

DISTRICT PLAN TEXT AMENDMENTS

KEY:

1. Text Amendments as Notified by Council and included in Proposed Plan Change 14

Text highlighted in green relates to proposed changes in areas of Banks Peninsula outside of Lyttelton which are out of the scope of consideration for PC14 but will be considered in PC13.

For the purposes of this plan change any unchanged text is shown as normal text or in **bold**, any text proposed to be added by the plan change as notified is shown as **bold underlined** and text to be deleted as **~~bold strikethrough~~**.

Text in **green** font identifies existing terms defined in *Chapter 2 – Definitions*.

Where the proposed plan change contains a term defined in *Chapter 2 – Definitions*, the term is shown as **bold underlined text in green** and the wording to be deleted is shown as **~~bold strikethrough in green~~**. New definitions in Chapter 2 and within a provision (including a rule) is shown as **bold green text underlined in black**.

Text in **blue** font indicates existing links to other provisions in the District Plan and/or external documents. These will have pop-ups and links, respectively, in the on-line Christchurch District Plan. Where the proposed plan change contains a new link, it is shown as **bold underlined text in blue**. Where a link is proposed to be deleted, it is shown as **~~bold strikethrough in blue~~**.

2. Text as Recommended in s42A Reports

Text as recommended to be added within s42A reports is shown as **purple bolded and underlined**. Text as recommended to be deleted within s42A reports is shown as **~~purple bolded strikethrough~~**.

3. Text Amendments from Expert Conferencing/Joint Witness Statements

Text in **dark orange** font is recommended additional text from expert conferencing/joint witness statements.

Text in **~~dark orange strikethrough~~** is recommended deleted text from expert conferencing/joint witness statements.

4. Additional Text Amendments to s42A Reports in Response to Matters Raised During Hearings

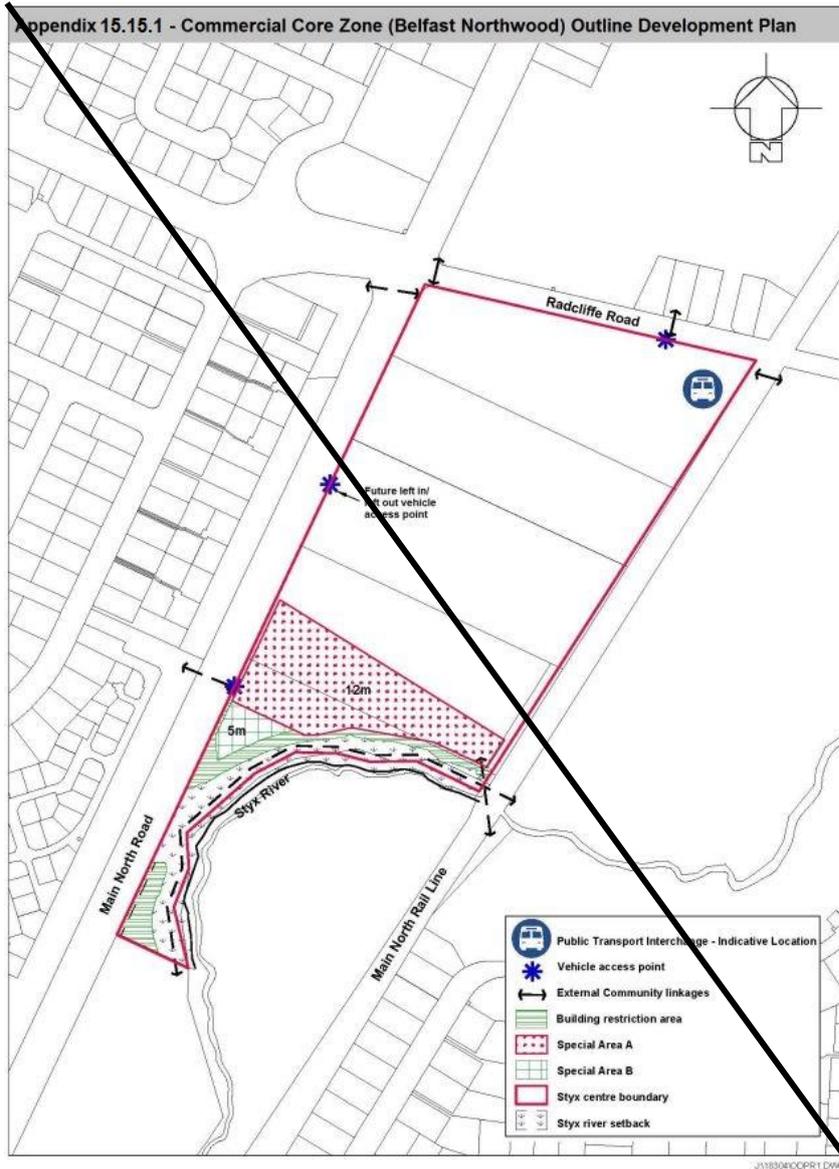
Text in **bold dark orange underlined** indicates text recommended to be added.

Text in **~~bold dark orange strikethrough~~** indicates text recommended to be deleted.

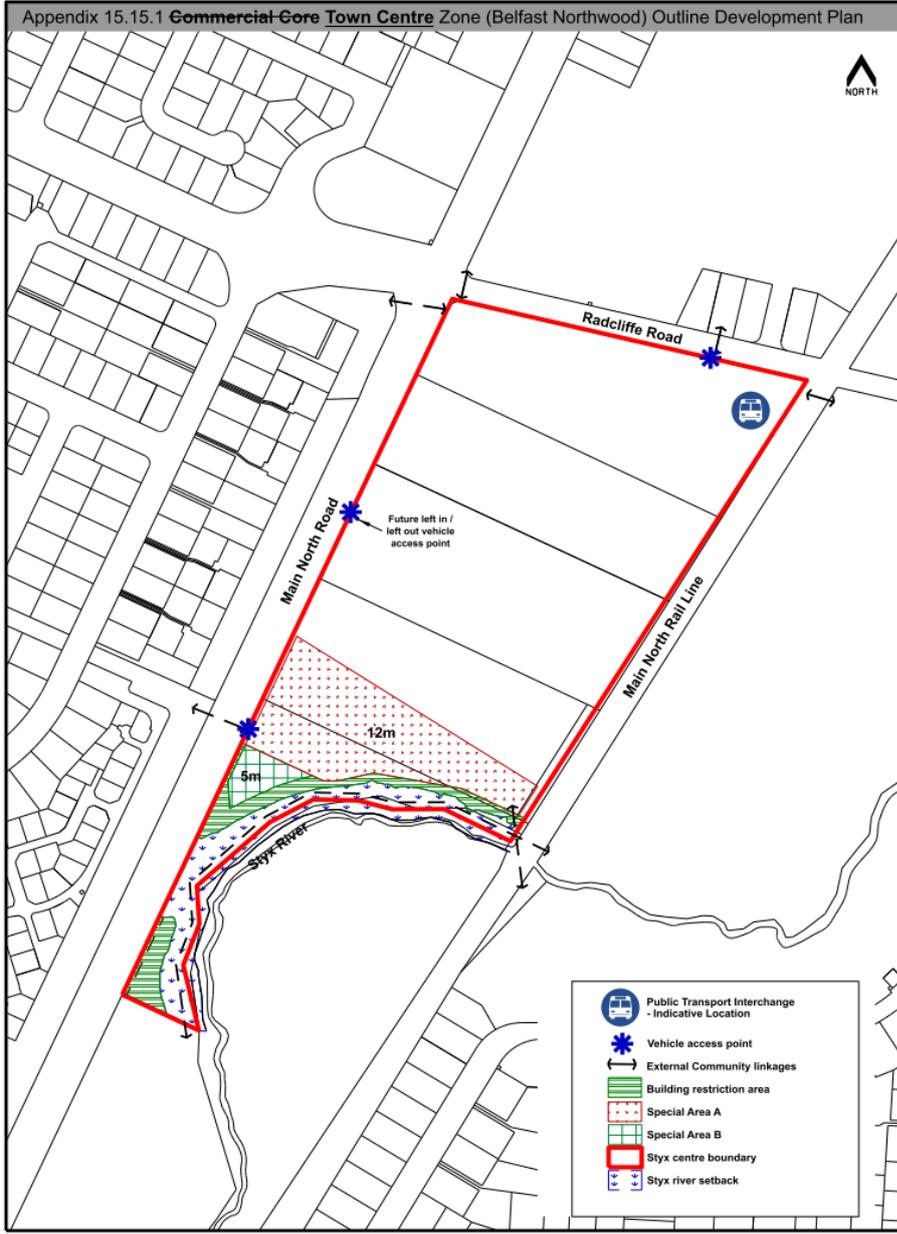
Text in **bold orange text underlined in black** indicates text that was proposed to be deleted in the s42A report but is now recommended to be reinstated.

