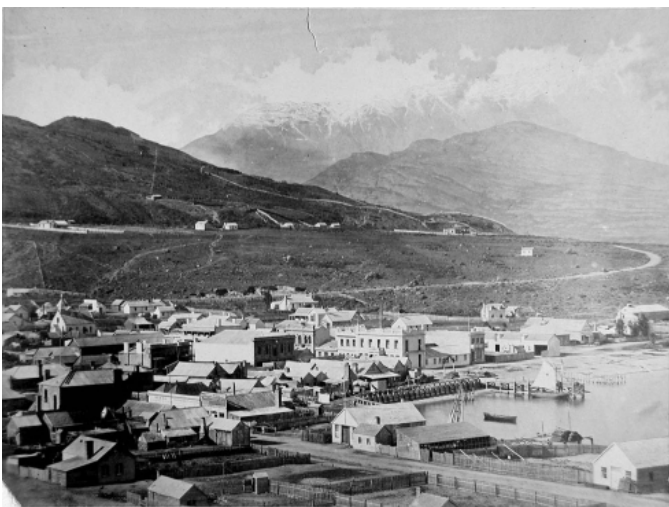




QUEENSTOWN  
LAKES DISTRICT  
COUNCIL

# Queenstown Town Centre Character Guidelines



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# Part A - Overview

## 1 Introduction

Queenstown's town centre has a distinct character which is formed through interrelationships of complex qualities: the scale and form of many of the buildings, the pattern and rhythm of the buildings in the streetscape, the layout of the streets and pedestrian linkages, the relationship with the lake and the mountains, and the comfort of the town centre as a "people" place for workers, residents, visitors, diners, and shoppers.

In order for the town centre to retain and enhance this character, future changes to the built fabric of the town centre must recognise these qualities, and this depends largely on ensuring that new buildings respond to the context of the place and contribute positively to it, without stamping an individual, aggressive or dominant presence on the town centre.

The *Queenstown Town Centre Character Guidelines* provide insight into the context and attributes of the built fabric of the town centre, and guidance to ensure that new development will positively contribute to the area. The *Guidelines* do not seek to encourage new development that replicates the old, but rather promotes the integration of new and old so that the overall pattern of development and perception of the town centre retains its character and is perceived as a holistic experience.

## **2 Purpose of the Guidelines**

The purpose of the *Guidelines* is to articulate the character attributes of Queenstown Town Centre and provide guidance to the community; landowners; developers; professionals (such as architects and planners); and Council decision makers (including the Urban Design Panel) on how development – whether major urban design projects or small scale modifications – should capture and be sympathetic to these character attributes. All future development in the Town Centre must give consideration to the *Guidelines*.

The *Guidelines* also provide clear assistance in interpreting the objectives, policies, rules and assessment matters of the Queenstown Lakes District Council Partially Operative District Plan in relation to the Queenstown Town Centre Zone (QTCZ).

### 3 The Planning Framework

The District Plan, as the key statutory instrument for promoting the sustainability of the town centre's physical resources, provides the Council with discretion in considering applications for new buildings and changes to existing buildings.

The Queenstown Town Centre Zone (Chapter 10 of the District Plan), which provides the zoning provisions for the town centre, contains numerous listed heritage buildings; two historic precincts and a Special Character Area which comprises three distinct precincts. A map showing the Town Centre Zone is provided as an Appendix to this document.

The District Plan recognises and promotes the protection of the unique qualities of the town centre, in particular:

- The small scale and insignificance of the town in contrast to the grandeur of the landscape;
- The relationship of the town to the water;
- The small and intimate scale of the built environment and diversity in building types and styles;
- The containment of the settlement with special characteristics arising from the original settlement pattern and remaining historic buildings;
- The high level of pedestrian amenity in the town which is enhanced by the open space areas and pedestrian linkages within the town and the town's overall small size and scale.

The objectives and policies for the Queenstown Town Centre Zone also support the consolidation of the town centre; enhancement of amenity, character, environmental quality and appearance of the town centre; the maintenance of a built form style that reflects and enhances the existing character of the town centre; and the maintenance of a visually exciting and aesthetically pleasing town centre which reflects the physical and historical setting of the town.

