

INTRODUCTION

Lyttelton has retained its historical character more than most townships of a similar size in New Zealand. Its origins as a colonial harbour town in the mid-nineteenth century, have been expressed in its buildings by the materials which lay readily at hand, applied to the current architectural expression of the time, and town planning principals of that period.

Town Centre Area

The commercial centre of Lyttelton was established by the early settlers of the district. There has always existed a diverse range of activities within this precinct, ranging from hotel accommodation to offices, retailing, and community facilities. There resulted a pleasing mix of mainly two storied timber framed buildings to the commercial area, built right to the street and usually with verandahs. The street corners were frequently emphasised by more ornate masonry buildings with the stylistic trimmings of their day. The variation in styles in these key buildings reflects the stylistic trimmings of their day. The variation in styles in these key buildings reflects the style changes that occurred in Great Britain. The infill buildings are rather more economically built, being sheathed in timber to the front and corrugated iron to the sides and rear. Despite the modest materials used, many are handsome buildings of fine proportions.



Over time many of these original buildings have disappeared or have been insensitively modernised. Others have been replaced quite successfully with new buildings that respect the scale and forms of these older buildings whilst avoiding monotony and adding variety. Other buildings have emerged with features that provide desirable focal points.



Residential Conservation Area

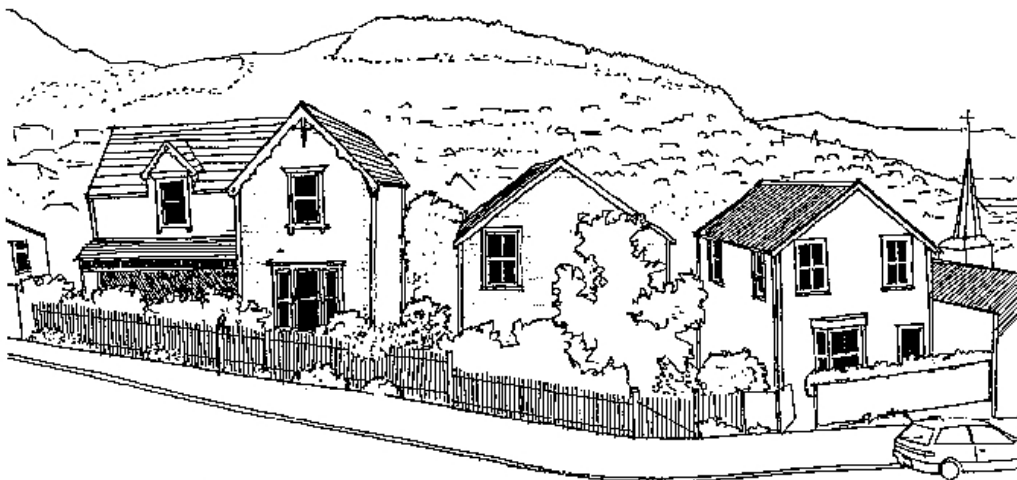
Existing buildings and streets within the Residential Conservation area have a common quality, style and “character”. Streets are typically narrow, the houses and cottages are small scale, built from materials, such as timber

and corrugated iron, which were at hand for those early settlers. The houses are mainly simple shapes (forms) – usually with steeply pitched gable roofs. A consistent palette of decorative elements such as bay windows, verandahs, and lean-to additions, compliment these simple shapes and with decorative timber trim details all complete this unique colonial character. The increasing desire for off street parking, and site density ratio restrictions pose interesting challenges to the future of this heritage area.

HOW DO THESE GUIDELINES WORK?

Whether your proposal is for a new commercial building in the Town Centre or a new dwelling or alteration in the Residential Conservation Area, it will affect the buildings around it and alter the look and feel of the street it is in. Both these planning areas are unique in their character and architectural quality. To ensure that the architectural quality of these areas is preserved and enhanced, the District Plan requires that new building work (including alterations) in these two zones is assessed through the resource consent process in terms of design and appearance.

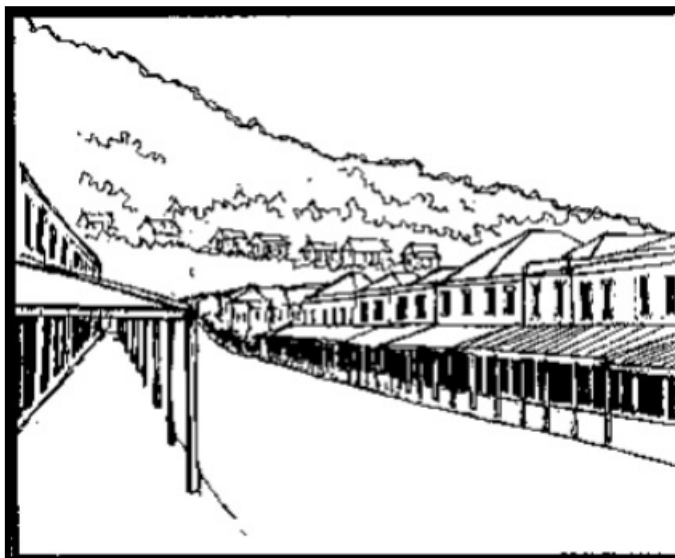
The guide has been written to help you identify what these important architectural qualities and patterns are, and to show by which criteria your proposal will be assessed by Council.



Drawing 1: A typical street in the Residential Conservation Area. Even though there is a consistent pattern of size, shape, materials and details with these houses, these houses have a uniqueness and variety. Both the consistency and variety give the Residential Conservation Area and Town Centre zones their “character”.

Rather than telling you what you must do, the guide gives you suggested principals to follow and illustrates things to avoid. In some cases suggested tasks are given to help you understand more clearly the issue being discussed and how it relates to your design.

The aim is for you to be creative in enhancing the neighbourhood quality and architectural character, rather than simply replicating what is there.



Drawing 2: If all buildings were the same scale, proportion, and detailed the same, the result would be monotonous.