Appendices

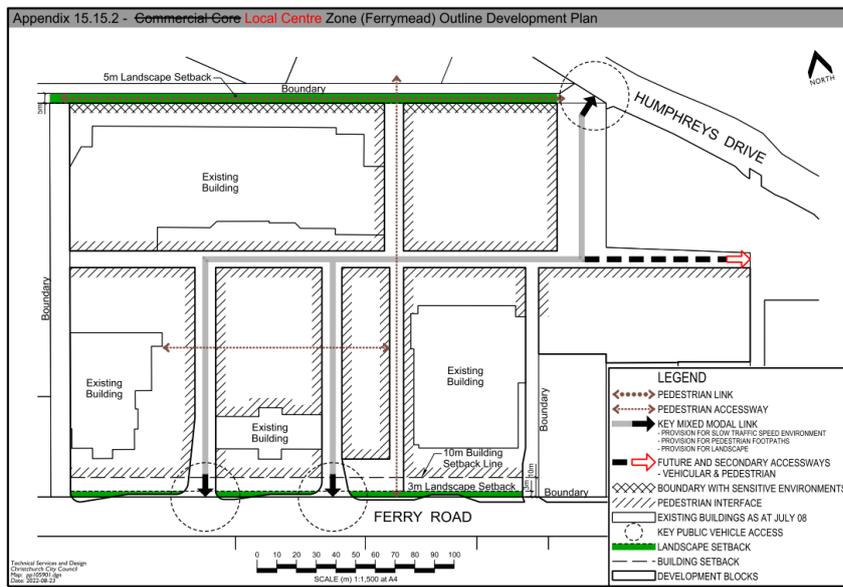
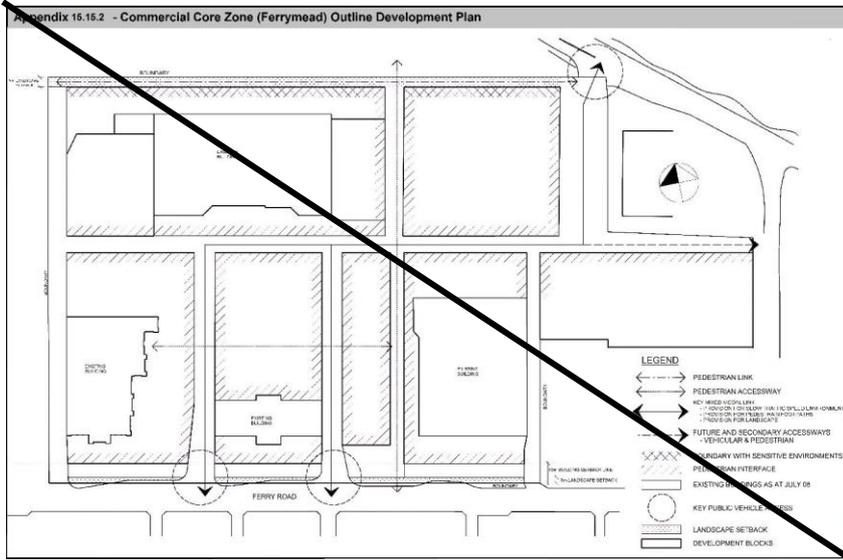
Appendix 15.15.1 ~~Commercial Core~~ Town Centre Zone (Belfast/Northwood) Outline Development Plan



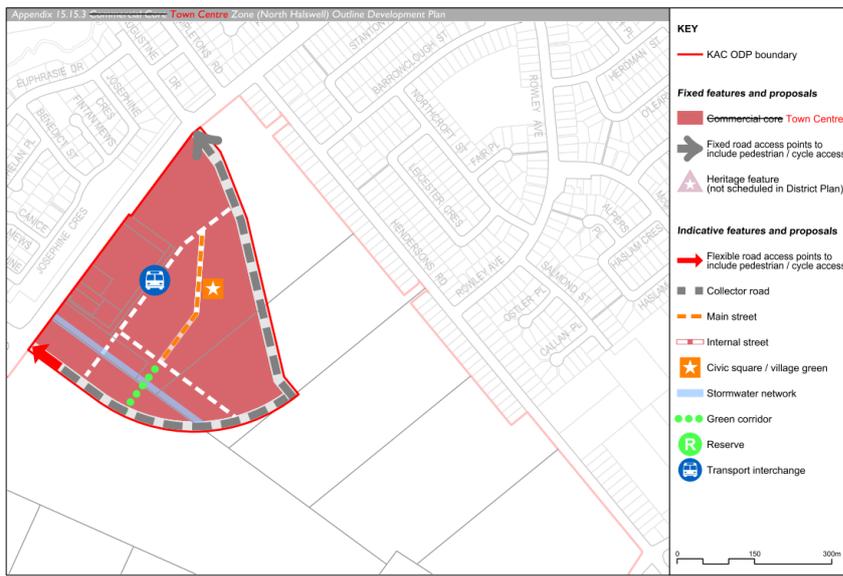
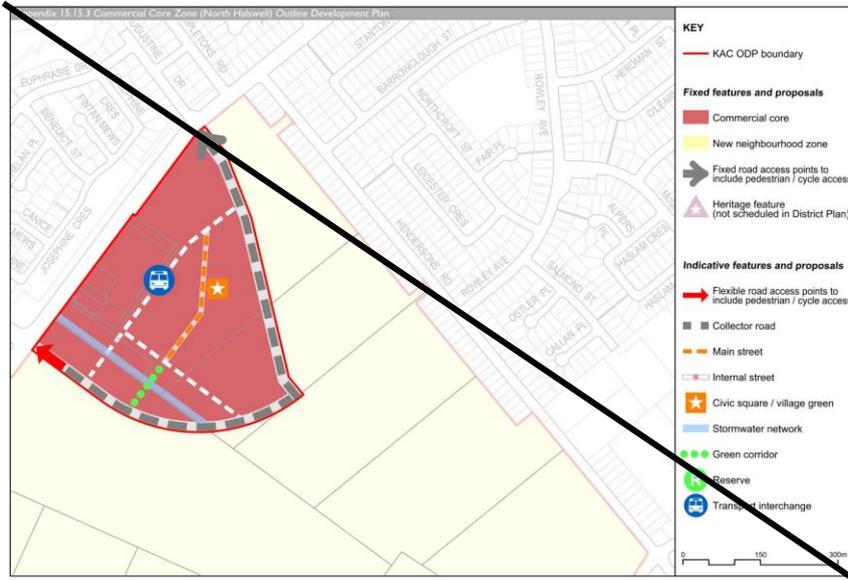
Appendix 15.15.1 Commercial-Gore Town Centre Zone (Belfast Northwood) Outline Development Plan



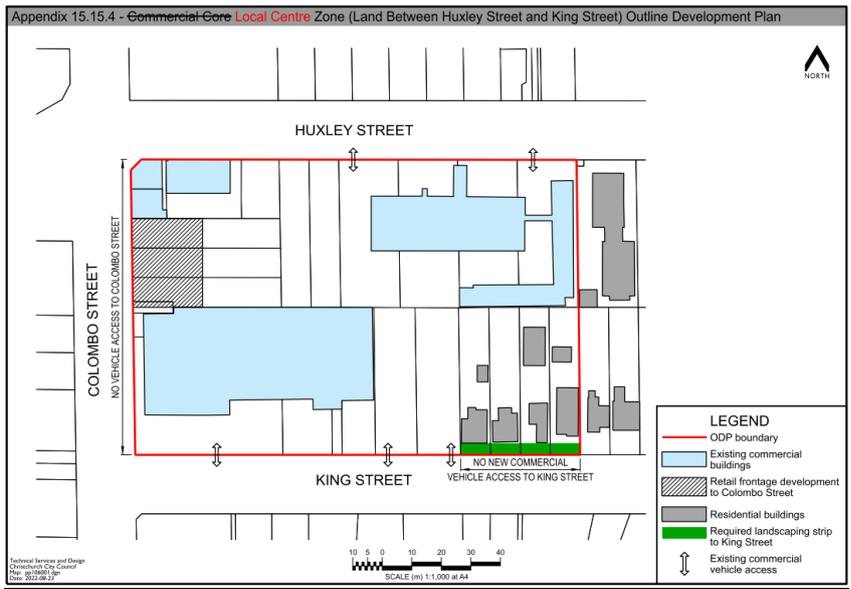
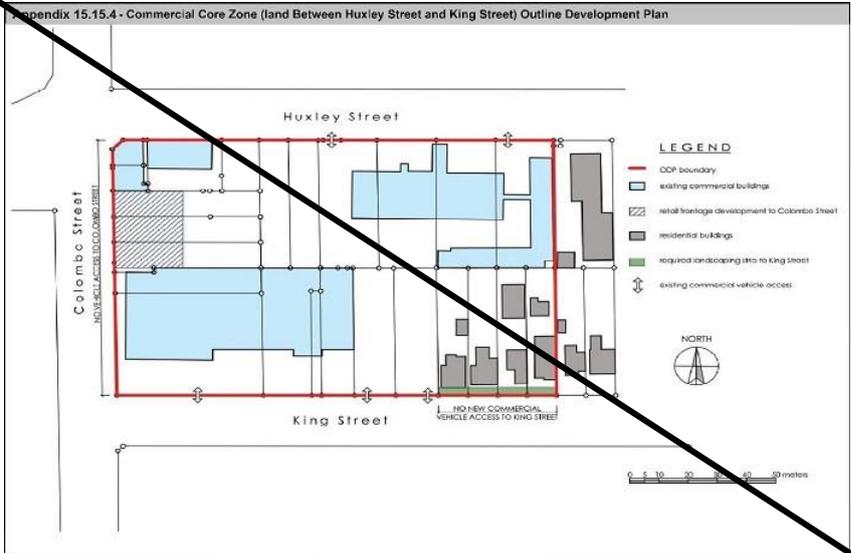
Appendix 15.15.2 Commercial Core-Local Centre Zone (Ferrymead) Development Plan



