

## ~~APPENDIX G - WANGANUI CENTRAL CITY BUILDING DESIGN GUIDELINES~~

*All of Appendix G to be removed and replaced  
with two new sets of guidelines:*

*Town Centre Design Guidelines*

*Outer Commercial Design Guidelines.*



APPENDIX G

# DRAFT WHANGANUI TOWN CENTRE DESIGN GUIDELINES

(Maori name to be added)



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# Draft Whanganui Town Centre Design Guide

## 1.0 Introduction

### Purpose

This document has been developed to provide direction to those planning, designing and reviewing development proposals in Whanganui's town centre. This guide primarily seeks to achieve high quality building design which:

- Responds to the context
- Is visually interesting and in keeping with streetscape values
- Addresses cultural and built heritage values and design elements
- Creates a vibrant, active pedestrian environment
- Incorporates new and innovative design
- Takes into account green building design, CPTED principles and Te Aranga principles.<sup>1</sup>

### When does the Design Guide apply?

Under the District Plan rules, all new buildings and external alterations or additions to existing buildings located within the Town Centre Design Guide Overlay require a resource consent. The Council will use this guide to help it assess and make decisions on these consent applications.

*Many sites and some buildings will be of archaeological significance, as defined by the Heritage New Zealand Pouhere Taonga Act 2014, having been in use or constructed prior to 1900. The area also contains a number of heritage items/buildings and groups of buildings which are protected within the Whanganui District Plan. Advice should be sought from the Council in the first instance.*

*Where any development is proposed in areas that are at risk of flooding (refer to District Plan Maps) advice should be sought from Horizons Regional Council with respect to flood depths and velocities, and finished floor level.*

### Why does Whanganui need design guidelines?

Building design is a key factor which impacts on the quality of the public environment. Whanganui's town centre has a special character due to its abundance of heritage buildings. Many of the buildings are of a very high quality and contribute substantially to the feel and beauty of the town centre. Whanganui's built heritage also adds considerable value to the districts economy in terms of visitor attraction and spending.<sup>2</sup> These guidelines aim to maintain and enhance the special qualities of our town centre that make it special while fostering creative, high-quality development.

### Using this Guide

This guide will provide a framework for the Council to work with developers using these guidelines as a tool to aid the design of buildings. This guide should be read in conjunction with the relevant objectives, policies and performance standards (rules) of the District Plan. In particular, the

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<sup>1</sup> CPTED is an urban design principle which stands for Crime Prevention through Environmental Design. Te Aranga Principles are a set of protocols and guidelines to inform Maori urban planning. See Appendix 1 for more details.

<sup>2</sup> Acknowledged in report on "The Value of Built Heritage Assets in Whanganui" by Brent Wheeler Group (2013).

following chapters should be referred to - Chapter 5 Commercial Environment and Chapter 9 Cultural Heritage.<sup>3</sup>

Section 2 of this guide describes the Whanganui town centre context, outlining important building design elements of existing heritage buildings. Sections 3-6 contain the guidelines themselves.