1. VIEW ALONG THE STREET – HOW DOES YOUR PROPOSAL BLEND IN?

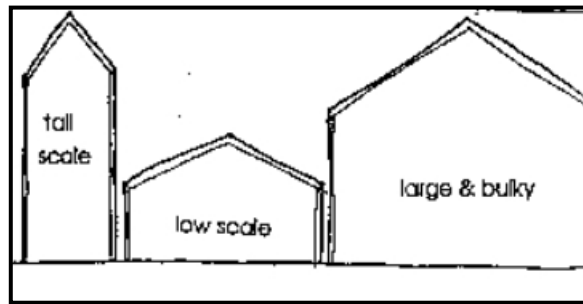
Part one of this guide looks at how your overall building design fits in with the buildings around it. This follows four basic themes:

- 1.1 Scale – Comparing a building overall size, proportions, height and bulk.
- 1.2 Shapes – Patterns of building shapes and forms.
- 1.3 Distance from street – comparing how far buildings are set-back from the street.

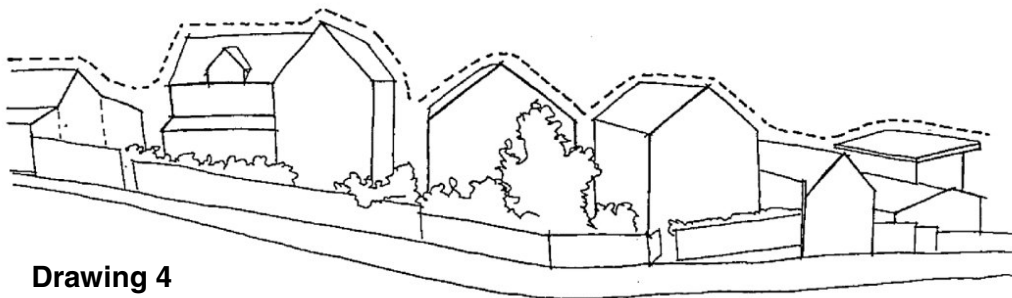
1.1 Scale

Scale refers to a buildings' overall size, height, bulk, shape and proportions. Note from drawing 3 that although the basic shape is the same, the scale of each of these shapes is quite different. Where these characteristics vary considerably in a street, the larger scale buildings can dominate and detract from those around them.

Drawing 4 (below) shows our typical Lyttelton residential street and the overall building outlines. Notice how the houses are a similar overall shape. The pattern of heights (dotted), which is often called modulation does not vary wildly and steps down with the natural slope of the street.

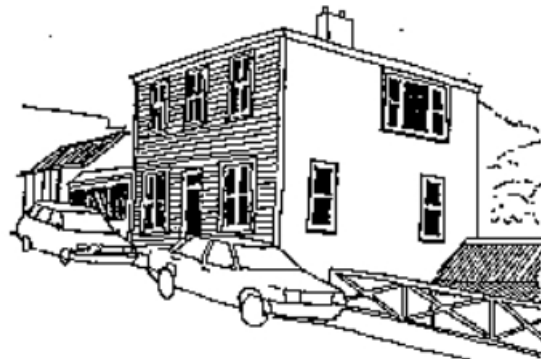


Drawing 3



Drawing 4

- New buildings should be a similar size to their neighbours.
- It is preferred that new buildings keep within the height ranges of those around them. This allows key buildings like the Harbourlight to remain a prominent feature in the streetscape.
- Avoid buildings that are too low or too high compared to those around them.



Drawing 5

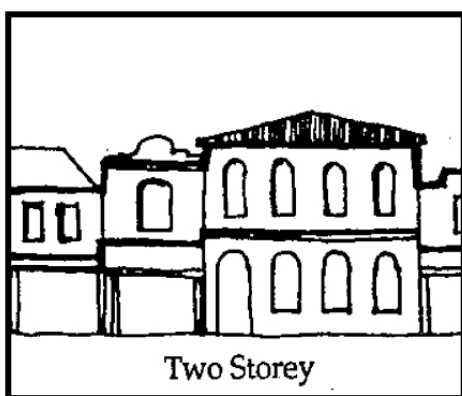
Drawing 5

- Avoid large buildings which could because of their size and bulk overshadow or dominate surrounding buildings.

Height and Scale

Most residential and commercial buildings are one or two storied. There are ways to help buildings of differing height keep in scale as shown in drawing 6.

- Consider using a gable end roof, small tower or a higher parapet to raise the apparent height of single storey buildings surrounded by mainly two storied ones.
- Consider building in the roof space or adding an attic storey to a two-storey building to keep its height more in keeping with lower scale buildings around it.

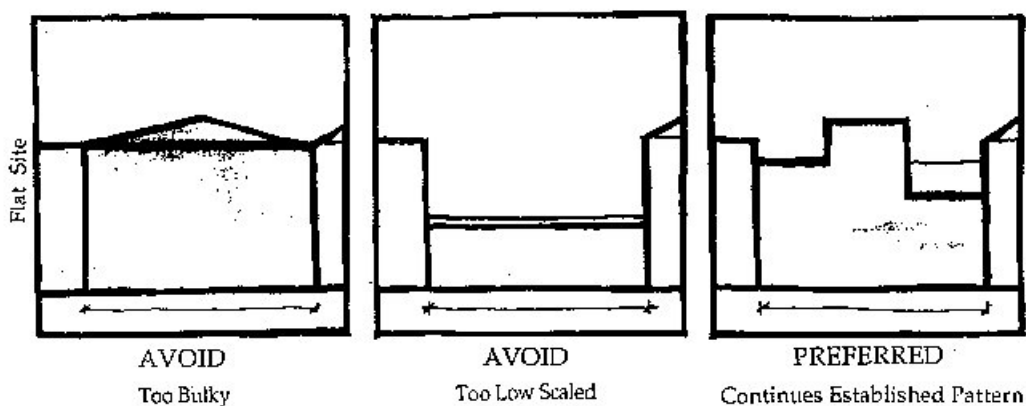


Drawing 7



Scale and Proportion

Most buildings in the Residential Conservation and Town Centre zones are similar in width to height. Buildings of a low wide proportion can detract visually from those around them. The supermarket in London Street is such an example. Continuous long parapets, signage and verandahs all accentuate this proportion. Drawing 8 shows an example of this.