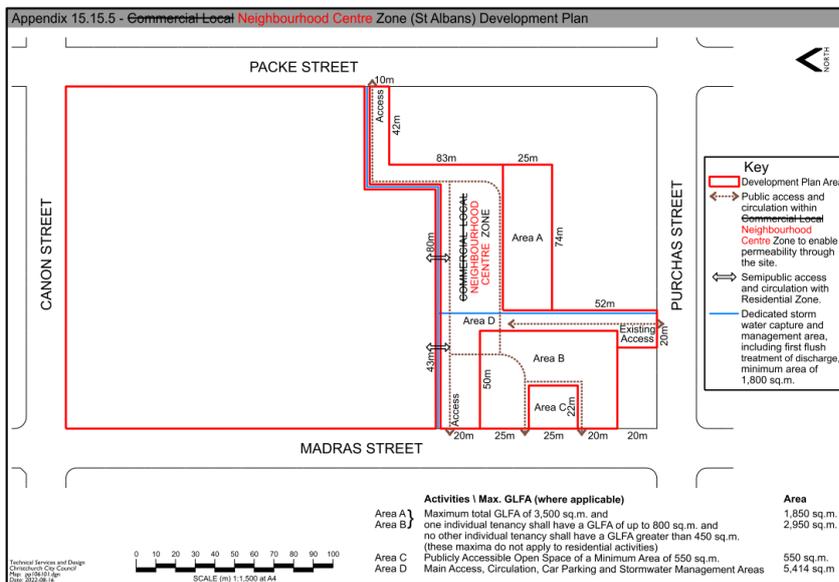
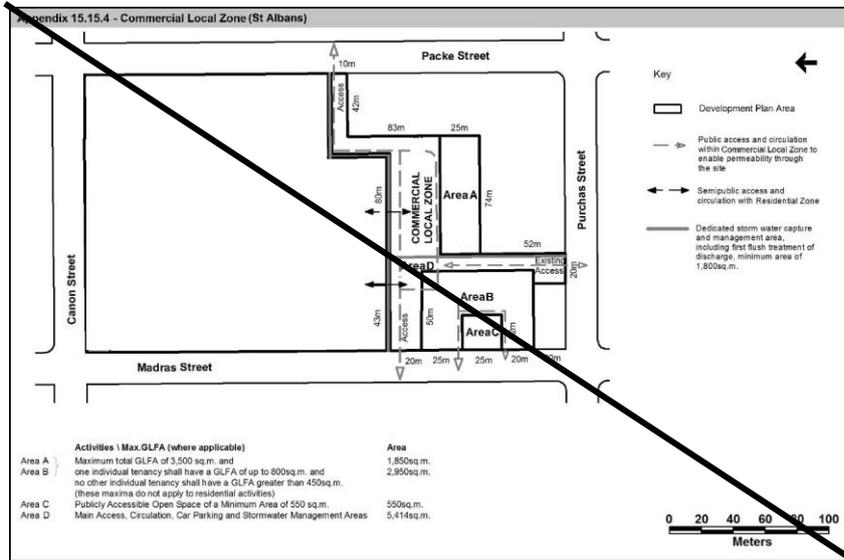
Appendix 15.15.3 ~~Commercial Core~~ Town Centre Zone (North Halswell) Outline Development Plan



Appendix 15.15.4 ~~Commercial Core~~ Local Centre Zone (land between Huxley Street and King Street) Outline Development Plan



Appendix 15.15.5 Commercial Local Neighbourhood Centre Zone (St Albans) Development Plan



Appendix 15.15.6 Design guidelines – Lyttelton Commercial Banks Peninsula Zone

a. Introduction

- i. Lyttelton ~~town-centre~~ **local centre** (as defined by the Commercial Banks Peninsula Zone) is the focal point of the town, providing retail and commercial facilities and the opportunity for community exchange and interaction. The ~~town-centre~~ **local centre** has a distinct character, with a clear change in nature between it and the residential and port zones. Lyttelton has been described as quirky and creative, with a mix of old and new development, but overall, the **buildings** create a sense of place because, although they are all different, they are unified by their similarity in scale, form and relationship to the street.
- ii. The ~~town-centre~~ **local centre** was significantly damaged in the 2011 Canterbury earthquakes, with the loss of many of the **buildings** that provided the **heritage values** and identity of the commercial heart. Despite the loss of **buildings** much of the physical framework for a vital and vibrant ~~town-centre~~ **local centre** remains in place.

b. Purpose

- i. The purpose of these guidelines is to identify the physical framework and explain the principles of designing new **buildings** and spaces, or additions to existing **buildings**, to uphold and strengthen the enduring character of the ~~town-centre~~ **local centre**. These are the key principles to consider in designing any new development in accordance with the rules in order to achieve the objectives and policies contained in the **District Plan**. The intention of the guidelines is not to stifle flair or creativity, but by paying attention to and incorporating the aspects of Lyttelton ~~town-centre~~ **local centre** that make it special, the development can support, rather than diminish, its character and identity.

c. How the design guidelines work

- i. The **District Plan** requires that the design of all new developments and external alterations to existing **buildings** within the Commercial Banks Peninsula Zone in Lyttelton is assessed through the resource consent process. All development proposals will be assessed against the principles in these guidelines, as applicable.



d. Principle 1: Reflect the context

- i. Lyttelton has a special character due to its sloping topography, portside location, layout of streets and lots, and eclectic mix of **buildings**. The area also has a special significance to Ngāi Tahu due to their historic and contemporary occupation of the area and use of Whakaraupo / Lyttelton Harbour.
- ii. The four primary streets (London, Oxford and Canterbury Streets and Norwich Quay) have different characteristics, but are all important in defining and reinforcing the formality of the **town-centre local centre** layout. The land in the middle of the block without street **frontage**, and the area around Donald Street, lend themselves to more informal designs.
- iii. A thorough evaluation of the development **site's** context and the **site** itself prior to the design process, including an understanding of the colonial and Ngāi Tahu cultural heritage, will help identify the influences on and attributes of the **site** and its surroundings.
- iv. Cultural heritage is an expression of the ways of living developed by a community and passed on from generation to generation and includes built and natural environment and artefacts, including customs, practices, places, objects, artistic expressions and values.

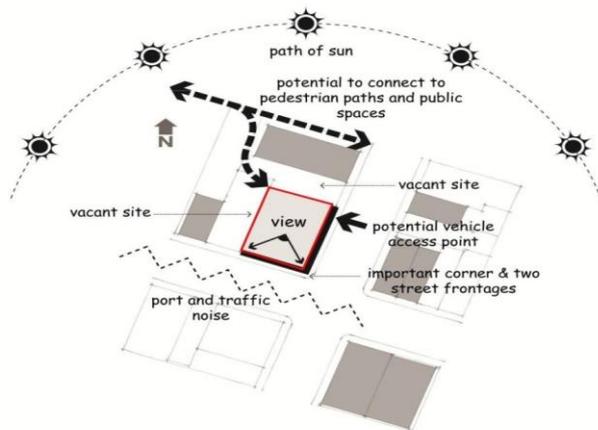


Figure 1: A simple context analysis identifying influences on the development **site**.

- v. Reflecting the context means:
 - A. Considering how the development builds on and contributes to Lyttelton's cultural heritage in respect to the built and natural environment.
 - B. Recognising the **site** topography, particularly **building** to suit and take advantage of sloping ground.
 - C. Recognising that the streets and spaces within the **town-centre local centre** have differing character attributes. On Norwich Quay designs will need to take account of traffic and port noise.
 - D. Taking advantage of the views to the south and sunny aspect to the north.

- E. Incorporating mid-block pedestrian lanes and outdoor spaces at the rear of sites.
- F. Taking primary design references from the **town-centre local centre** character attributes rather than the surrounding residential buildings or the port.

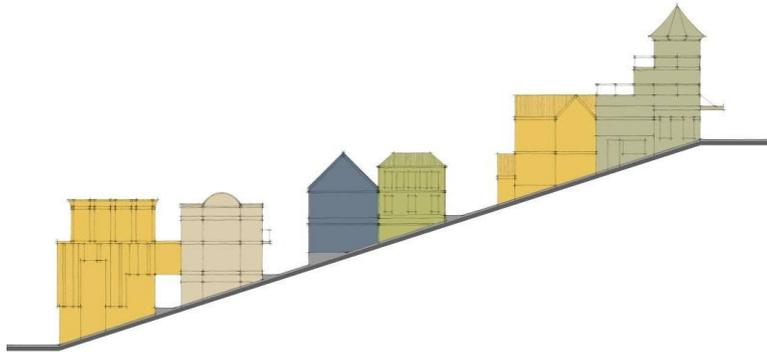


Figure 2: Addressing the slope, views and existing building form

- e. The scale of a building is the product of its height and size as well as the design details. While the **town-centre local centre** buildings vary considerably in height and size they are all compatible in terms of scale. The width of lots has played a large part in establishing the existing scale of development.
 - i. To keep in scale means:
 - A. Maintaining the generally low built form up to 3 storeys, but considering options for higher feature elements.



Figure 3: Keeping in scale, through a combination of height, form, development gain and detailing

- B. Considering the scale of neighbouring buildings and the overall scale of the street in which the building is to be located. London Street has an enclosed, intimate scale. Norwich Quay is a wider street, single sided for the majority of its length, with an open outlook to the port and beyond. As such taller buildings would be more appropriate in this streetscape than in London Street.
- C. If building next to a character building, ensuring that its visual presence is not dominated or diminished by the new building or addition.