#### *Encouraged guidelines*

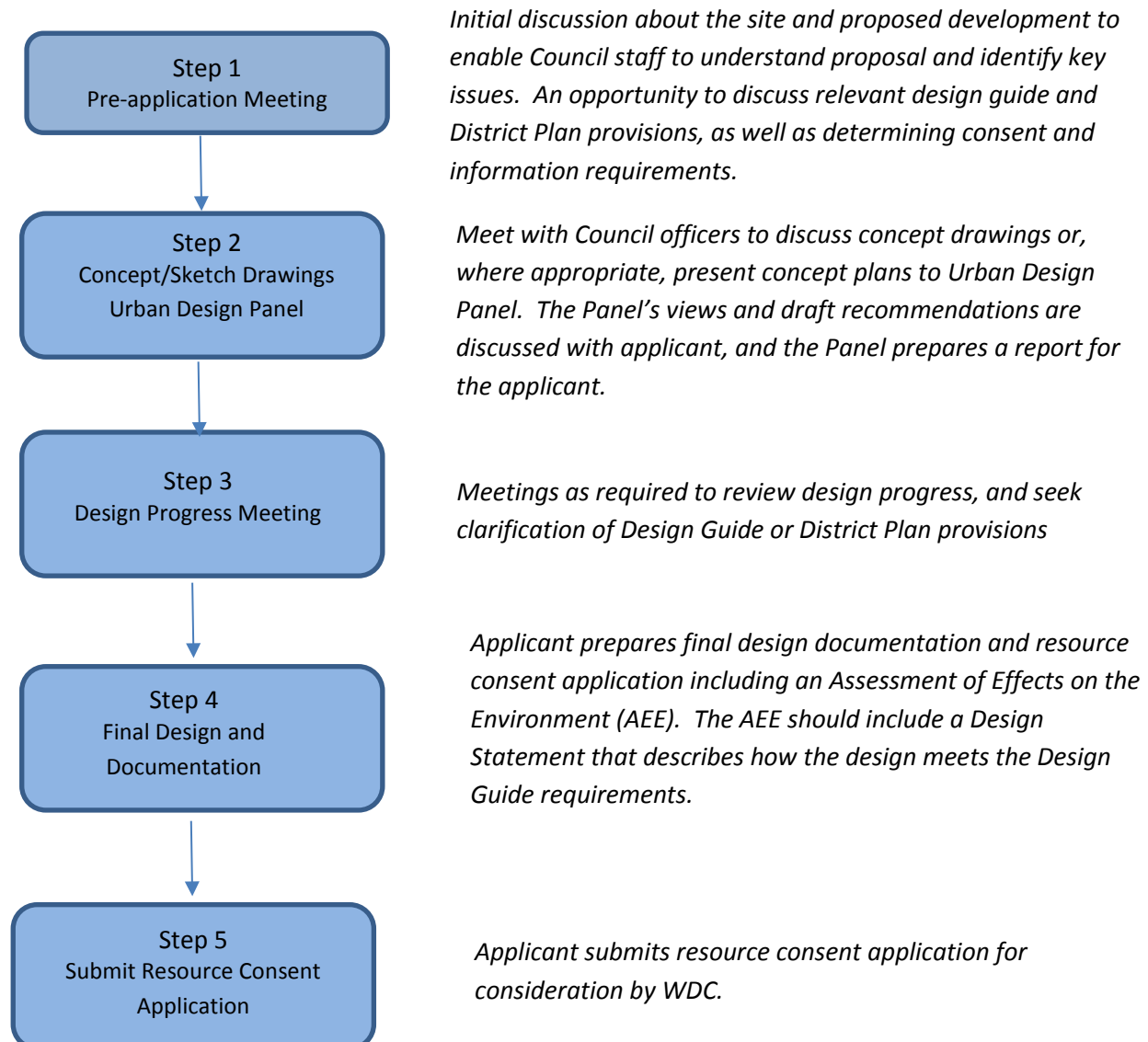
Some of the guidelines are noted as 'encouraged'. These guidelines are not considered critical design requirements, but are considered desirable.

#### *Design Process*

It is preferable that the design process for new development commence with an early discussion between the developer, the Council, local iwi and other interested parties. These early discussions will ensure that any opportunities or constraints are recognised from the outset, resulting in a more effective design and consenting process. To achieve the best outcome the applicant and/or their advisors should follow the process described on the following page.

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<sup>3</sup> Further objectives, policies and rules are likely to be added as a result of these guidelines.



### *Urban Design Panel*

The Council will appoint an Urban Design Panel to promote and facilitate best practice urban design. The Panel can provide free independent expert advice on key design elements of a project at an early stage, enabling a quicker, easier building and resource consent process. The Panel will work openly with the applicant and report its findings in a written form to the applicant and the Council's planning officer.

The Council may also use the Panel to assist them in assessing development proposals that have been lodged for resource consent that may (or may not) have previously been to the panel.

Panel members will be qualified and experienced professionals with specialist skills in the area of urban design, architecture, planning, landscape architecture, Maori cultural landscape development and property. Other professionals may attend panel meetings where other issues arise, such as traffic engineering, ecology, heritage and Maori cultural/design issues.



## 2.0 Context

*This section outlines the wider context to Whanganui's town centre, as buildings should not be designed in isolation. What lies beyond the boundaries of the site should influence building design.*

Whanganui's town centre is relatively compact. It incorporates what is traditionally known as the CBD (Central Business District) and includes the densest development of our town on a grid-like pattern.

### *Connection with the Natural Environment*

The Whanganui River provides a natural edge to the central city and a link to the district's cultural heritage. The reserve areas of Pakaitore/Moutoa Gardens, Pukerimu/Queens Park and Papatuhou/Cooks Gardens provide large areas of green space to the built environment and help contain and define the edge of the town centre. Maintaining access and visual connections with these green spaces is essential.

Whanganui's town centre also contains a number of vistas which help provide a sense of place. In particular, the view from Cooks Gardens/ Papatuhou looking along Maria Place to the Sargeant Gallery with Mount Ruapehu in the background, and the views from Queens Park overlooking the town centre to the river and surrounding hills beyond are special to Whanganui.

### *Existing Built Character*

Whanganui's town centre retains a coherent collection of nineteenth and early twentieth century buildings and architecture/building methods of this period. Whanganui's concentration of significant heritage buildings is rare in New Zealand and represents an important part of the historic heritage resource of the District.