Drawing 8

Drawing 9 shows a successful blend of old and new, where there is variety and interest but a similarity of scale. The wider larger buildings have been divided into smaller scale pieces that help them fit in.

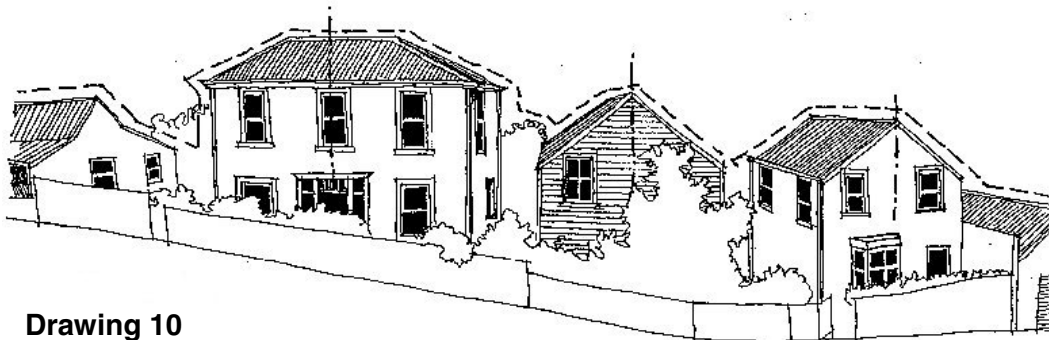
- Where a new building is wide in proportion consider breaking it up into more vertically proportioned pieces.



Drawing 9

Scale and Shape

The shapes of a building and the size of its surfaces can also affect its apparent scale. Drawing 10 shows the same typical street as per drawing 1 with a change to house 2. House 2 now appears bulky because it is one prominent shape.

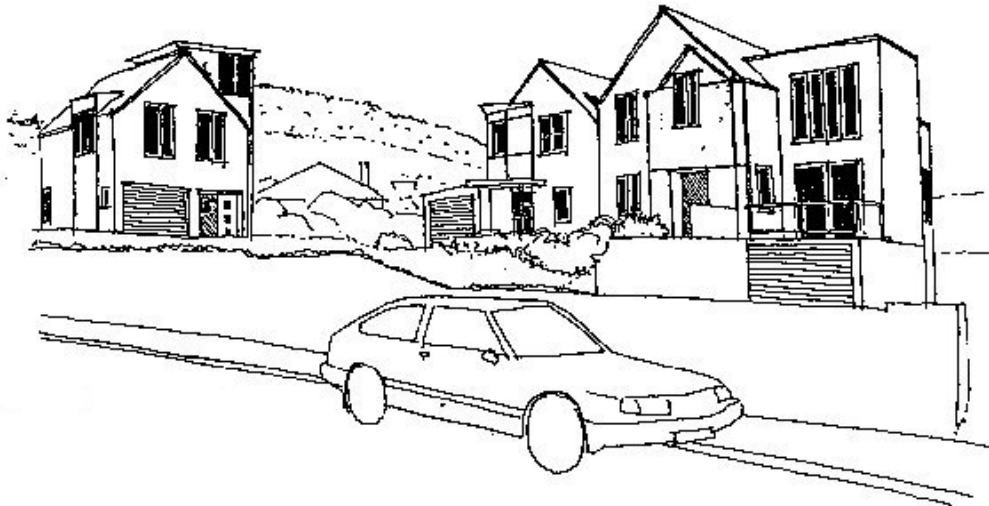


Drawing 10

In drawing 1, the house blends in because it is made up of shapes that are in scale with the ones around it.

- Avoid designing the buildings where the main shapes are out of scale with those around them.
- Where a new building is a large shape consider breaking it up into smaller pieces.
- Step pieces back and forward from one another and accentuate the pieces with different colours and materials.
- Use features such as verandahs, porches and bay windows which add a lot of depth and shadow to a surface to create visual interest.
- Add an architectural feature such as a feature window to add variety.

Drawing 11 shows a modern group of houses. Although the overall size is large and high in proportion, the techniques noted above have been used to reduce the apparent scale and give a lot of visual interest to these houses.



Drawing 11

Industrial Buildings

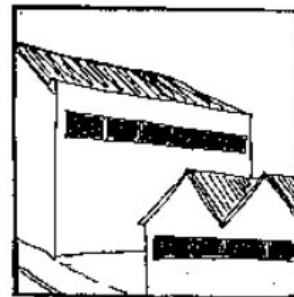
With industrial buildings it is important to try and reduce the often overbearing scale. Suggestions are shown in the two drawings below:

- Use lower scale parts of the building such as showrooms and offices near the street.
- Use verandahs and structures to add depth to the building surface.
- Landscape and attractively pave the spaces between these buildings to add a human scale.

Suggested Task

As shown in drawing 4, over a photograph of your proposal and the three neighbours either side, mark the rough overall form of the buildings – Compare the scale, variety of heights and shapes.

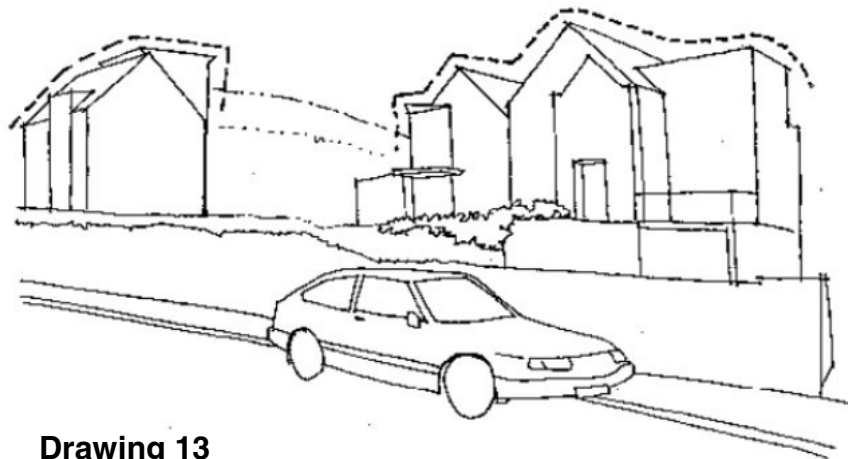
AVOID



PREFERRED



Drawing 12



Drawing 13

1.2 What Shapes Can I Use?

Houses in the Residential Conservation zone of Lyttelton are usually quite simple in shape with either a steeply pitched gable roof of between 30 and 60 or a shallower pitch hip roof. Smaller shapes like lean-to roofs, verandahs entry porches and bay windows are often added to these main shapes. Variety is achieved by emphasising the symmetry of these shapes and orientating them in different ways to the street.