- D. If **building** a single storey **building**, ensuring that the **building height** is sufficiently high to maintain a similar scale of **building** on the street **frontage** to those **buildings** adjacent and the streetscape as a whole.
- E. Breaking a large **building** into modules so that it reads as smaller joined **buildings** rather than one monolithic one. As a rule of thumb, modules of 4m to 12m in width on London Street and up to 20 metres elsewhere will reflect the historic **subdivision** pattern.

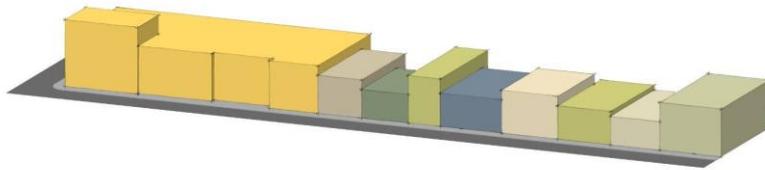


Figure 4: Creating vertical and horizontal modulation in a large development block

- F. Designing the **building** with both horizontal and vertical divisions (articulation), particularly on elevations facing the street or adjacent to high use pedestrian lanes and spaces. Identifying each storey is important.
- f. Principle 3: Respect the street pattern and **building** form
- i. The grid pattern of wide straight streets is defined by **building frontages** along the street, which enclose the street space. The **building** forms are solid, rectilinear and positioned square to the street.
 - ii. Respecting the street pattern and **building** form means:
 - A. **Building** right up to the street edge, particularly on London Street, Norwich Quay and the western side of Oxford Street, and across the whole of the street **frontage**, (except where **access** is required from Norwich Quay).



Figure 5: Reinforcing the corner aspect and increasing way-finding for visitors to the **town centre local centre**

- B. If **building** on a **corner site**, reinforcing the corner and supporting the street form with a taller **building** of a minimum of two storeys in **height**.
 - C. Restricting irregular forms and shapes to feature elements or to internal block locations away from the primary street **frontages**.
 - D. Keeping the **building** façade generally up to, but not beyond, the street **boundary**, except for verandas and small feature elements.
 - E. Using flat, symmetrically pitched, or hipped rooflines or parapets where **buildings** face the street.
 - F. Where there is an un-built **frontage** on Oxford Street or Canterbury Street, consider defining the street edge with a low wall.
- g. Principle 4: Address the street
- i. **Buildings** in Lyttelton address the street. The **building frontages** are interesting and encourage activity, creating a lively atmosphere. Good visibility from **buildings** to the street and publicly **accessible** areas allows for casual surveillance. Addressing the street means:
 - A. Providing **windows** on all street elevations or elevations adjacent to pedestrian lanes and public spaces. On Canterbury and Oxford Streets **windows** will also be needed at lower ground level.
 - B. Providing highly legible pedestrian entrances accessed directly from the street.
 - C. On **corner sites**, wrapping the **building** around the corner and providing a high level of architectural detail particularly in respect to entrances and **windows**, and the quality of façade materials.

- D. Incorporating generous shop **windows** on the ground floor along London Street.
- E. Avoiding **building** designs and layouts which create hidden, potentially unsafe alcoves and areas.
- F. Ensuring universal access (access for all people), with particular attention being paid to **sites** with sloping **frontages**.
- G. Where required, providing verandas that are in keeping with or complement adjacent verandas in respect to design, width and continuity.



Figure 6: Creating a street **frontage** with a high level of visual interest, including ground floor **windows** and entrances to the street.

h. Principle 5: Incorporate variety and pay attention to detail

- i. Lyttelton had a wide variety of **buildings** of different ages and styles which, as a collection, created an eclectic, vibrant townscape. Although diminished, this variety, and particularly the level of detail within the **building** facades, remains. There is the opportunity for creative design and to incorporate features and details which are characteristic of Lyttelton, or a contemporary take on them. Incorporating variety and paying attention to detail means:
 - A. Distinguishing any new **building** from its neighbours and, if a large **building**, incorporating variety within the **building** design.
 - B. Avoiding being exactly the same **height** as the neighbouring **building**.
 - C. Avoiding repetition of the same design module along the street **frontage**, typically no more than a 12 metre run.



Figure 7: Creating interest and variety along the street **frontage**

- ii. Creating depth to the **building** surface through the utilisation of, for example, recessed **windows** and doorways, protruding **window** and door surrounds, textured cladding and applied decorative features.
- iii. Providing variation in **building** materials and colours. Avoid large expanses of the same material, colour or pattern.
- iv. Picking up on historical references and traditional features such as angled corners, high parapets with a curvilinear top, corner towers, volcanic stone walls or mural.
- v. Orientating **windows** vertically to reinforce the **fine grain** of the **town-centre local centre**.
- vi. Creating interest and contrast where **building** additions are proposed, through the choice of materials and detailing.
- vii. Integrating **signage**, where needed, within the design of the **building** to ensure that it does not visually dominate or detract from the architectural form and quality of the **building**.



Figure 8: Integrated **signage** within the **building** form and design features

- i. Principle 6: Promote sustainable **building** initiatives
 - i. Lyttelton **town-centre local centre** has the opportunity to incorporate designs, technologies and systems that promote more sustainable practice from concept design, through to the construction, use and maintenance of **buildings** and spaces, which means:
 - A. Using design and construction methods that minimise waste to landfill and cleanfill, and the implementation of environmental management systems to ensure other impacts are managed throughout the construction process.
 - B. Incorporating design and technologies that conserve energy and water, promote renewable energy, encourage recycling, achieve a high level of thermal comfort and support natural ventilation and natural light penetration.

- C. Selecting materials that are durable, low maintenance, non-toxic and where possible, that have independent environmental certification and are from local and renewable sources.
- D. Providing facilities that encourage walking, cycling and the use of public transport, including high quality pedestrian [access](#), showers, change facilities, storage and bicycle racks for staff and visitors.
- E. Designing for outdoor comfort by creating pleasant micro-climates and inviting, sheltered, sunny, spaces such as courtyards or [balconies](#) using verandas, planting or screens to help moderate temperature and wind.
- F. Improving ecology and stormwater management on the [site](#) through the provision of rain gardens, [landscaping](#), pot plants or living roofs and walls.

Appendix 15.15.7 Design guidelines – Akaroa Commercial Banks Peninsula Zone

a. Introduction

- i. The illustrations used in the guidelines are provided to assist in understanding the points expressed in the text. These are not all existing **buildings** but are stylised designs. These guidelines have been prepared to help you if you are thinking of **building** in the Commercial Banks Peninsula zone at Akaroa. They are intended to help you achieve the **building** you want, while at the same time ensuring that new **buildings** fit in with the town's surviving historic **buildings** and maintaining or enhancing the town's present character.



- ii. Figure 1: Typical Akaroa streetscape
- iii. You will find in this document a brief discussion of Akaroa's architectural history, and more importantly, a description of its architecture and value as a well preserved small scale historic town with a range of architectural styles. The historical and architectural importance of the town has been recognised by the local community, Heritage New Zealand Pouhere Taonga and the **Council**. The guidelines outline the key principles which the **Council** will take into account in considering any consent applications.
- iv. This document will elaborate on those principles, which can, in essence, be summarised as follows:
 - A. New development and additions to existing structures should:
 - I. Recognise and respect the unique historic character of Akaroa.
 - II. Relate well to surrounding **buildings** and the general environment.
 - III. Avoid dominating neighbouring **buildings**.
 - IV. Respect important views from public places.

b. Why guidelines?

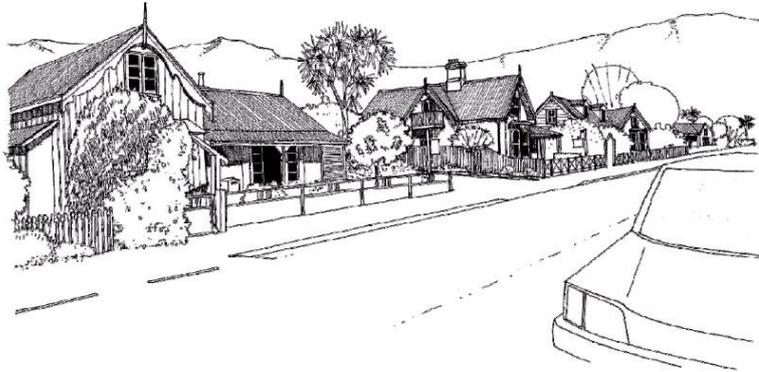
- i. Akaroa has a distinctive visual character, based on its physical setting, its **buildings** and its open spaces and gardens. A large part of the centre of Akaroa

has been recognised by Heritage New Zealand Pouhere Taonga and **registered listed** as a Historic Area. The **Council** has similarly recognised that this special character is worth protecting by including in its **District Plan**, provisions, which allow for consideration of the effects of proposed new **buildings** and alterations to existing **buildings**.