The District Plan's objectives and policies are reinforced by rules that provide the Council with the discretion to consider issues and/or impose conditions that affect external appearance, materials, streetscape and heritage values, as well as compatibility with adjoining buildings when assessing resource consent applications for buildings in the town centre.

However, the District Plan does not identify or define the key character "traits" or style of the built form in the town centre and there is no mechanism, whether as part of or outside the District Plan, which provides comprehensive guidance on:

- architectural design, including elements such as form, proportion, external appearance, character, materials etc;
- the relationship between buildings, streets and public places; and
- the recognition and translation of the town's character, particularly its heritage character into built forms.

Consequently, there is little information available to developers and their architects/designers about the community's expectations for buildings and urban design in the town centre and, as a result, the Council, the Urban Design Panel, Hearings Commissioners and their advisers are not sufficiently equipped to assess the resultant resource consent applications. The risk is that restorations, alterations, developments and redevelopments do not recognise – and will not be sympathetic to – the existing and historic character of the town centre.

These *Guidelines* will enable all participants in design and consent procedures to better understand and collectively promote the expectations of the community for the future built environment of the town centre. The *Guidelines* do not have the same weight as the statutory provisions of the District Plan Objectives and Policies but are intended to provide guidance for the interpretation of those provisions.

The *Guidelines* are a reflection of the Council's approach to the evolution of the Town Centre Zone and the expectations of the community.

These expectations have been established over the formulation of *Tomorrow's Queenstown*, and the *Long Term Council Community Plan* (LTCCP). These two documents identify the strategic outcomes of promoting high quality urban environments respectful of the character of individual communities, and the preservation and celebration of the district's local cultural heritage. The LTCCP identifies that building architecture design guidelines should promote these outcomes.

The *Guidelines* also recognise, and must be read in conjunction with, the Council's publication ***Learning to Live with Flooding: A Flood Risk Management Strategy for the Communities of Lakes Wakatipu and Wanaka*** (QLDC, October 2006). The flood strategy sets out measures for flood risk management through flood-sensitive design, flood proofing elements and minimum floor levels. Users of the *Guidelines* should also refer to this strategy.

The ***Queenstown Town Centre Character Guidelines*** are to be used in conjunction with the existing provisions of chapters 10 and 13 of the District Plan but do not have the statutory weight of the Plan. The purpose of the ***Guidelines*** is to guide developers, architects, designers, planners, the Urban Design Panel, hearings commissioners and the Council in achieving the community's vision of sustaining the town centre as a successful place.

## 4 The Character Attributes of the town

In 1992, the QLDC produced the *Queenstown Town Centre Study*. In this 1992 document, an analysis was made of the key character attributes<sup>1</sup> of the town centre that make it successful and these are:

- ***The setting in an outstanding landscape***  
The overwhelming grandeur of the natural landscape provides a unique relationship between the mountains and Lake Wakatipu with the existing built environment. The vivid contrast of the town to its landscape setting, and its comparative insignificance in terms of the scale, bulk and spatial definition of the natural environment.
- ***The waterfront***  
The town centre interfaces with the lake and the expansive views across the lake. This relationship is heightened by the existence of a series of nodal points along the water's edge, at Steamer wharf, Queenstown wharf, and the Marine Parade beach and the Ngai Tahu wharf opposite Lake Street.
- ***The existing built environment***  
The small, intimate scale of streets and buildings in the central core contrasts with larger buildings in the peripheral areas of the town centre. The progression in development intensity is achieved by virtue of existing zoning patterns, historic site sizes based on original tent sites, the location of QLDC holdings, and open space areas. These characteristics combine as a series of "special character" areas which provide a distinctive basis for urban design concepts. At a more intimate level, the distinction between buildings expresses a highly modulated built environment.
- ***Historic characteristics***  
Examined in evolutionary form the built environment reflects the town's development from waterfront outwards, and its various early 'colonial' associations. Remaining heritage buildings are significant in that they contribute to people's awareness of Queenstown's history, and they establish the primary scale and form of the built environment of the town centre. Within the heritage precincts façades largely recognise the heritage values.
- ***Open space***  
Open space areas to the east and west of the town, and within it, including Horne Creek and the waterfront, provide relief from the built environment and contribute to the amenity of the town centre.
- ***Building height and roofscape***  
A generally low built form (1 - 4 stories) arises from building heights based on the existing and historic scale and form of buildings within precincts. The roofscape of the town centre, as viewed from higher vantage points, surrounding residential areas and tourist attractions such as the Skyline gondola, form a varied skyline image.
- ***Streetscape***  
The grid layout of the streets provides view corridors to the mountains and lake. Within the town centre there is a variety of streetscapes, reflective of the pedestrian and traffic environments. Balconies and verandahs overhanging street footpaths aid in pedestrian comfort and weather protection. Street furniture, street plantings, and outdoor dining areas contribute to the attraction of, and comfort within, the town centre.