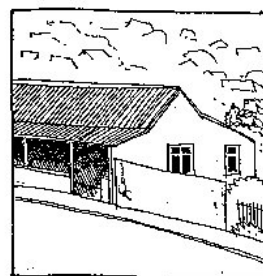
Drawings 14-19 show examples of these predominant main shapes and smaller added shapes.



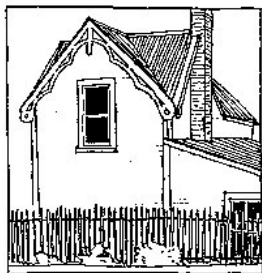
Villa gable and verandah



2 storey gable to street



gable along the street with verandah and lean-to



gable to street with lean-to



2 storey hip roof



gable with bay window & entry porch

Drawings 14-19

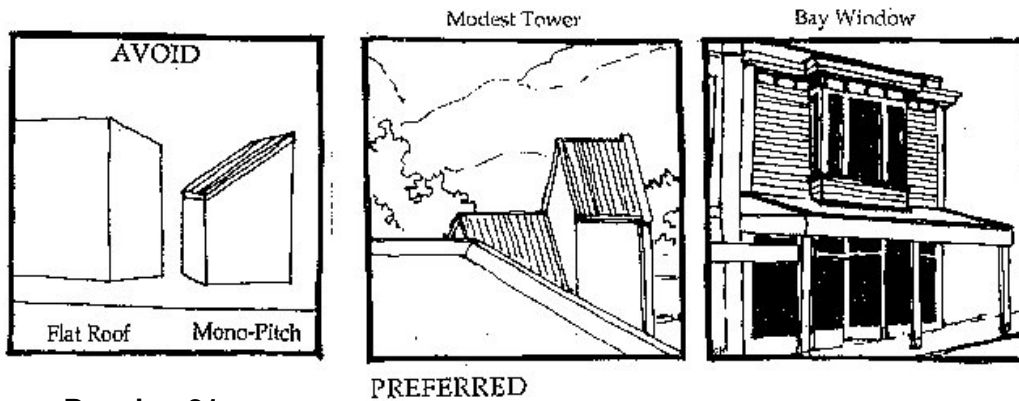
APPENDIX X DESIGN GUIDELINES – LYTTTELTON

In commercial buildings often a façade with a parapet fronts the street. The shape of these is usually symmetrical.

- It is preferred that the main shapes of a building are traditional in form (see drawing 20).
- Avoid flat roofs or monopitches as the main building shapes (see drawing 21).
- Non-traditional shapes and forms may be used on secondary parts of a building such as a tower or bay window as an architectural feature. The whole design should be consistent in materials and intention (see drawing 19).

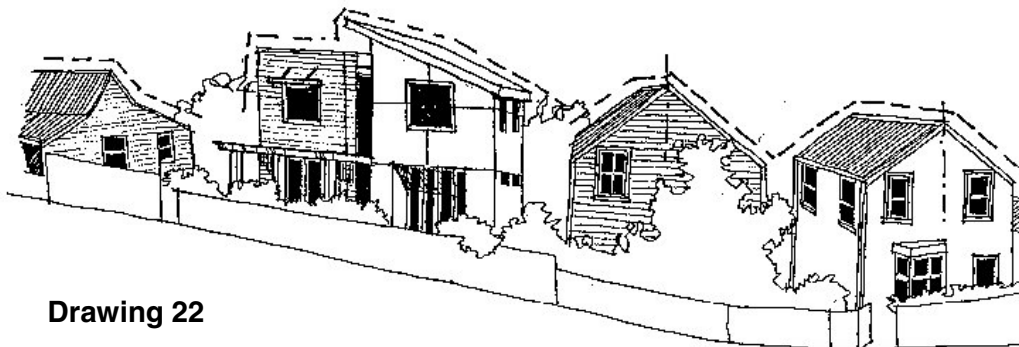


Drawing 20



Drawing 21

Drawing 22 shows our typical street again. The main forms (shapes) of house 2 are inappropriate despite being the right overall scale and divided into the right scale smaller pieces. They do not fit with the gables and verandahs along the rest of the street.



Drawing 22

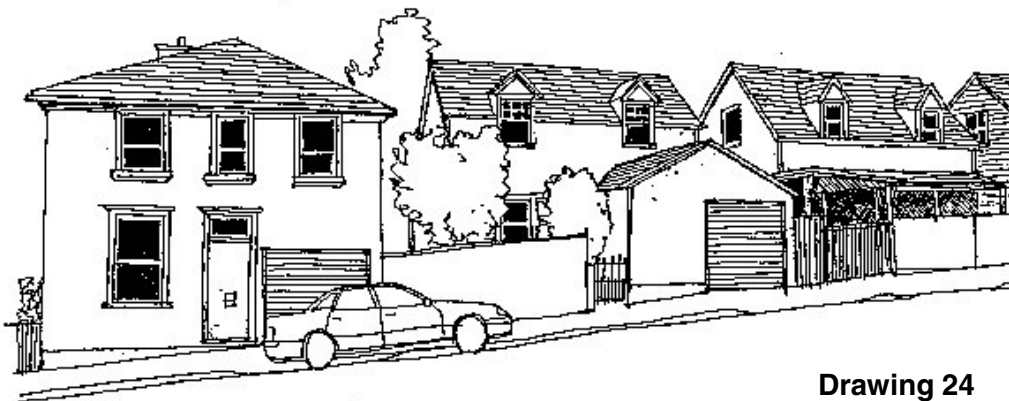
The modern group of houses in drawing 23 is a good example of use of traditional and modern shapes. Modern smaller forms fit and do not dominate the traditional main forms.