- ii. The **Council's** aim, through these guidelines, is to ensure that the special historical character of Akaroa is maintained, as development of the town proceeds. In endeavouring to meet that objective, the other main goals are to provide property owners and developers with design and appearance guidance and to encourage early discussion of proposed **building plans** with the **Council**.
 - iii. The primary concern of these guidelines is to protect, for cultural and aesthetic reasons, the attractive appearance of the town after more than 150 years of growth and change. Adherence to these guidelines also promises economic advantage for the town. Akaroa's appealing appearance and atmosphere help make it a desirable place to live, and an attractive place to visit. The town's architectural and historical heritage contributes greatly to its appeal as a holiday destination. By helping to protect the intrinsic characteristics of the town, the guidelines will assist in strengthening the town's major economic base and potentially enhance the value of your property.
 - iv. New **buildings**, or significant alterations to existing **buildings** in the Commercial Banks Peninsula Zone are the main concern of these guidelines. However, many of the principles and specific guidelines could also be applied to the town's advantage in the residential areas which surround the Commercial Banks Peninsula Zone.
- c. The Planning Framework
- i. The **Council** can consider the design and appearance of proposed work in Commercial Banks Peninsula Zone through the resource consent process. Any **building work** in the Commercial Banks Peninsula Zone should meet the standards of the **District Plan** and have regard to these design guidelines.
 - ii. The relevant section of the **District Plan** is Chapter 15 for the Commercial Banks Peninsula Zone.
 - iii. These guidelines set out issues which the **Council** will take into account when assessing a resource consent application required for design and appearance reasons. The guidelines are intended to help applicants who require resource consents to undertake **building work** in the Commercial Banks Peninsula Zone understand how the **Council** will evaluate the design and appearance aspects of proposed work.
 - iv. The Commercial Banks Peninsula Zone lies within the **Akaroa Heritage Historic Area** **scheduled in the District Plan and the Akaroa Historic Area listed registered** by Heritage New Zealand Pouhere Taonga. This area has been recognised nationally as having a high percentage of original historic **buildings** which are of aesthetic and architectural importance in their own right, and form an inter-related group of historic places. As such the area is a vital part of the historical and cultural heritage of New Zealand. **Consultation with**

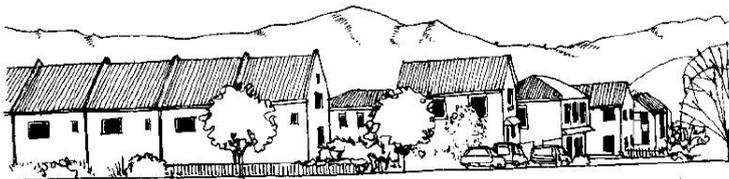
~~Council's Urban Design and Heritage teams, Approval from the~~ Heritage New Zealand Pouhere Taonga, ~~and the Akaroa Design and Appearance Committee may be appropriate is needed~~ for work on any building within the Heritage/Historic Area, or on any building elsewhere in the town which has been ~~individually scheduled in the District Plan or registered listed by the Trust Heritage New Zealand Pouhere Taonga.~~

- v. In considering the design and appearance aspects of proposed building work in the Commercial Banks Peninsula Zone, ~~the Council planners~~ may take advice from ~~Council's Urban Design and Heritage teams~~, and Heritage New Zealand Pouhere Taonga. ~~or any qualified expert.~~ Individuals who need resource consent for building work in these areas are urged to study these guidelines and to discuss their plans with the ~~District Council and/or a professional consultant, the Akaroa Design and Appearance Advisory Committee and Heritage New Zealand Pouhere Taonga~~ before formally applying for resource consent for the work. Early consultation ~~with Council~~ can often facilitate subsequent consent processes, resulting in reduced time delays and costs.
- d. Akaroa's architectural history
- i. Akaroa has a distinctive architectural quality that stems, in part, from the high number of colonial buildings that have been retained to this day. Akaroa is one of New Zealand's most charming and romantic towns, although its origins as a French settlement are not strongly reflected in much of its architecture today. The earliest buildings of the French had steeply pitched roofs, small dormers, casement windows divided into many panes, louvered shutters and symmetrical facades. As early as the mid-1850s, Akaroa's buildings were no longer markedly different from other New Zealand buildings. A great number were cottages with reasonably large dormers, verandas and lean-to's. Almost all were built of horizontal weatherboards with steep roofs initially of shingles, then of corrugated iron. These were typical New Zealand colonial buildings.
- ii. The one and a half storey, gable ended cottage with veranda, lean-to and dormers is often idealised as the archetypal Akaroa building. Though these cottages are still abundant, and valued, the town's architectural traditions are much richer and more varied.
- iii. Later building designs in the town also followed general New Zealand trends, with horizontal weatherboard and corrugated iron the predominant building materials. Thus, nineteenth century churches are variants of colonial wooden Gothic, while Italianate was favoured for public and commercial buildings. Many commercial premises were two-storied and differed from residences only in being somewhat larger, and in being built-up to the street line. All were still relatively small buildings and almost all were built of "timber and tin". This uniformity in styles and materials for residences and public and commercial buildings, and little variation in building size, have been characteristic of Akaroa's architecture since the nineteenth century.



iv. Figure 2: Examples of early colonial cottages

- v. In the late twentieth century there was a new development in Akaroa's architectural history. A demand emerged for multi-unit, privately owned **apartments**. These were up to three storeys high, built up to or close to the street line, and often of masonry construction. These **buildings** marked a significant departure from the single family houses and cottages, standing in individual sections, which were previously characteristic of most of the town. In retrospect many of these structures, individually or collectively, have not been successful in maintaining the intimate, mostly small scale of the town and the use of complementary **building** materials.



vi. Figure 3: Townhouse block demonstrating overly repetitive elements. The **buildings** to the right display a pleasing variety and interest.

- vii. Akaroa's diverse range of **buildings** of different sizes, shapes, styles, setbacks, roof forms and materials mean there is a very large architectural vocabulary on which architects can draw for new **building** design, without introducing styles, or details that would appear out of place. It is important that new **buildings** and extensions reflect existing architectural themes and styles.
- e. Akaroa's setting and urban form
- i. Preserving and enhancing what is appealing about Akaroa requires careful consideration of more than the design of individual **buildings**. The spaces between matter too. Gardens and trees are generously dispersed throughout the town and large open spaces separate different built-up areas. **Building** has

mostly been concentrated on the foreshore and up three small valleys, with the intervening spurs remaining open or bush-covered. The close integration between the natural and urban worlds in Akaroa also results from the town's position facing onto an extensive harbour, and being ringed by grand hills. Applicants are encouraged to consider the impact of their design or **building** extension on the existing views of water and hills from the town and of the integration of the built and the natural environment.

- ii. The town's development, and the proximity of commercial premises and residences give the town the relaxed, convivial atmosphere of a village. The maintenance of public and **retail activities** at street level is important to sustaining the town's vitality and is protected in certain areas along Beach Road between Rue Jolie and Bruce Terrace. The maintenance of open spaces and of private gardens is also important to maintaining the town's atmosphere.
- f. Diversity and innovation
- i. New designs will generally be acceptable if their proportions fit in well with nearby older **buildings** and maintain the scale of existing streetscapes. New **buildings** of contemporary design, built using up-to-date materials and **building** technologies can be added to Akaroa, provided they avoid or mitigate any adverse visual effects through careful use of scale, density, bulk, exterior cladding, external detailing and through their **site** location and **setback**.
 - ii. Successful approaches are:
 - A. Compatible design: new **buildings**, or new work on old **buildings** may vary the design but maintain the proportions, scale, materials, textures and colours of the original.
 - B. New design: work of completely contemporary design which uses modern materials and **building** technologies, but shows respect for the character of existing old **buildings** in the area. Care must be taken that the historic character of the town is maintained when new designs are introduced.



- ii. Figure 4: Modern **buildings** incorporating key architectural themes such as steeply pitched gabled roofs, verandas and vertically oriented **windows**.
- iii. While nineteenth and early twentieth century **buildings** largely set the character of Akaroa, new development should generally reflect, rather than exactly replicate,

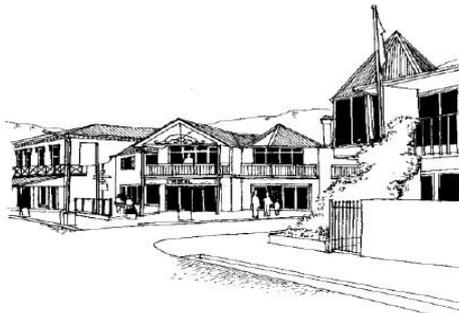
these historic styles. Sympathetic design, whereby certain characteristics of historic **buildings** are incorporated into new **buildings**, is encouraged. Contemporary design, if carefully conceived to fit with the town's character, is often preferable to replica **buildings**.



iv. Figure 5: New residence demonstrating **site** specific sympathetic small scale forms and details, and vertical **windows**.

g. **Building on specific sites**

- i. Each individual **site** has different **buildings adjoining** it, and sits in a different relationship to the wider landscape. What is suitable for one particular **site** may be quite unsuitable on another **site**. **Corner sites** need particular care, since they form a visual focal point. In some situations larger **buildings on corner sites** will be desirable to define streetscapes, on other **corner sites**, it may be desirable to avoid overpowering historic **buildings** nearby.



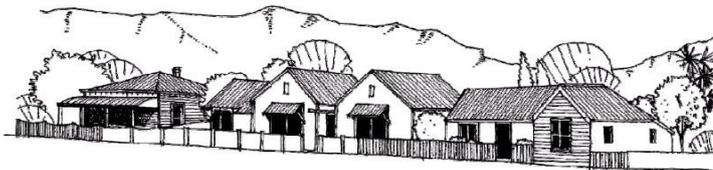
- ii. Figure 6: Corner Treatment- both **buildings** strongly define the corner yet include smaller scale forms that the pedestrian can relate to.
- iii. The size and scale of new **buildings** in relation to their neighbours are as important as the materials or architectural style of the new **building**.

- iv. The use of materials and architectural style of any development may add or detract from the overall proposal, its visual impact on the streetscape and historic character of the town.

