspiration from the site's whakataukī, our design direction strives to teach whānau and the wider New Plymouth community about Māori culture and the significance of land, mountain, river, sea, and iwi.

63. Our architectural interpretation of the maunga, ngahere, moana, and awa is thoughtfully reflected in the arrangement, form, colours, and material

selections of the buildings. The design draws a strong connection to the maunga through the use of roof gable forms and sloped roofs, complemented by symbolic colours and roof shapes representing Mount Taranaki. The ngahere is represented through the use of timber batten screens, echoing the significance of forests in the mountains.

64. Furthermore, the moana and awa are honoured through the proposed incorporation of pounamu-inspired colours and landscaping treatments, fostering a deeper connection to the precious greenstone. Patterns and symbols on paths and private gates further enhance the cultural significance of the moana and awa, providing a meaningful and educational experience for all.

65. In unison, these elements form a cohesive and culturally enriched environment that embraces the heritage and values of Ngāti Te Whiti and the wider Te Ātiawa Iwi. Our proposal seeks to foster a profound sense of respect, appreciation, and community among residents and visitors alike, exemplifying a development that truly embodies the cultural narrative and its inherent importance.

66. Regarding the design strategies aligned with the MDZ objectives and outcomes, the proposed development strongly aligns with the intent of this new urban zoning as it effectively emphasises connection to the street and activating the corner, both of which are crucial aspects of medium-density urban planning.

67. In terms of connection to the street, the proposed design strategically incorporates passive overlooking onto Barrett Street, fostering a strong connection between residents and the street environment. Pedestrian footpaths provide convenient access to the site, directing people to their private gates and front doors. The blend of textural and simple forms in the building design creates a modern and refreshing exemplar of multi-unit housing, while the thoughtfully designed facades facing Morley Street positively engage with the public, promoting intimacy and harmony with the surroundings. The integration of timber battens as privacy screens and climbing structures for plants complements the proposed vegetation, enhancing the interactive and connected street edge. The masterplan emphasises shared spaces, encouraging a sense of community among

residents, and the variation in building line, roof forms, and materials enhances the dynamic and modulated street edge.

68. In terms of activating the corner, the development strategically achieves higher density along Morley Street due to its classification as an arterial road, while preserving a quieter residential character along Barrett Street. Block A plays a key role in enhancing the urban edge of the significant corner section, with its prominent position at the street frontage. Unit 1, as the corner unit, capitalises on natural sunlight and adheres to good design practices for residential corner sites. Dual access points, vegetated edges, and screen treatments are incorporated to achieve an urban edge corner treatment, striking a balance between human scale and architectural aesthetics.

69. Overall, the proposed development demonstrates careful consideration and minimal shading impact on the neighbouring property's outdoor living areas, including front, side and rear yards. The shading comparison with the baseline compliant model further reinforces the favourable performance of the proposed development in terms of sunlight retention and mitigation when compared against a compliant baseline model.

70. Finally this proposal demonstrates a thoughtful and well-considered design that not only respects and celebrates the cultural narrative but also aligns with the desired outcomes of the medium density zone. It successfully fosters a sense of place and community while embracing the natural and cultural elements of the site.

1 August 2023

Milla Josefien Saris

Appendix 1: Full Architectural Plans

Appendix 2: Architectural design statement

Appendix 3: Additional information baseline study drawings