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<sup>1</sup> The analysis is from the *Queenstown Town Centre Study* (1992) produced by the Queenstown Lakes District Council as part of the preparation of the Proposed District Plan published in 1995.

- ***Pedestrian linkages***

The small scale and size of the town centre makes it an accessible environment for pedestrians. Pedestrian permeability has been historically achieved through small allotment sizes. The historic pattern of pedestrian linkages has been retained and enhanced and forms an important means of promoting pedestrian permeability throughout the town centre. The pattern of arcades also contributes to the character of the town centre.

- ***Road and transport network***

The three principal road entry points provide a strong sense of arrival in the Queenstown town centre. The street grid pattern within the town centre is orientated towards Lake Wakatipu. Underground car parking areas have been or are being established. Public bus transport nodes, currently located on Camp and Athol Streets, provide links with other commercial and residential areas.

- ***Variety and intensity of land use***

There are numerous businesses within an area of approximately 12 hectares. Retail premises, together with visitor and residential accommodation, restaurants, bars and recreation create considerable diversity and intensity of activity.

Future development in and change to the town centre – whether major urban design projects or small scale modifications to existing buildings – need to capture these character attributes; accordingly, these character attributes are recognised and analysed in the *Guidelines*.



## 5 The Heritage Character of Queenstown

### *Historical background*

Queenstown was founded by William Rees when he settled here in 1860. Rees came as the first pastoral leaseholder and established a vast sheep station. His first homestead was built on the water's edge on Queenstown Bay, approximately where Marine Parade now runs.

In 1862, gold was discovered in the Shotover River and the quiet pastoral life enjoyed by Rees up till then was shattered as hundreds, and then thousands, of people arrived to join in the gold rush or to provide services and support for the gold miners.

A town was very quickly laid out and the basic network of streets established by the first surveyors remains virtually intact to this day. The sections which were surveyed and then sold off were very narrow – sufficient for a tent and some space around it – and reflect the character and needs of the early occupiers. In fact, early Queenstown comprised more canvas than “proper” buildings and its first name, “The Camp”, vividly illustrates this.

The gold rush lasted until approximately the turn of the century, but even before then, the emphasis of the town was turning towards tourism, with many hotels, boarding houses and tourist activities. The rate of growth of the town slowed down compared to the gold rush days, but gradually the tents disappeared and more substantial buildings were built as the town flourished.