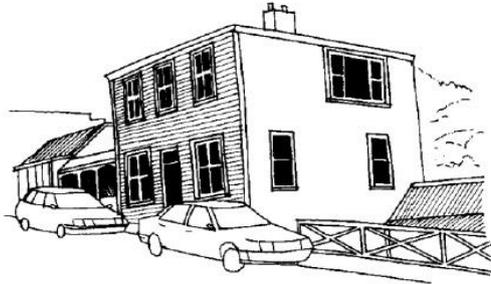
h. Key concepts

- i. Streetscape, rhythm and scale

- A. The goal is to maintain appealing streetscapes, characterised by sequences of **buildings** which are in scale and exhibit a pleasing modulation. Streetscape refers to the ways in which **buildings** form, together with gardens and trees, attractive combinations of mass and colour. **Buildings** are in harmony when, while not identical, they share similar elements and are of a compatible size and form. When a rhythm is discernible in a sequence of **buildings** there are no abrupt transitions, in size, form or architectural detail, from one **building** to the next.
- B. It may be appropriate for a contemporary building to sit beside a traditional weatherboard one provided there is some relationship to the rhythm and scale of **windows**, doors, roof pitch and other design elements.



- C. Figure 7: **Height** and rhythm- a pleasing relationship between **height** and rhythm is evident.
- D. The goal is to maintain appealing streetscapes, characterised by sequences of **buildings** which are in scale and exhibit a pleasing modulation. Streetscape refers to the ways in which **buildings** form, together with gardens and trees, attractive combinations of mass and colour. **Buildings** are in harmony when, while not identical, they share similar elements and are of compatible size and form. When a rhythm is discernible in a sequence of **buildings** there are no abrupt transitions, in size, form or architectural detail, from one **building** to the next.
- E. It may be appropriate for a contemporary building to sit beside a traditional weatherboard one provided there is some relationship to the rhythm and scale of **windows**, doors, roof pitch and other design elements.



- F. Figure 8: Scale- an out of scale **building** which dominates adjacent **buildings** by size, bulk and **height**.
- G. Larger, bulkier **buildings** can reflect the smaller scale of surrounding buildings by repetition of design elements such as gables, steps in the plan of the **building**, the use of different roof shapes, or dividing the **building** into visually separate units by using different treatments or colours for cladding.
- H. Generally, designers of new **buildings** are asked to look at the existing historic **buildings** in the vicinity of the **site**, not to imitate them, but to consider whether the new **building** is sensitive to the surroundings in which it is to be placed.
- ii. **Replica buildings**
- A. Replica **buildings**, in the context of these guidelines, means an exact copy of the size, proportions, and architectural details of an older **building**. While it is generally undesirable to have new **buildings** replicate the exact design of historic **buildings**, design elements of older **buildings** can be used to achieve an overall visual harmony. Replica **buildings** can devalue the authentic historic character of Akaroa.
- B. Attempts at 'replication' with inaccurate detailing, inappropriate materials and distorted proportions can become a caricature of the original **building** style.
- iii. **Additions and alterations to historic buildings**
- A. The character of Akaroa depends to a large extent on the survival of its many historic **buildings**. The preservation of these surviving **buildings** is important in maintaining its overall character. The **demolition** of historic **buildings** has had detrimental effects on the character of the town. The retention of the remaining older **buildings** will generally be to the town's advantage.
- B. **Listing-Registration** by Heritage New Zealand Pouhere Taonga, or **scheduling listing** by the **District Council** in its **District Plan**, are indications that particular historic buildings should be preserved and maintained for future generations.

- C. Adaptive re-use is recommended. New developments on sites occupied by older buildings should use the historic structures whenever possible by building around or adding to them in a sympathetic way.
- D. Key principles to bear in mind when adding to an historic building are:
- I. Alterations should be the minimum necessary.
 - II. They should not detract from the heritage value of the place and/or building.
 - III. They should be compatible with the original form and fabric of the building, but should be able to be read as new work, although this need not be obvious particularly for minor additions.
 - IV. They should be of a quality that does not detract from the heritage values of the place.
- E. Ideally changes should also be reversible, to allow future generations to return the buildings to their original forms. When work is being done on historic buildings, previous inappropriate alterations should be reversed and unsympathetic additions removed whenever possible. Council's Heritage team and Heritage New Zealand Pouhere Taonga can provide advice on these matters.



- F. Figure 9: Sensitive alteration to an historic building.
- G. In the example to the right similar roof forms and window details have been used.
- H. When work on an historic building is being undertaken the Conservation Guidelines published by Heritage New Zealand Pouhere Taonga should be consulted provide a useful reference. Where major work is envisaged, an architect who has experience in conserving or adapting older buildings should be engaged.

Both the Akaroa Civic Trust and Heritage New Zealand Pouhere Taonga are available to advise owners of historic buildings who are considering major repairs or alterations to their buildings.

i. Specific guidelines

i. Roof forms

A. On Akaroa's older buildings, roofs are generally of relatively steep pitch, with gable ends. Hipped roofs are evident within the Commercial Banks Peninsula Zone. More recent buildings in the town exhibit a great variety of roof forms, including hip roofs, roofs of shallow pitch, and flat, or mono-pitch, roofs. While there is a variety of existing roof forms, those which are steeply pitched (i.e. 25 degrees and steeper) maintain an attractive streetscape and achieve a pleasing relationship with adjacent and nearby buildings and are to be encouraged.



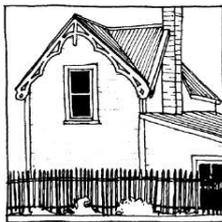
Villa Gable and Verandah



Verandah and simple gable with roof domers



Two Storey Hipped Roof domers



Two Storey Gable with Lean-to at rear



Multiple Gable Ends Roofs

B. Figure 10: Roof shapes and forms

ii. Cladding, texture and roofing materials

A. Historically, weatherboard has predominated in Akaroa. Roofs have been mostly corrugated iron with door, and window frames of wood. Brick and other forms of masonry construction are unusual in Akaroa. Consequently, the use of traditional vernacular materials, such as weatherboard cladding, and corrugated iron roofing is encouraged in Akaroa. Some recent examples have not worked well because they lack detail and texture. An example of a modern application which reflects the character of the adjoining buildings, and has been successful, can be seen on the additions to the Akaroa museum.

B. To harmonise contemporary with traditional buildings, extensive, blank masonry walls, lacking in texture, should be avoided where masonry walls are

necessary. Careful detailing and placement of wall openings, sensitive selection of colours or judicious planting can be useful in reducing adverse visual impacts to a limited degree.

ii. **Windows**

A. Attention should be paid to the sizes, symmetry and proportions of **window** openings and their placement, or grouping, in relation to neighbouring **buildings**. In the Commercial Banks Peninsula Zone any departure from the vertical orientation of **windows** of historic **buildings** is not encouraged. Timber **windows** are preferable to aluminium **windows** are used, they should be faced with timber.



B. Figure 11: **Window** orientation- the illustration on the right demonstrates appropriate vertical orientation and facings and has pleasing symmetry.



Dormer in a roof



Modern blend of windows
- all simple shapes

C. Figure 12: **Window** shapes and types

iii. **Colours**

A. There is no reason, when choosing colours for the walls, facings and roofs of new **buildings**, or when repainting older **buildings**, not to use today's much wider palette of colours than the palette available in earlier years, provided the new colours are in accordance with the historic character of the town and its streetscapes. Simple combinations of discreet individual colours are particularly preferable in areas where there are a large number of older **buildings**, however, the colour of new structures should not visually dominate heritage **buildings** or the streetscape. Owners of historic **buildings** are

encouraged to consider using heritage colours and information about these is available from major paint manufacturers and retailers. In the Commercial Banks Peninsula Zone the preference is for painted or coloured surfaces. Corporate colour schemes and large corporate logos are not appropriate in the Akaroa **Historic** Heritage Area.

iv. Verandas

- A. The only sequence of nearly continuous shop verandas over footpaths in Akaroa is found along Beach Road. On Rue Lavaud occasional shop verandas contribute to the variety and modulation of the streetscape. Where new **buildings** are being erected in either of these precincts, maintenance of the sequence along Beach Road, and of the pattern of occasional verandas along Rue Lavaud, should be the goal.



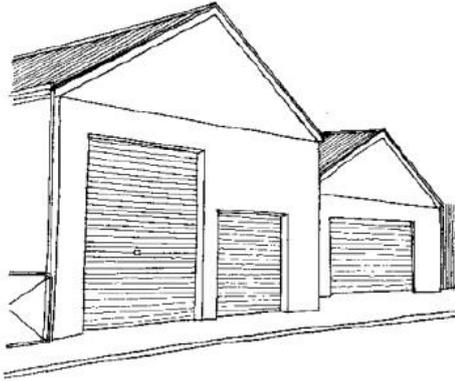
B. Figure 13: Akaroa street verandas

v. **Setback** and fences

- A. Akaroa's charm and historic character depend, in part, on gardens and trees remaining key elements in Akaroa's streetscapes. **Setbacks** will help ensure plantings continue to be a major element in most residential streetscapes. Only in existing commercial areas of the town, where **setbacks** are already small or non-existent, is it desirable to maintain the sense of a fully built-up townscape.
- B. Having some **buildings** hard up against the street, even in predominantly residential areas, gives the town's streetscapes attractive variety.
- C. To be able to look into and enjoy gardens along the street has long been the character of the settlement. Tall fences break this pattern, therefore low fences are encouraged. If taller fences are required, then they should be of a picket type so that the garden aspect is presented to the street.

vi. Parking and garages

- A. Garages should have a minimal visual impact on the historic character and amenity of the streetscape. They should be located further back from the road boundary than the main building and the repetitious sequences of multiple garage doors should be avoided. **Within the Akaroa Historic Area, garages facing the street are required to be sited behind dwellings.**



- B. Figure 14: Garages on street front - these buildings detract from the streetscape.
- C. Car parking, especially with larger developments, should be concealed behind the main buildings, with minimal access points. Where this is not practical or possible, attention should be given to screening parking areas from view from adjoining streets.