Drawing 23

1.3 Setback from the Street

Just as with buildings that are out of scale can dominate those around it, how close a building is built to the street can also affect how dominant it is. Garages close to the road can fall into this category. Note the following from drawing 24. Two street elevations exist. One with garages and carports built right to the street the other with the two storey houses behind.

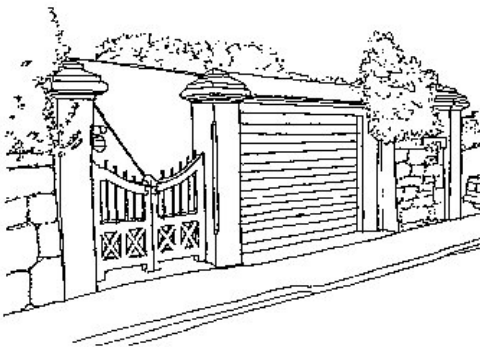


Drawing 24

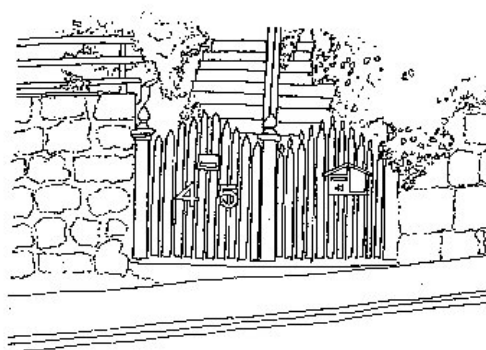
Buildings closer to the street should be a smaller scale so as not to dominate. The house to the left is dominant because it is close to the street even though it is the same size as the houses behind it.

- Consider screening garages by planting.
- Try to set them back from the street.
- Keep garaging small scale and use shapes and materials in keeping with the houses around.
- Use fencing and walls to reduce the scale of the garage (see drawing 25 where the tall posts are in scale with the garage.)
- Where garages are to be placed into existing stone retaining walls, it is preferred that these are reinstated.

The existing District Plan has regulations on setbacks from the roads, adjacent boundaries and controls on heights with recession planes. Refer to these.



Drawing 25



Drawing 26

Fences and Street Edge

Where houses are set back above the street, a common set back line is not so crucial. The fencing and walls at street level are more important. In drawing 26 the two entrance gates respect one another.

- Major differences in fence heights and contrasts in materials will be discouraged where the surrounding neighbourhood has a strong identity and character.
- It is preferred that where garages will be set into existing erudition walls, these will be asked to be reinstated.

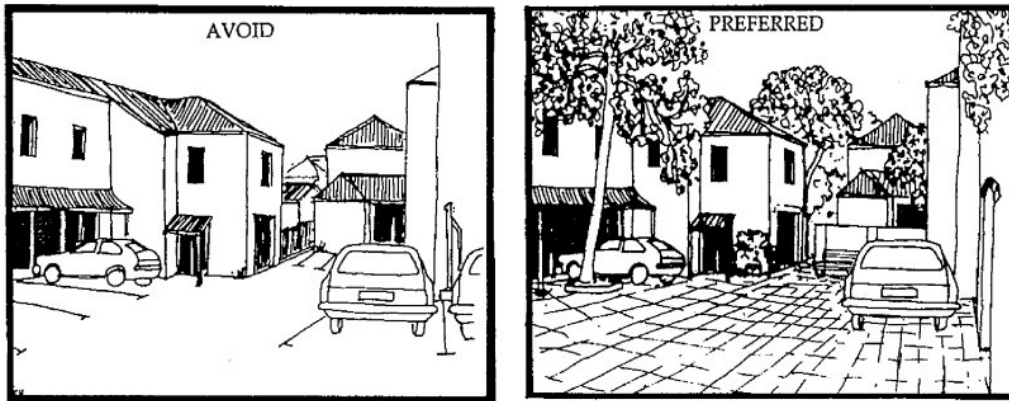


Drawing 27

Town Centre

See drawing 27.

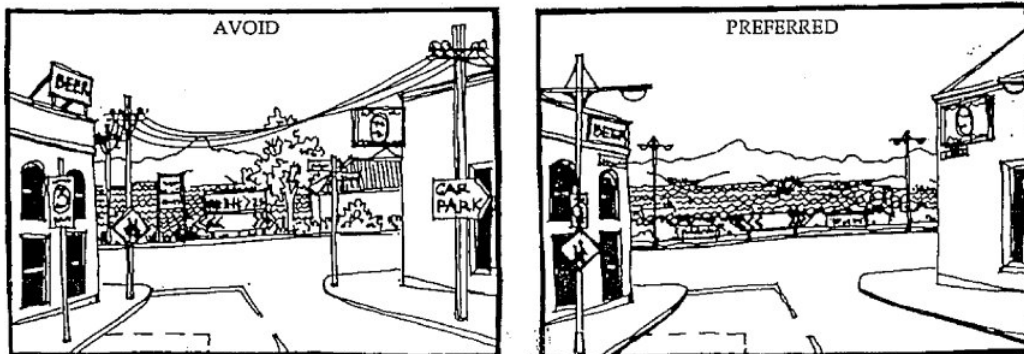
- Buildings are usually built right up to the street. The existing pattern should be continued.
- Areas that are set back from the street should be planted and landscaped as a feature.
- Avoid large carparking areas to the street. It is preferred that car parking spaces are informal and broken into small areas with paving and landscaping to give the pedestrian feel, see drawing comparison. See drawings below.



Drawing 28

Signage

- It is preferred that signage not dominate the street edge. Compare drawings 29 and 30.
- Reduce size of signage and link in with building details and surfaces.