The built form of Whanganui's town centre has remained largely unaltered since the 1920s. The following design elements that contribute positively to the character of the town are identified as:

- **Building edge** – buildings are often built to the street boundary.
- **Continuous façade** – buildings tend to abut one another creating a sense of enclosure.
- **Human scale** – buildings give a sense of human scale at the publicly occupied edges. They contain proportions, textures, and physical elements which fit with the size of people, including the speed with which they walk.
- **Building width and height** – buildings are generally taller than they are wide, reflecting the historic narrow width of sites; the general height is two storeys.
- **Prominent corner buildings** - corner buildings are usually taller than the adjoining buildings, typically 2-3 storeys in height. This additional height helps define the edge of a block and create a visual anchor point. Some corner buildings also feature unique corner design features, such as the turret on the Rutland building.
- **Verandahs** – key feature in the display frontage streets which provide shelter for pedestrians. Display frontage streets are:
  - Guyton Street – both sides – St Hill Street to Wicksteed Street
  - Maria Place – both sides – St Hill Street to Watt Street
  - Ridgway Street – both sides – St Hill Street to Drews Avenue
  - Victoria Avenue – both sides – Taupo Quay to Ingestre Street.

- **Vertical emphasis** – existing heritage buildings show a vertical emphasis to their design e.g. vertical columns, tall narrow windows.
- **Four distinct parts of building** – traditional buildings show four distinct parts - base, verandah, upper area and parapet.
- **Rhythm and repetition** – windows are often at regular intervals, symmetry of façade features, and repetition of vertical columns.
- **Visual interest** – although commonalities exist between buildings, each building expresses an individual character.
- **Active frontage** – windows exist on all floor levels of a building's façade.
- **Ornamentation** – traditional buildings show decorative elements in their design e.g. ornate parapets, detailing around windows.
- **Colour and materials** – buildings show a similar colour palette. Generally four colours are used on traditional façade (base, columns, windows, decorative elements). Traditional materials are predominantly timber, brick and plaster (over brickwork).

### *Iwi Cultural Landscapes*

Many buildings within the town centre reflect Whanganui's colonial and settler history, however, there is limited representation of a much longer iwi history. Whanganui Iwi/Whanganuitanga Māori culture and identity highlight New Zealand's point of difference in the world and offer design opportunities for the future.

The guidelines in section 4.0 are based on the Te Aranga Māori Design Principles, which are a set of Māori urban design principles founded on core Māori cultural values and designed to provide practical guidance for enhancing outcomes for the design environment. These principles have arisen to enable greater iwi/hapū presence, visibility and participation in the design of the physical environment.

The use of iwi design guidelines is predicated on the development of high quality durable relationships being developed between iwi/hapū, their mandated design professionals, developers, and the Council. Robust relationships between these groups provide opportunities for unlocking a rich store of design potential.



### 3.0 Relationship to Context

*Relating to context is about considering what exists beyond the site and understanding and responding to that in the building's design. The objective of these guidelines are to ensure new buildings and alterations and additions to existing buildings relate to their surroundings.*

*New development should not occur in isolation. Consideration should be given to existing patterns such as building dimensions, form and proportions, colour and materials. However, while new buildings should recognise their context, it is not desirable or necessary to replicate existing buildings. Activities that have a district-wide significance or unique function may justify a contrasting building treatment to differentiate them from the majority of buildings. An authentic sense of place may be achieved by references to the social and cultural history of the site.*

#### Guidelines

- C1 Complement the existing built context with visual links through similarity of overall bulk and form. New development shall attempt to complete, improve and enhance the setting of individual buildings or groups of buildings listed as heritage items in the District Plan. New buildings/structures shall complement and support, rather than dominate these listed buildings.
- C2 New facades are to be innovative and reflect contemporary culture. New buildings shall avoid reproducing the appearance of existing building frontages.
- C3 Take into account the wider surroundings, including natural features, such as views to other buildings, parks and the river.



*Example of a contemporary building which fits its context. The tower feature links to the Durie Hill tower and vertical elements on the building link well to neighbouring heritage buildings.*



*This building does not fit well with the context. There is no relationship to the neighbouring building – the roof line, windows, and style are all different. This is a missed opportunity to create a landmark building on this street corner.*

## 4.0 Iwi Cultural Landscapes

*Engaging with cultural landscapes is about protecting and enhancing iwi cultural heritage, and ensuring that iwi narratives are embedded in the Whanganui urban fabric through urban design and architecture.*

*The objective of these guidelines is to enhance the protection, reinstatement, development and articulation of mana whenua cultural landscapes enabling all of us (mana whenua, tangata whenua, mataawaka, tauiwi and manuhiri) to connect to and deepen our 'sense of place'.*

*Many buildings within the town centre strongly reflect Whanganui colonial and settler history, however there is limited representation of a much longer iwi history. Māori culture and identity is Aotearoa New Zealand's point of difference in the world and offers up significant design opportunities that can benefit us all.*