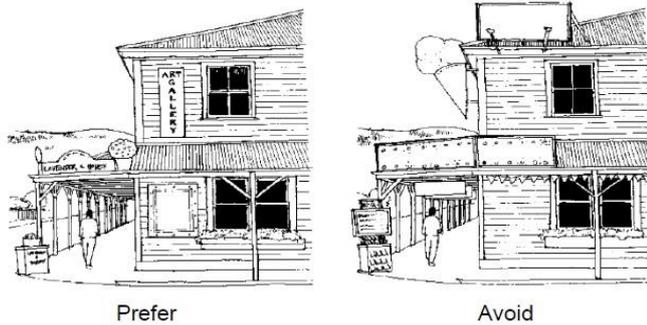


- D. Figure 15: Car parking visually softened by location behind buildings and screen planting

vii. Signs

- A. Rules in the District Plan govern the size and placement of signs. Besides conforming with these rules, new signs will help preserve the character of

Akaroa if they are simple, not excessively large and do not obscure interesting architectural details of buildings. Signs incorporating simple backgrounds, borders and text are preferable to complex graphics, particularly photomontage based signage and large-scale advertising hoardings. The proliferation of signs which are obtrusive because of their size, colour or placement, could undermine the pleasing character of Akaroa. Neon, moving, illuminated or brightly lit signs will generally detract from the historic character of Akaroa and are discouraged.



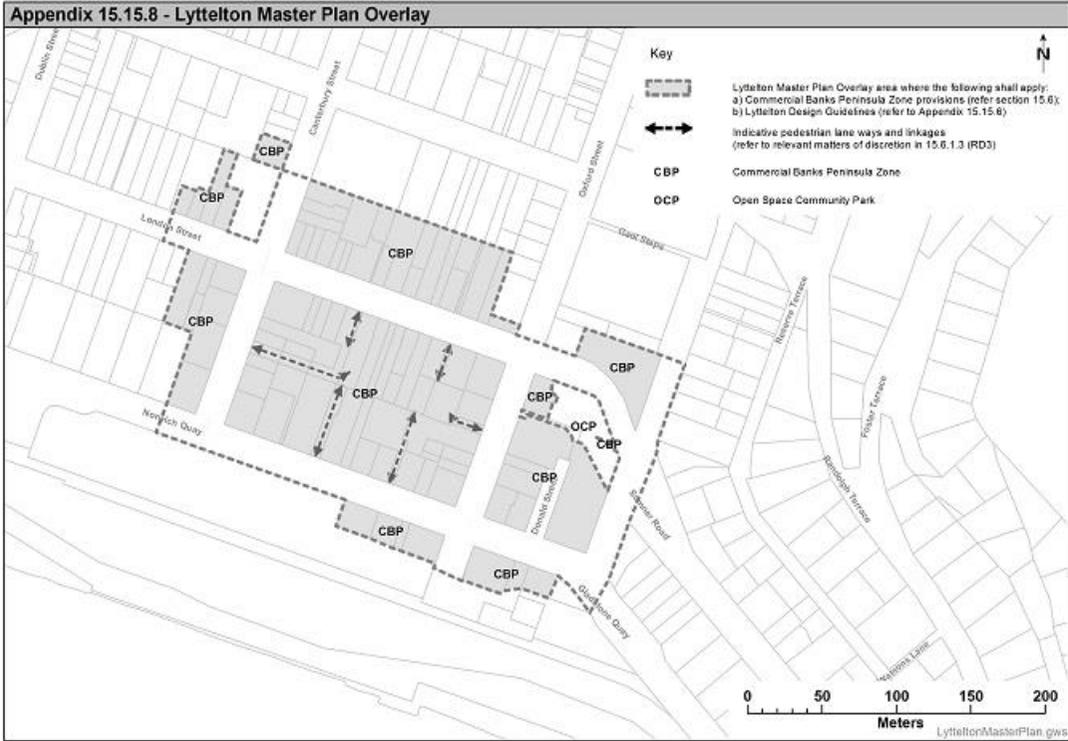
B. Figure 16: Signage

C. In this illustration the signs on the right detract from the form of the building and create a sense of visual clutter.

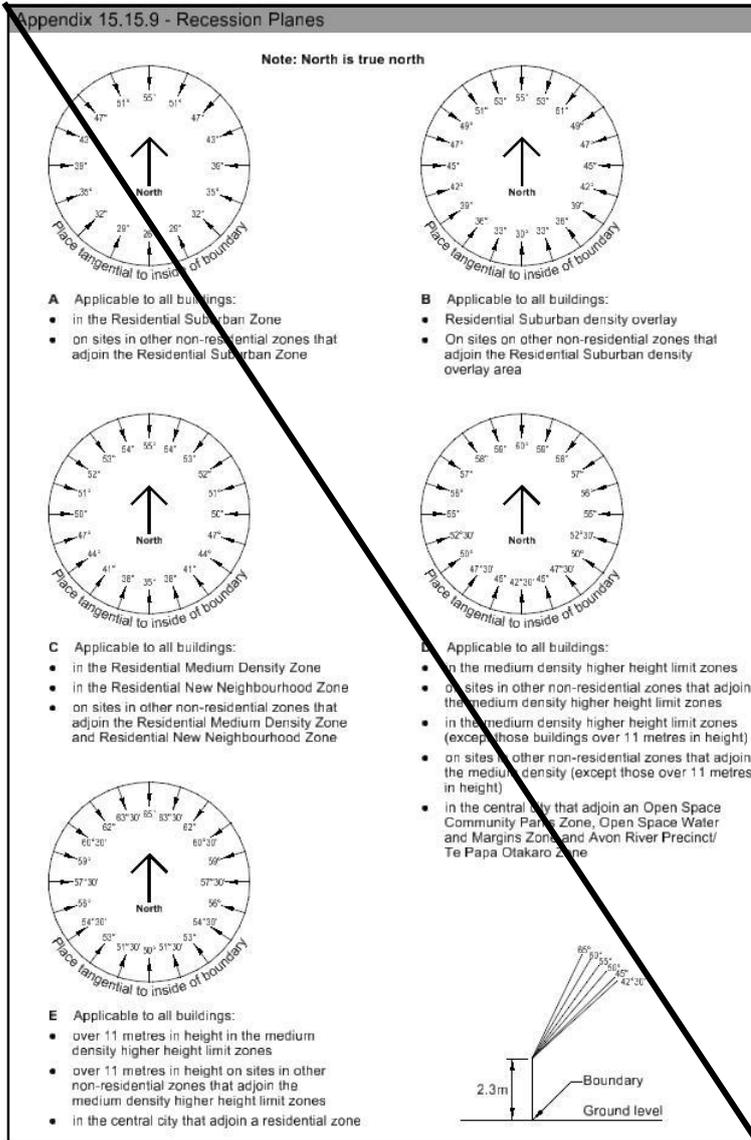
viii. Site work

A. The District Plan controls the heights of buildings in Akaroa, but again a building, which meets the requirements of the Plan, may not be satisfactory in its design, or impact on townscapes.

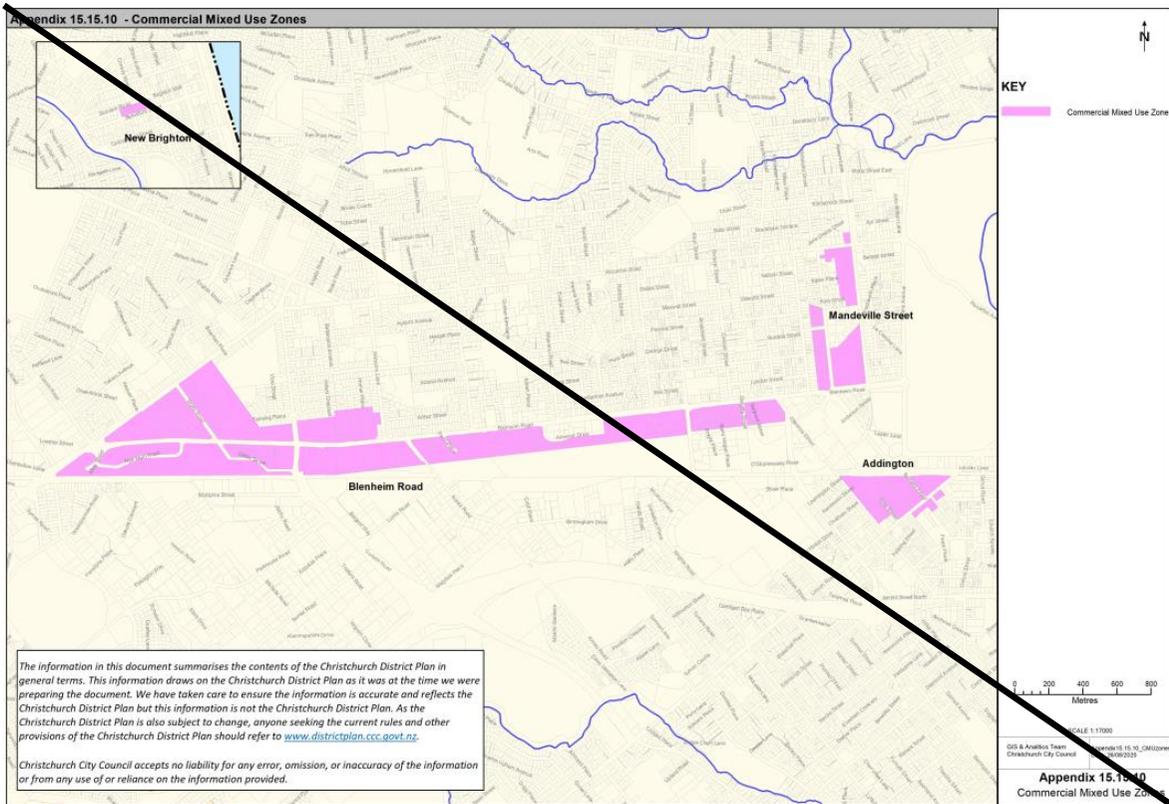
Appendix 15.15.8 Lyttelton Master Plan Overlay