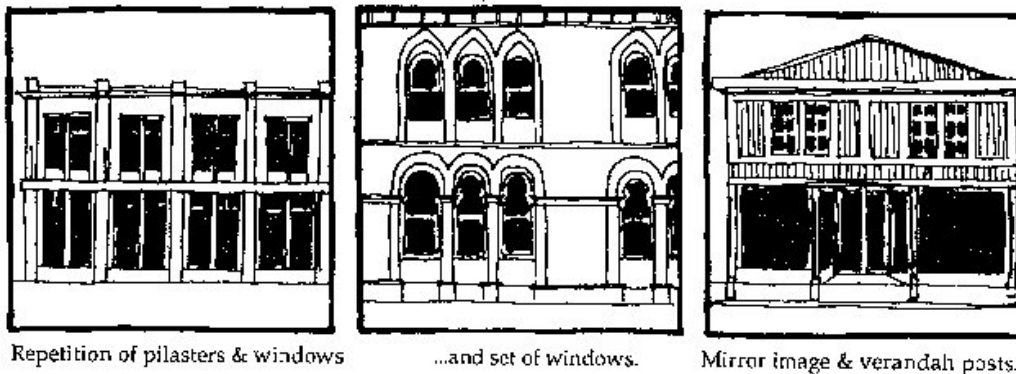


Drawing 29

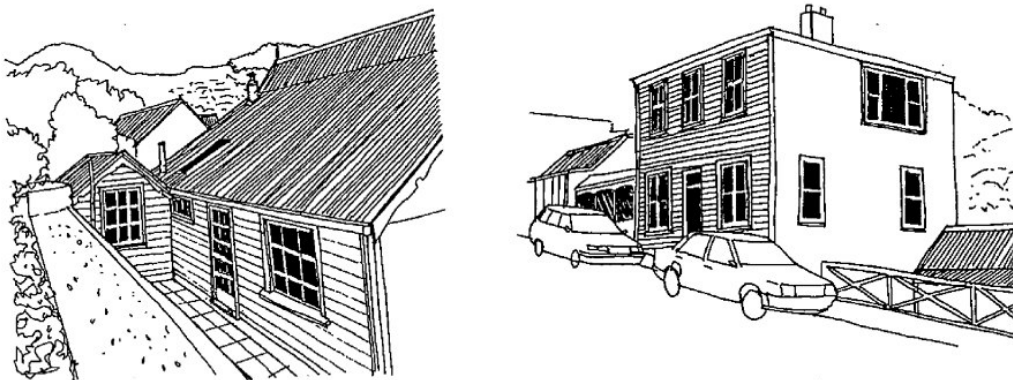
Drawing 30

2. BUILDING SURFACES, MATERIALS, COLOURS AND DETAILS

The overall shapes and sizes of your building may be right, and it may fit scale with your street, but if there is not some common link with those around it in how the surfaces of the roof and walls are treated, the building will probably not fit in and could clash with your neighbours. The second section of this guide looks at how building surfaces can be kept in scale with those around them by continuing existing patterns of lines, architectural features, patterns of windows, materials and colours. Drawing 31 shows examples of these.



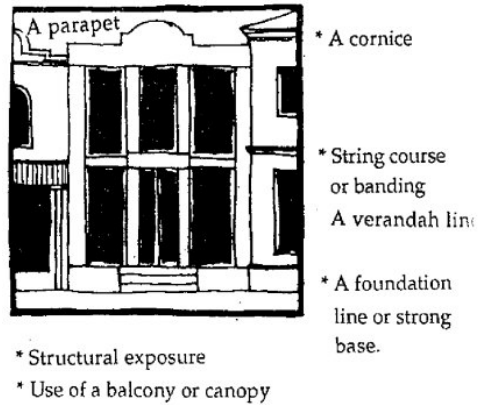
Drawing 31



Drawing 32: Remember that it is not only the street facades that are seen in Lyttelton.

2.1 Building Lines and Features

It is preferable that you try and link in with existing surface lines in building surfaces around yours. Examples of these types of lines are shown in drawing 33.



Drawing 33

Horizontal Lines

Foundation line. Fascia or spouting line, roof line, ridge line, common window or door lines, cornice or parapet line, string course or banding lines, verandah fretwork lines, barge details.

Vertical Lines

Bay windows. Vertical facings (especially corners), feature down pipes, chimneys, tall windows, windows above each other, posts, window mullions.

- Continue existing patterns of lines in new work to blend old and new. Notice how the horizontal lines are missing from drawing 34. Drawing 35 shows where both horizontal and vertical lines have been continued.

AVOID

PREFERRED



Drawing 34

Drawing 35

Architectural Features

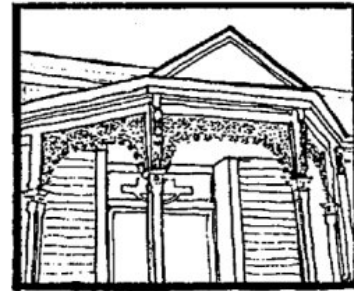
Other architectural features are also used to break up facades.

Examples are drawn: Verandahs, balconies, entry porches, bay windows, dormers, chimneys, decks, pergolas, fixed canopies etc.

Notice how some features are more subtle than others in a façade.

- It is preferred that the strength of the lines and features on your building tie into those around it.
- Lines and features can be accentuated with a contrasting colour or by creating more depth.

Entrance Porch



Dormer Window



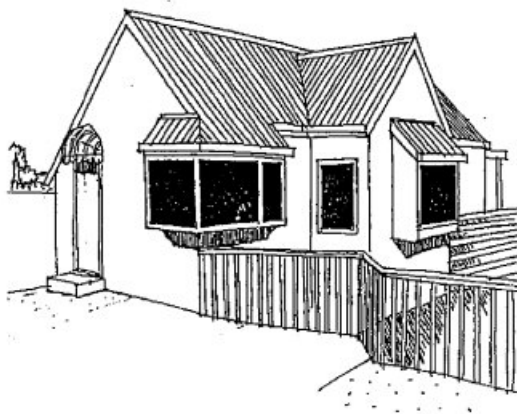
Balcony



Entrance Doorway



Drawings 36-39



Drawing 40: The bay window in the modern example below, because it gives more shadow is a strong feature.