### *Historical character*

Historically, the vernacular architecture of the Queenstown Town Centre fell into three broad groups reflecting the different functions and needs of the growing town; these are:

- **commercial,**
- **public, and**
- **residential.**

## Early vernacular architectural character: **Commercial Buildings**

- Flat facades onto the main streets
- Single or double storey
- Simple 'shed' or 'barn' behind fancy front
- Pitched gable or hipped roof behind flat parapet
- Increasing complexity with increasing wealth and stability
- Bulk and detailing relating closely to elements of human scale and proportion

### Remaining examples:

Eichardt's Hotel, Ballarat St/Rees St  
Opal Centre, Rees/Beach St  
Tatler's Restaurant, Ballarat St  
Athenaeum and Town Hall, Ballarat St

The Mountaineer, Rees/Beach St  
3 Rees Street  
Eureka House, Ballarat Street



*Eichardt's Hotel, Ballarat Street*

## Early vernacular architectural character: **Public Buildings**

- Set back from street
- Single storey
- Stone
- Simple rectangular 'box' form
- Pitched gable or hipped roof

### Remaining examples:

Courthouse, Ballarat Street  
Council Chambers, Ballarat Street  
Lake Lodge of Ophir, Marine Parade

Library, Ballarat Street  
Forresters Lodge, Ballarat Street  
Anglican Church Hall



*Old Council Chambers, Ballarat Street.*

## Early vernacular architectural character: **Residential Buildings**

- Setback from street
- Small scale
- Single storey
- Colonial vernacular style
- Stone or timber
- Pitched roof with lean-to's

### **Remaining examples:**

Anglican Church Vicarage  
Williams Cottage, Marine Parade

McNeil's Cottage, Church Street,



*St Peter's Vicarage, Church Street.*

## 6 Translation of Heritage Character into Modern Design

Historic associations create identity, and Queenstown's own identity is grounded in its heritage. If the historic associations are lost, then the town becomes just another resort town with no special identity.

On the surface, little appears to remain of Queenstown's early heritage. Many of its original buildings have been lost many years ago. The District Plan lists all buildings and places which have been identified as having cultural heritage value, including those in the Town Centre Zone, and these are described in detail in Appendix 3 of Section 13 of the Plan. Persons contemplating changes to listed buildings should contact the Dunedin office of the NZ Historic Places Trust before proceeding with their projects. The form and scale of these remaining buildings, together with the original grid network of streets and small section sizes, still provide a very powerful sense of Queenstown's fundamental character.

Some recent redevelopment trends have recognised the heritage character of Queenstown, as have various studies carried out over the last 10 to 15 years. In particular, the need to reflect the historically small section size in Queenstown has been demonstrated by the breaking up of large building facades into smaller elements, with the effect of maintaining the grain and texture of the townscape even when the building is large and contemporary.

This heritage character is defined by a number of fundamental components which could be described as a "three-dimensional tartan" or matrix, comprising the original grid network of streets, vertical detailing of historic facades and strong horizontal banding. Also important are window design, detailing and colour, and the roofscape. Of equal importance are the treatment of corners, sides and the rear of buildings, the design of verandahs and the street interface beneath those verandahs. These elements combine to create a unique grain or texture to Queenstown's town centre.

All of these characteristics, however, are themselves based directly on the concept of human scale. At one level, this applies to building height and bulk which closely corresponds with modules of the whole human body. (The District Plan provisions relating to height in the QTCZ, as they stand at present, are at the upper limit of compatibility with the identified character of the town centre which is very closely related to human scale; buildings attempting to pierce that height limit risk upsetting the established character scale). At another level, details of the design and the detailing of a façade, incorporate elements which relate to other dimensions of human scale and break down an overpowering design into smaller units which are recognisably connected to the viewer.

The analysis and guidelines provided in **Part B** demonstrate how this grain and texture can remain and illustrate that a sense of human scale can be achieved through thoughtful architectural design.

It is not the intention of the *Guidelines* to create a town 'frozen in time' but one which evolves within the matrix of characteristics which define Queenstown. Modern architectural principles can compliment a historic setting and the *Guidelines* in no way preclude contemporary interpretations. For example, the new addition to Eichardt's Hotel, which is shown several times as an illustration of a successful approach, is constructed of highly contemporary materials in a highly contemporary style, but it still adheres to the fundamental architectural character of Queenstown and therefore contributes positively to the evolution of the architectural texture of the town.

The *Guidelines* recognise that contrast with the new can enhance heritage architecture and providing contrast through secondary design elements such as materials is encouraged where the building design follows the primary elements identified in the *Guidelines*.