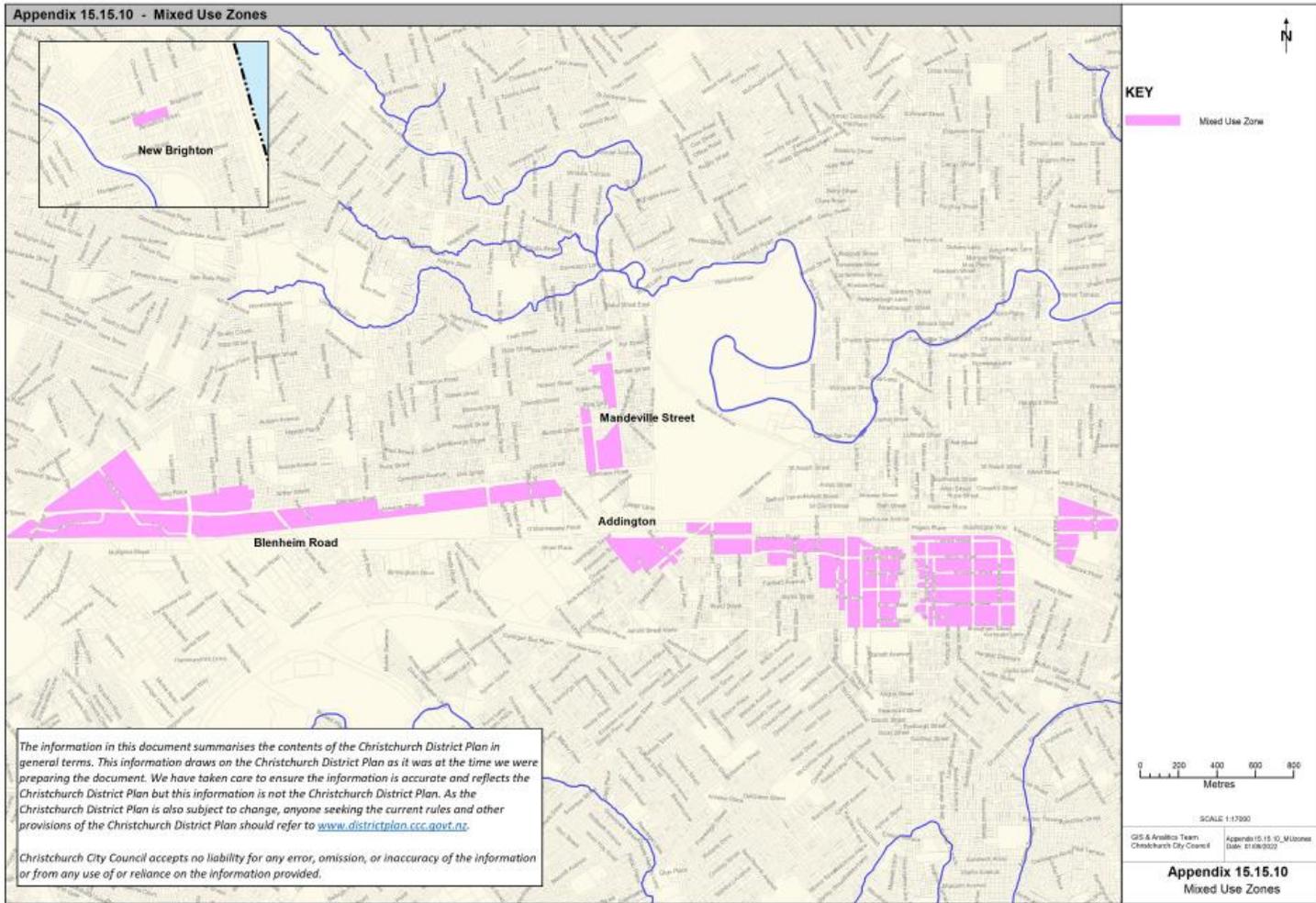


Appendix 15.15.9 Recession plane diagrams [DELETED]

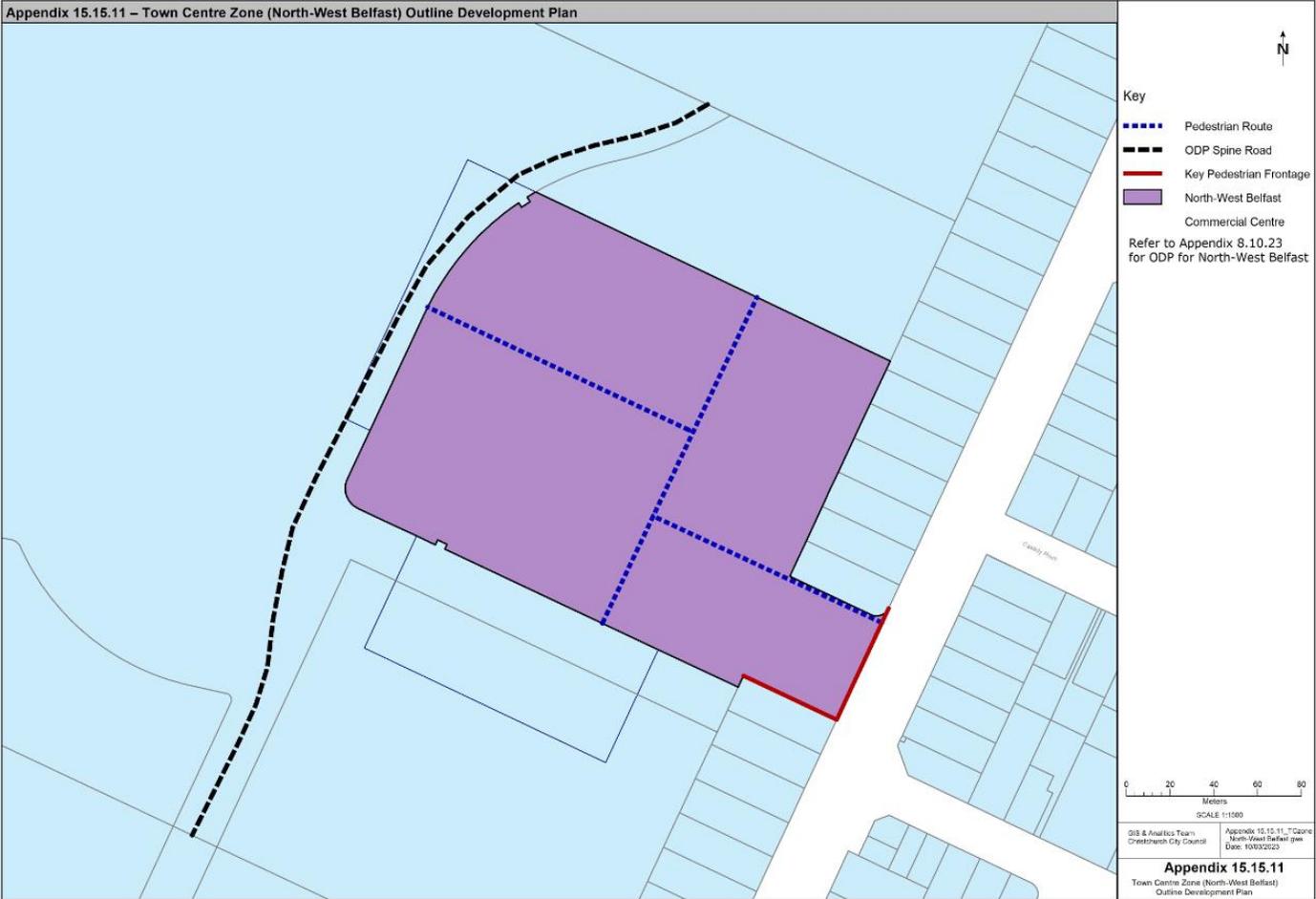


Appendix 15.15.10 Commercial Mixed Use Zones





Appendix 15.15.11 Commercial Core Zone (North-West Belfast) Outline Development Plan



Appendix 15.15.12 Comprehensive Housing Precinct Development Plan – Sydenham



Additional connections to be shown on Appendix 15.15.12 between:

- Kent Street and Burke Street
- Kent Street and Disraeli Street

Commented [A1]: Joint Witness Statement of Planners - Mixed Use Zone pg 10

Appendix 15.15.13 Comprehensive Housing Precinct Development Plan – Lancaster Park



Appendix 15.15.14 Comprehensive Housing Precinct Bulk and Built Form Standards Diagram