### Guidelines

- IW1 **Mana/authority** – The development of high level Treaty based relationships with iwi is essential prior to commencing design approaches which will maximise the opportunities for design outcomes.
- IW2 **Te Reo, whakapapa/naming** – Iwi consultation and research on the use of correct ancestral names, including macrons, and the recognition of traditional place names in keeping with the mita of Whanganuitanga through signage and wayfinding.
- IW3 **Tohu/landmarks** – Significant wider cultural landmarks (including wāhi tapu, maunga, awa, puna, mahinga kai and ancestral kainga) and associated narratives are acknowledged in the spatial orientation and layout of any new development, allowing visual connection to significant sites to be created, preserved and enhanced.
- IW4 **Taiao/environment** – Landscape design includes a selection of indigenous plant and tree species where possible.
- IW5 **Mauri Tū/environmental health** - Rainwater collection systems, grey-water recycling systems, passive solar design, and hard landscape and building materials which are locally sourced and of high cultural value to iwi are explored in the design process.
- IW6 **Mahi Toi/creative expression** – Iwi/hapū narratives are creatively reinscribed through architectural design and building-integrated artwork, and iwi / hapū mandated design professionals and artists are appropriately engaged in such processes.
- IW7 **Ahi kā/a living presence** – Opportunities are explored through partnership engagement with iwi to ensure a physical presence (ahi kā) within environments is retained or re-established. “Ko au te awa, Ko te awa Ko au” (“I am the river, and the river is me”).



*A rare example of a Whanganui building with Maori elements in the design.*

## 5.0 Built Form

*Built form refers to the principal shapes and positioning of buildings on their sites. Whanganui's town centre buildings are typically taller than they are wide (reflecting historic small plot width), and provide a sense of enclosure by having continuous frontages provided predominantly by two storey buildings which line up on the footpath boundary.*

### Guidelines

**BF1 Shape** – Buildings are to be rectangular shaped, generally taller than they are wide. Large scale buildings shall be broken up into a collection of smaller forms rather than a single large box form.



*This long low building shape should be avoided. Two storey rather than one storey buildings give better containment to the streetscape. This building also lacks windows and has limited design features and detail to add interest to the building. The building's colours are also very dominant and out of character with other buildings in the vicinity.*



*These buildings show the traditional rectangular shape of buildings, being taller than they are wide. There is a clear frequency or rhythm of tenancies along the street that generates diversity and interest.*

**BF2 Mass/Scale** - New buildings shall relate to the scale of adjacent buildings. Where very wide buildings are proposed, their bulk and width shall be reduced by dividing the façade up by vertical divisions into several, smaller “storefronts.” Windows, doors and other architectural details shall be used to reduce the mass of large structures. Where a building over three-

storeys in height is proposed, the section above three-stories shall be stepped back from the line of view from the street.



*An example of a wide building with vertical divisions, and the use of colour and different materials to break up the façade.*

**BF3 Location to front** – Buildings are to be positioned so their front walls abut the front (footpath) boundary.

**BF4 Continuity** – On display frontage streets (shown in the map below) buildings are to extend across the full width of the site frontage to ensure that the street's 'built' edge is continuous. Exceptions to the continuous frontage are for walking access connections as noted in BF8, 'pocket parks' or gardens, and outdoor dining areas/courtyards. The façade will be indicative of the bulk of the building behind (i.e. not just be a façade).



Beyond display frontage streets, maintaining a continuous frontage is still encouraged to maintain a sense of enclosure, however, it is not essential.



*Pocket parks and outdoor dining areas are encouraged to provide a more diverse and attractive street environment.*



**BF5 Height** – Building height shall conform to the limits set out in the relevant zone in which the site is located. New buildings shall be at least two-storeys in height, but more importantly, shall appear similar in height to the existing neighbouring buildings.

Any upper floor areas visible in the layout of the façade are to be potentially useable space rather than a false facade.

Careful consideration shall be given to the height of a building when it is adjacent to a listed heritage building. Listed heritage buildings need to remain prominent and not diminished by much taller or larger buildings which draw attention away from them.

**BF6 Corner Buildings** – Buildings on corners and main junctions are highly visible which means that building design is especially important. Buildings on corners are to be visually emphasised with architectural elements such as taller forms, or parapets, cornice, pediment or similar features that wrap around the building.



*This corner of this building is expressed well with a tall turret feature.*



*This building does not include any corner features to emphasize its position.*

Corner buildings shall have active frontages on both road frontages, i.e. lots of visual interest and connection with the street by use of entrances and windows. Corner buildings are to be two to three-storeys high. It is important for the height of the building to look balanced when viewing all four corners.

The following intersections are considered critical in terms of maintaining the visual dominance of the corner buildings. Three-storey buildings are necessary on these corner sites:

- Ridgway Street and Victoria Avenue
- Guyton Street and Victoria Avenue.

The following intersections are considered highly important in terms of maintaining the visual dominance of the corner buildings. Three-storey buildings are preferred on these corner sites:

- Taupo Quay and Victoria Avenue
- Maria Place and Victoria Avenue
- Ingestre Street and Victoria Avenue
- Guyton Street and St Hill Street.