In developing and promoting the *Guidelines*, the Council is **NOT** seeking that new development merely re-creates buildings that are identical to original heritage buildings, thereby suppressing architectural creativity and innovation. Rather, the analysis and articulation of the individual components of the fundamental architectural form and character of heritage buildings, and of modern buildings that are sympathetic to the heritage examples, better enable architects and designers to take inspiration from and to capture the form, substance and "spirit" of the town centre in such a way that new development reflects both the town's roots in the past as well as its place in the future.

# Part B – The Guidelines

## Format of the Guidelines

The basic premise of the *Town Centre Character Guidelines* is that if the urban and architectural design process for a new building (or a change to an existing building) **captures the fundamental urban structure and architectural character** as set out in the *Guidelines*, then other aspects of the design can display the artistry and innovation of the designer. In combination, the components should allow Queenstown's identity to be maintained and enriched without historical pastiche or over-prescriptive rules.

The fundamental urban structure and architectural components are identified and reflected in the format of the *Guidelines* as follows:

- 1      **Urban Structure: the wider context – the three-dimensional street and local building environment**
  
- 2      **Urban Structure Elements: the specific site:**
  - 2A      **Grid network of streets**
  - 2B      **Small scale of historic titles/sites in Queenstown**
  - 2C      **Arcades / lanes / through-site pedestrian links**
  
- 3      **Architectural Character – Primary elements:**
  - 3A      **Human Scale – bulk and height**
  - 3B      **Frontage – vertical detailing**
  - 3C      **Frontage – horizontal detailing**
  - 3D      **Frontage – windows and window openings**
  - 3E      **Frontage – detailing**
  - 3F      **Frontage – colour**
  - 3G      **Roofscape**
  - 3H      **Large Sites**
  
- 4      **Architectural Character – Secondary Elements:**
  - 4A      **Corners**
  - 4B      **Side elevations**
  - 4C      **Materials**
  - 4D      **Verandahs**
  - 4E      **Street interface / under verandahs**

For Sections 3 and 4, Architectural Character, the format of the *Guidelines* is as follows:

- (a) The *Guidelines* identify the elements which together define the Architectural Character of the original heritage townscape and buildings; and
- (b) They illustrate hypothetical new buildings that demonstrate implementation of each of the elements in (a) above, and the fundamental architectural components are illustrated on a scale ranging from “increasingly sympathetic” to “increasingly unsympathetic”; and
- (c) They identify examples of modern existing buildings that demonstrate empathy with that particular characteristic.

Proposals for new buildings **must** take into account the Urban Structure Elements (identified in Part 2) and the Primary Character Elements (identified in Part 3). If this is done effectively, then the Secondary Character Elements (described in Part 4) become less important.

For example, if the proposed new design has incorporated the Urban Structure and Primary Elements, then the choice of materials may become less critical. Two good examples are:

- The foyer addition on the southern side of Eichardt’s is a good example of this, as it incorporates suitable sympathetic vertical and horizontal detailing and it has a good sense of human scale and detailing, yet it is constructed predominantly of modern materials (glass and steel); and
- The Wensley building in Rees St is respectful of traditional design but is faced in exposed stacked schist with recessed joints which was not traditionally used on street frontages in the town centre but was successfully used in this building due to its human scale element.



# 1 Urban Structural Elements - The wider context

Development within the town centre needs to recognise and respond to the following matters by demonstrating an analysis of the development's context within the town including the following matters:

## **Context analysis – street and local building environment**

Rather than considering a site in isolation when developing a design response, designers need to understand and explain how the site functions as part of its wider setting.

Therefore, it is useful to begin the design process by carrying out an analysis of the key characteristics of the site and its surrounding context. These should be mapped to inform the design process.

A site and context analysis can be a useful tool to identify natural and cultural assets on and around the site and can be used to build a positive sense of place and contribute to the unique identity of the town. Careful site and context analysis can also be useful to ensure that development on a site integrates with its surroundings and provide compatible interfaces between the development site and neighbouring development.