Drawing 41: In the Lava Bar and Volcano Café facades, there are common lines horizontally. (These are dotted in). Each façade has a column at each end with a higher portion in the middle. The façade set out is symmetrical yet all these features are quite subtle.

Suggested Task

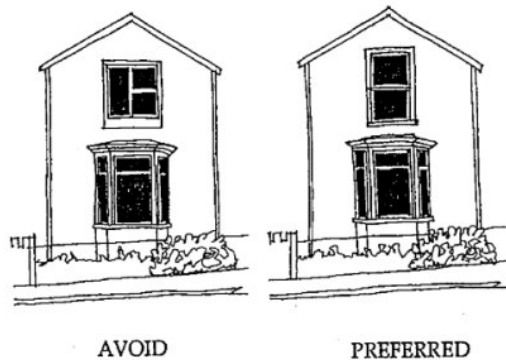
Identify and mark key lines and features on your elevation. Note how surfaces in your proposal have been broken by these into similar sized pieces to the adjacent houses.

2.2 Openings – Doors and Windows

The size, proportions, repetitions and groupings of windows and openings can also reduce the scale of building surfaces. A symmetrical pattern can divide a façade into two. Patterns of window placements and detailing give very strong clues as to the architectural style of a particular building.

Design Issues

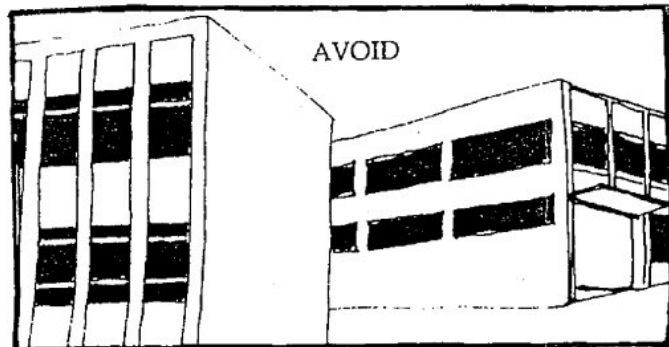
- Traditional windows and doors are generally of timber construction, doublehung or casements. It is important to match the existing constructions, details, sizes and proportions in renovation work.
- Where window placement is symmetrical this should be respected.



Drawing 42



- Windows are usually taller than wide, and either stand alone in a wall surface or are grouped together. This vertical proportion should tie in with typical windows in the surrounding buildings.
- Horizontal banding of windows is to be avoided.

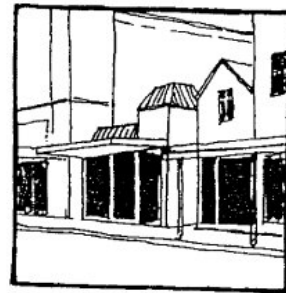


Drawings 43-45

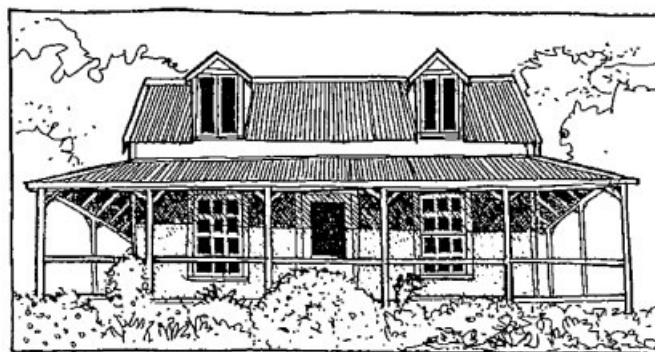
- It is preferred that windows are recessed into the wall and this depth be accentuated by surrounding trim, or facings. Windows flush with the wall or curtain walling should be avoided.

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- Corner windows and different shaped windows should be seen as a feature rather than dominating the view along the street.
- In secondary forms, other window types and detailing, along with more horizontal orientation are acceptable, provided that the whole design is complimentary and consistent.
- Windows generally decrease in size from lower to higher storeys and are usually placed above one another, and often trim or structure emphasises these vertical lines.
- Large areas of glass used for shop-front display should be divided by posts, columns or mullions (posts as part of the window frame) into pieces with vertical proportions.
- In new buildings non-traditional window types and construction are permitted.
- Large areas of windows in the Residential Conservation houses are uncommon except in bay windows where the amount of glazing is broken up by the windows being grouped together, solid mullions and timber facings.



Drawings 46-48



Drawing 49

2.3 Materials and Details

Buildings within both the Town Centre and Residential Conservation zones were influenced by the architectural styles of the time. This along with a common palette of materials and detail trim gives buildings a district “character”. Painted masonry, horizontal weatherboards and corrugated iron are the common wall cladding, with corrugated iron used for side or rear walls to commercial buildings. Corrugated iron is the predominant roof cladding. It is important that the materials, colours and details you choose for your proposal do not detract from or contrast visually with those in the existing surrounding buildings.

Identify

Identify what materials are used in the builds surrounding your proposal and how they are finished. Are they painted? Are different materials used for different parts of these buildings? What decorative timber or masonry trim details are used? Are you proposal quite modern or different materials, and if so, will this detract from the existing buildings?

Drawing 51 identifies typical timber details and trim. All these are common to houses in the Residential Conservation area.

Design Issues

- Painted masonry, weatherboard or corrugated iron are preferred for wall cladding.
- Natural materials such as stained timber or brick are uncommon and their use should be limited so as not to dominate a building’s façade.