**BF8 Pedestrian Access Lanes** – Existing pedestrian access lanes shall be retained and enhanced. The creation of new pedestrian access lanes shall be considered as part of a site redevelopment where the lane would enhance walkability for pedestrians, and strengthen connections, particularly between:

Victoria Avenue and:

- Parallel streets and other off-street parking areas
- Trafalgar Square
- Papatuhou/Cooks Gardens
- Pukenuamu/Queens Park;

the Old Town and:

- Pukenuamu/Queens Park
- Pakaitore/Moutoa Gardens
- the Riverfront and the Whanganui River.

Where a pedestrian access lane is required to connect street to street, or street to parking, the following requirements shall be followed:

- Lanes are to be straight.
- The minimum width for safety and visibility shall be 2.5m.
- The maximum width shall be 5 metres.
- If the walkway is covered the covered space needs to give a sense of human scale.
- Lanes shall be well lit, attractive and safe. Pedestrian routes shall be lit at a minimum of 10 lux, measured in accordance with NZS CP22: 1962 and amendments.
- Buildings facing the lane shall have ground level openings (windows or doors) to provide connection with the public space, and allow natural surveillance of the walkway.



*Pedestrian lanes provides a different experience than streets, offering an opportunity for a more sheltered, intimate space. This lane is very inviting with businesses opening their doors out onto the space, outdoor dining, landscaping and ornate canopies.*

### Encouraged Guidelines

**BF8 Roofs/Down pipes** – Roofs are encouraged to sit below the height of the building's parapet and not be visible from the street. Where a number of other roofs in the vicinity are visible, then it will be more appropriate for the roof to be visible. For example, in Moutoa Quay several roof tops are visible as they differ from the standard gable style present in much of the town centre.

Drainpipes should be designed so they are a discrete part of the building which is not visually intrusive.

## 5.0 Facades

*The façade is the face of a building which is exposed to the street. Streets are public spaces where the town centre's buildings are seen and connected with. Accordingly, the qualities of these façades has a major impact on the way people perceive and experience the town centre.*

### Guidelines

- F1 Openings** – Buildings are to have windows on all street façades. Symmetrically located windows are required above ground level, and main doors at ground level are to be orientated to the street (i.e. not the side or back). Entrances shall be wide enough to accommodate wheelchairs and pushchairs. Buildings that have more than one frontage (i.e. corner) are to include windows and doors on both façades if there is sufficient length of frontage. The design of side and back elevations that are visible from the street or any other public space should be consistent with the design of the main building frontage.

To help prevent crime, avoid the building having places of concealment or entrapment, such as hidden recesses. Staff entrances shall face the street or be overlooked from occupied public space or adjacent buildings.



*The façade of this building shows an example of symmetrical windows and as a corner building has openings on both frontages.*

- F2 Visual permeability** – The ground floor window area of buildings (which can include glazed doors) in display frontage streets (see map on page 11) is to be no less than 70% of the total ground floor wall area. On all façades, fully glazed façades will not be permitted unless there are vertical solid breaks at frequent intervals. The glazing is not to be blocked out with opaque or reflective film, or other treatment that obscures the visual connection from the outside into the building.
- F3 Office/Commercial Activity** – Where the ground floor is used for offices/commercial activity in display frontage streets, the display area immediately behind the street windows should be designed as reception and waiting areas.
- F4 Shop fronts and entries** – Building entries and shop fronts in display frontage streets are to be glazed and entries recessed. The recess allows pedestrians to stop and view the display area and gives depth to the entrance.



*Glazed recessed entrances are a special feature of display frontage streets that create depth and interest to the façade.*



- F5 **Vertical expression and modulation** – Building facades are to show a vertical emphasis in their design. For example, the use of long narrow windows, vertical columns, detailing and vertical mouldings around doors.



*This building shows the traditional vertical form modulation which is a common feature of many of Whanganui's town centre buildings.*

- F6 **Four elements** - building facades are to show the following distinct elements:  
**Base (ground)** – in display frontage streets this is to be predominantly a clear glass shopfront with vertical division and columns, and a recessed entrance.  
**Verandah/Canopy/Balcony** – style of verandah/canopy/balcony to be consistent with building (more detail provided in F8).  
**Upper area** – symmetrical placement of windows. Windows to be taller than they are wide.  
**Parapet** – the top outline of the façade extended or modulated by elements, reflecting the building structure and roof form, and generally masking the roof shape.



Top

Middle

Verandah

Base

*The vertical hierarchy of a traditional building – base, verandah, middle and top.*

- F7 **Rhythm and repetition** – Building facades are to show repetition of columns and windows at regular intervals. Repetition is based on the structural bay, generally about 6 metres.

Provide variation to the repeated elements to retain interest, for example, as was done with traditional brickwork.



*The building on the left shows modulation created by a series of structural bays – highlighted by white columns.*

- F8 **Verandah/Canopy/Balcony** – Verandahs are a requirement in display frontage streets, and are subject to Performance Standards (Section 10.7 of the District Plan). Verandahs/balconies should complement the building style to which they are attached.

As well as the Performance Standards referred to above, verandahs shall also meet the following requirements:

- Extend over the footpath and the full width of the building frontage.
- Take cues from neighbouring verandahs in terms of height, proportion and style, whilst allowing for variation in design features.
- Not obscure windows or architectural details.

Verandahs on corner buildings should wrap around the building and extend the full width of both frontages (even if only one frontage is classed as a display frontage street).

Balconies shall be designed to be in keeping with the overall architectural form and detail of the building. Balustrades shall allow for views and natural surveillance of the street.



*Balconies add another dimension to street facades, and can activate and increase vibrancy to a street, creating additional spill-out space for commercial uses. They can also provide a safer street environment by providing additional eyes on the street.*

- F9 **Parapets/skyline** – Buildings are to incorporate skyline features such as parapets, cornices, classical gable elements and column caps or similar features to create visual interest on the skyline.



*Modern and traditional examples of parapet detailing. Both are good examples, although the traditional buildings show greater depth and solidity.*



*The shape of this parapet adds interest to the building but there is no detail and the materials used lack quality. The use of projecting elements would also provide some depth to the building.*

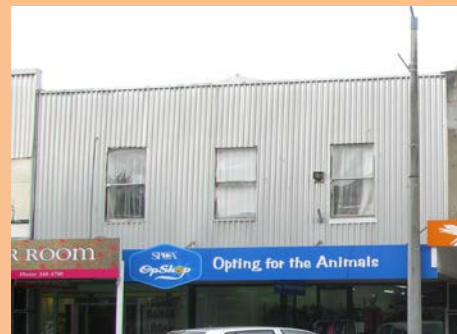
- F10 **Articulation, detail and ornamentation** – Building facades shall include articulation, ornamentation and detailing. Façade articulation may include setbacks, projected bays,

balconies, etc. Building facades are to have detail and depth – not be a flat plane. Detailing/ornamentation shall complement the building style. It offers the chance for the building to express individuality and visual interest. It could be provided by the use of recessed or projecting elements/features, variation of textures/materials/ colours.



*The examples above show detailing on the building's façade. Historically detailing has included a name and date. Good detailing contains some depth to it which creates shadow lines and visual interest. Colour helps to give detailing definition.*

- F11 Materials** – Materials shall be consistent with the existing range of materials in the vicinity. The materials shall be used to enhance the form of the building including its modulation, four parts, and decorative elements. Ensure the materials are appropriate for their location on the building (e.g. use roofing material on roof areas or areas not publicly visible). The restoration of building facades is encouraged, including the removal of tiles and other material which covers original façade features.



*The building on the left uses a traditional material (brick) providing a link to existing buildings in the town centre. The building on the right uses roofing material on the building's façade which is considered inappropriate in this location.*

- F12 Colour** – Building colours, whether a painted finish or natural materials, are to highlight features such as joinery, decoration or repetition of the building form.
- Use colours which are consistent with the existing range of colours in the town centre. Listed heritage buildings and those located in the Old Town Conservation Overlay zone are to be painted in colours from the Resene heritage colour chart.
  - Side and rear walls should be painted in the same colours as the building's main façade.
  - Bright colours designed to call attention to the building are not permitted.
  - Painting the whole building one block colour as a 'sign' to brand the building is not acceptable.
  - Four colours are generally used on the traditional façade:
    - Base colour (walls/body of building)

- Structure (columns, possibly a variation on the wall colour with contrasting highlighting)
- Major trim (windows, facings)
- Minor trim (cornice edge, filigree, small repeated elements).



*Colour has been used successfully on this building to highlight windows, the entrance and detailed lines on the building. The colours used are in keeping with the colour palette of other buildings in the town centre.*

**F13 Building Signage** – Signage shall not project above the roofline, obscure windows or architectural features. Signage shall be in accordance with Performance Standards (Rules) within Chapter 16 Advertising of the District Plan. In particular, Rule 16.5.1(d) has specific rules relating to signage in Display Frontage Streets and on heritage buildings listing in the Plan.



*The colours used on this building are very bold and not consistent with other building colours in the vicinity. Previous signage was also placed above the verandah obscuring windows and other elements of the building's façade.*



*Signage above the roof of the building on the left is poor as its large size dominates the building and it is inappropriate as it is not advertising products available on the site. Building signage on the right is discreet and does not detract from the façade details.*



**F14 Lighting** – Buildings can have lighting to highlight building façade features and provide under verandah light to the footpath. Choose lighting fixtures in a style that is appropriate to the building and not susceptible to vandalism.<sup>4</sup>

<sup>4</sup> Photo sourced from [www.Davidwallphoto.com](http://www.Davidwallphoto.com).