Drawing 50: Painted masonry façade with decorative plaster cornices and trim



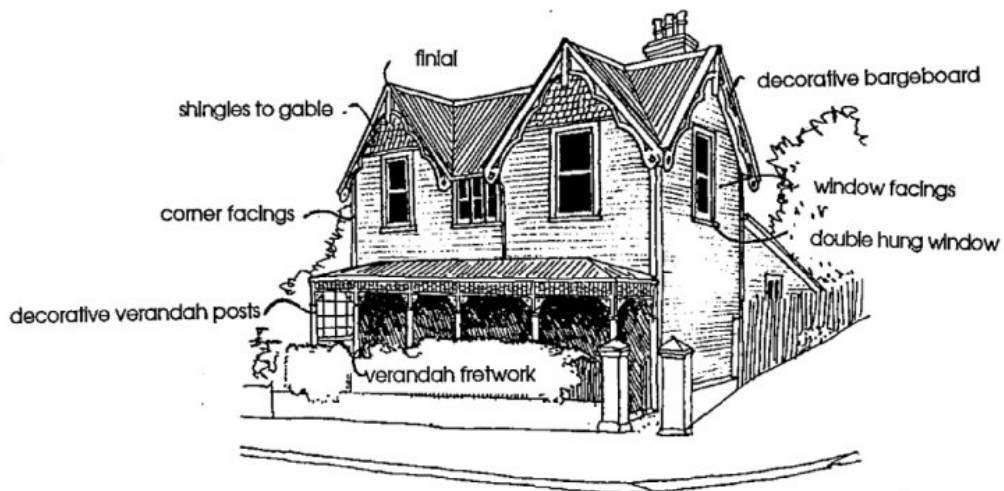
Drawing 51: Weatherboard house with decorative timber trim

- The size, amount and types of trim to wall and roof surfaces should be in keeping with surrounding buildings.
- Trim and detail work is expected to closely match the existing in alteration work to historic buildings and dominant building facades.
- Details and trim details should match the era or style of the existing building.



Drawing 52

On the building above (drawing 52) although a mixture of materials is used, corrugated iron is the main cladding. Different materials accentuate the different building forms. Window and door flashings fit in well with the timber facings used around windows in existing houses.



Drawings 53 and 54

2.4 Renovations and Additions

In the past many historic buildings within the Town Centre and Residential Conservation areas have been altered without thought to maintaining Lyttelton's character. If your proposal is to alter an existing historic building, you will be encouraged to make efforts to restore these buildings to their intended and correct appearance. Existing buildings in both the Town Centre and Residential Conservation areas that have been well maintained can be used as a guide for restoration work. See section on materials and details for illustrations of important building features.

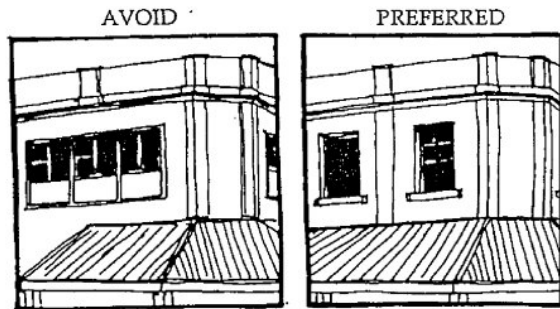
Identify

Identify whether your proposal affects one of these historic buildings. A list of protected and notable building is included in the District Plan.

Design Issues

- Alterations to existing heritage buildings will be assessed in terms of how they respect what is existing.
- Unsympathetic window shape and appearance should be corrected.

Drawing 55



- Extend part verandahs to full length of building.
- Remove false façade.
- Return windows and detail trim to their traditional form.

Drawing 56



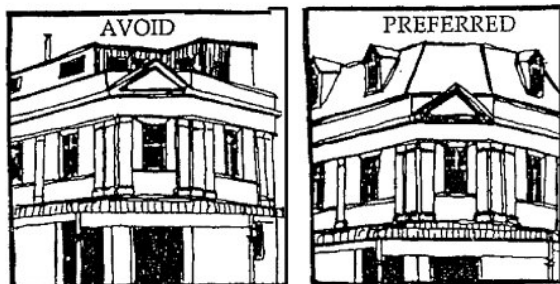
- Reinstall and repair cornices, pediments and other trim where this has been removed.

Drawing 57



- It is preferred that the roof space is utilised or an attic storey added with dormers rather than build a new storey onto existing buildings. The positioning and proportion of the dormers should relate to the windows below.

Drawing 58



2.5 Colour

Painting and sensitive use of colour will immediately enhance the appearance of a building and can contribute to street character. The modern array of colours was not available to the early settler and therefore it is important new colour schemes are not garish and do not detract or clash with existing buildings.



Drawing 59: White base, dark trim and roof

Identify

Identify the types of colour scheme around your proposal. Two contrasting approaches are generally used – these are illustrated in drawings 59 and 60.

1. Pale main colour with dark accents, dark trim and roof.
2. Dark body colour, pale accent and trim, and dark roof.

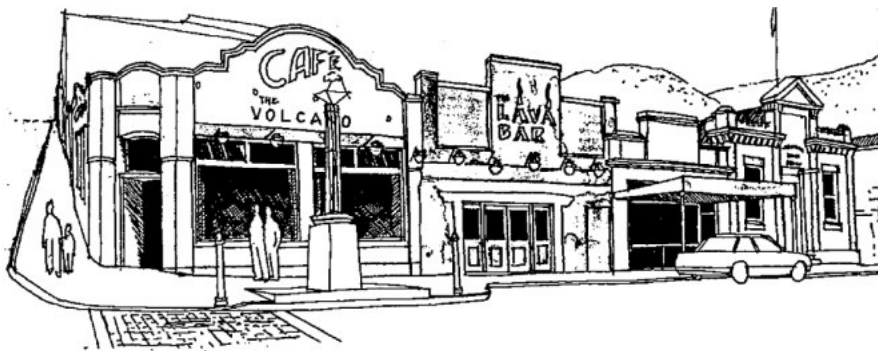


Drawing 60: Dark base, white accent and trim

Design Issues

- The strength of your colour scheme should be similar to those around it.
- Avoid bright primary colours and green and purples as the dominant colour.
- Neutral, earthy and natural colours including white are preferred as the background colour.
- Use a contrasting base colour/accent trim colour scheme where this is prevalent in the surrounding landscape.

Note the Volcano Café and Lava Bar in drawing 61 both have very strong colour schemes. Architectural features and lettering has been emphasised by a contrasting colour. Because of this they work well together.



Drawing 61: Volcano Café and Lava Bar