*The Rutland building on the left shows good under verandah lighting and internal lighting which reflects light onto the street. Above verandah lighting also strengthens the building's presence at night.*

### Encouraged Guidelines

- F15 **Building entries (non-display frontage streets)** - Beyond Display Frontage Streets building entries are encouraged to have a canopy or verandah to provide protection from the weather and emphasize the entry point.
- F16 **Outdoor Dining Areas** – Outdoor dining areas are encouraged on footpaths adjoining buildings within the town centre to give vitality and encourage occupation of the street. The location, size or layout needs to take into account public access, pedestrian circulation and the safety of patrons and motorists.
- F17 - **Mechanical equipment** - Maintain the integrity of the general form of the building and the emphasis on the traditional façade elements by avoiding detracting secondary features such as air conditioning plants or other mechanical equipment above or in front of the façade, and visible from the street. Many roofs within the town centre are visible from higher viewpoints (such as Queens Park/Pukenamu and Cooks Gardens/Papatuhou) and the units may be seen from these locations. Where the equipment cannot be positioned in a location that is not visible from public areas, design features could be added to the units so they are screened in some way.



*The air conditioning units on this building are highly visible and unattractive. This building is also out of character as it has a horizontal emphasis rather than vertical.*

## 5.0 Strengthening and Restoration

*Changes to buildings to provide the required restoration and strengthening benefits need to take into account the impacts the changes have on the visual appearance of the building from the streetscape.*

### Guidelines

- SR1 **Internal strengthening** – The preference for building strengthening is for it to be internalised. Strengthening beams or floors are to be designed so as not to cut across windows and internal space proportions are to be maintained.
- SR2 **External strengthening** – If external strengthening has to be used, either avoid the street façade or design strengthening structures as a visible and explicit design feature of the elevation. Do not obscure features such as windows or modulation.
- SR3 **Façade retention** – Retaining a building's street façade is preferable to its complete demolition. Where only the façade is retained, the new structure behind is to fit the façade features – window and door opening are to be reused and not blocked in. The new structure is to remain below the façade height, and original floor heights are to be repeated, or at least give the visual appearance of retained floors.
- SR4 **Materials** – Consider how contemporary methods or interpretations of original materials and forms of construction may be used, particularly to ensure they are less prone to earthquake damage.



*An example of a building which has been earthquake strengthened without having any negative impact on the building's façade.*

## 6.0 Green Building Design

*Green building design is about creating buildings in our town centre which are healthier, more energy efficient and more sustainable. Green buildings, as well as being more environmentally sustainable, can result in greater productivity of workers, reduced sickness, and higher retention of staff.<sup>5</sup>*

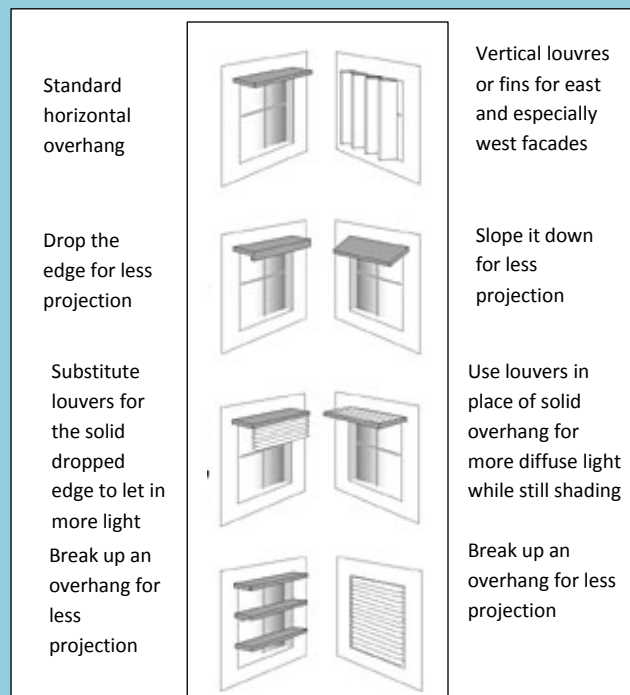
### Encouraged guidelines

- GB1 Local materials should be used where possible in all developments.
- GB2 Buildings should be designed so they can readily adapt to changing uses (e.g. façade imagery that is not exclusive to a single use, multiple entrances at the street edge, proportions that readily allow for internal subdivision to accommodate different uses).
- GB3 Enhance walkability by providing pedestrian links between sites where possible.
- GB4 Use energy efficient and sensor controlled lighting to reduce energy usage.
- GB5 Use windows, skylights, atria or light wells to achieve ongoing natural light and ventilation. Sunlight access through the roof is encouraged when north-facing windows are not possible.



*Example of a skylight window used to increase indoor light levels.*

- GB6 Horizontal shading devices are encouraged on north-facing windows (awnings or overhangs).



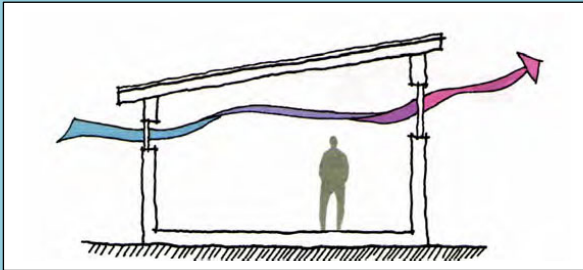
Sourced: HK Green Building Technology Net website

- GB7 Provide opportunities to store and reuse rainwater for bathroom flushing and irrigation of plants.

<sup>5</sup> New Zealand Green Building Council website.



- GB8 Placement of windows that maximise natural cross ventilation is encouraged to reduce the need for air conditioning during summertime.



Sourced: arch3230samanthaweisner.wordpress.com website

- GB9 Install solar hot water systems and/or photovoltaic panels that capture sunlight and transform it into energy. Consider their orientation to maximise sunlight absorption, but also to minimise visual impact.
- GB10 Use low-flow water fittings to reduce water consumption.
- GB11 Provide recycling waste storage facilities.
- GB12 Provide communal gardens and other communal spaces so people have a chance for greater social interaction and feel a greater sense of community.



*Example of a communal garden in a city setting in Detroit.*

- GB13 Plantings should be used to soften the built form and enhance biodiversity. Innovative ideas include provision of rooftop gardens, and green walls where plants are designed to cover walls.



*The picture on the left is a green wall at Auckland's Britomart. The picture on the right shows a rooftop garden in Wellington.*

- GB14 Shared car parking between neighbouring sites is encouraged to make more efficient use of land and reduce the visual impact of parking areas. The use of permeable paving can help reduce storm water runoff.

- GB15 Provide cyclist parking to encourage cycle use.



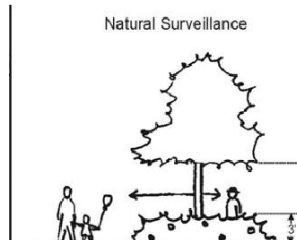
*Bike rack at Waikanae Station.*

## Appendix 1

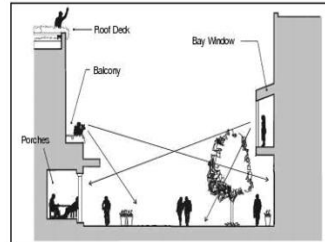
### Crime Prevention through Environmental Design

The CPTED National Guidelines look at how urban planning, design and place management strategies can reduce the likelihood of crime and deliver numerous social and economic benefits. There are four CPTED principles:

1. Surveillance – people are present and can see what is going on.



Sourced from Pinterest



Source: Tony Lake, Fundamentals of CPTED, www.cpnz.org.nz

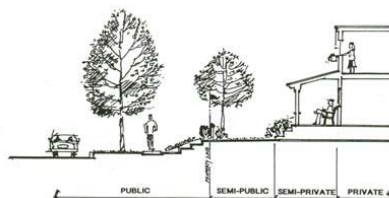
2. Access Management – methods are used to attract people and vehicles to some places and restrict them from others. Elements like doors, shrubs, lighting, fences and gates can help to direct people to the proper entrance and away from private areas. Use signs to direct people to the appropriate buildings, entrances and car parks.



Sourced: www.seattle.gov

*This gate provides security but its open design still allows visibility.*

3. Territorial reinforcement – clear boundaries encourage community ‘ownership’ of the space which challenges intruders and the sense of ownership creates an environment where intruders stand out and can be easily identified. This can be done by using buildings, signs, pavement, lighting and landscaping to express ownership and define public, semi-public and private space.



Sourced: cpnz.org.nz



4. Quality environments – good quality, well maintained places attract people and support surveillance.



Garden Place, Hamilton. Sourced: Aucklanddesignmanual.co.nz

### **Te Aranga Principles**

The New Zealand Urban Design Protocol (UDP) was published by the Ministry for the Environment in March 2005. It was recognised that a clear Māori voice and meaningful involvement in the creation of the UDP had been absent, and that the process undertaken in the development of the protocol did not adequately engage with Māori interests.

In response to this lack of consultation, and with the support of the Ministry for the Environment and Te Puni Kōkiri, a hui of Māori professionals working across the design disciplines, the resource management sector and representatives of iwi/hapū organisations from across Aotearoa/New Zealand gathered in 2006 to discuss and formulate a draft National Māori Cultural Landscape Strategy. The resultant Te Aranga Cultural Landscape Strategy (2006) represented the first concerted and cohesive effort by Māori to articulate Māori interests and design aspirations in the built environment.

Since the release of the Te Aranga strategy a number of follow-up hui have been held to discuss the development of a more complex set of specific protocols and guidelines to inform Māori urban planning. The principles have since been tested and refined through a series of projects. It is anticipated that Iwi and councils around the Motu will develop their own versions of the principles to reflect their own unique cultural landscapes, aspirations and development processes.