It is recommended that the following elements should be considered and mapped as part of the design process for any development in the town centre:

### **Site**

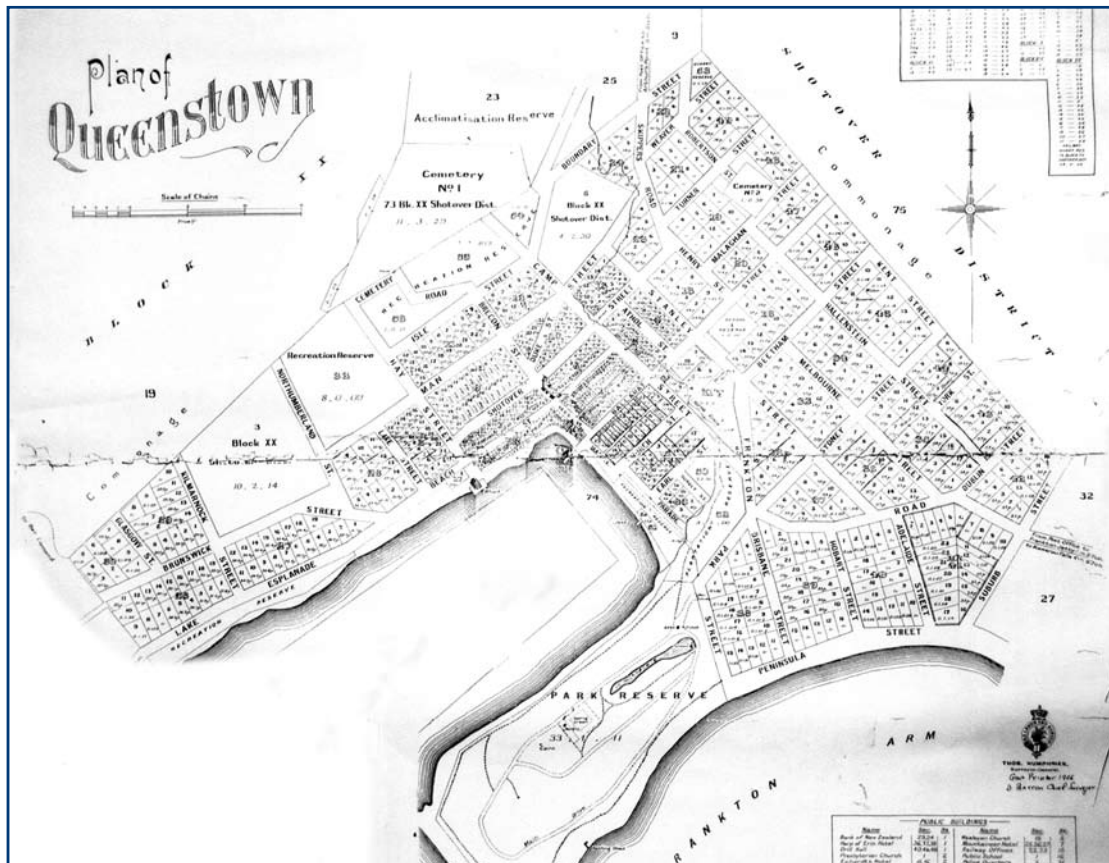
- Site topography and natural features, including water courses;
- Significant vegetation;
- Weather conditions – solar access, predominant winds;
- Key views to and from the site;
- Features of cultural significance;

### **Surrounding context**

- Adjoining site development – land-use, scale, form, location of entrances, service areas and parking;
- Existing character of adjoining and surrounding buildings, especially as they relate to those identified in these *Guidelines*.
- Dimensions and character of adjoining street environment;
- Location and character of surrounding open spaces;
- The structure, function and form of the surrounding movement network;
- Location of key pedestrian routes and desire lines;
- Existing and likely future land-use distribution;
- Location and character of surrounding landmarks (both near and more distant);
- Location of key vistas and views;
- Location of surrounding heritage features (natural and built).

## Original Characteristics - graphics

### Town Centre - Original Characteristics

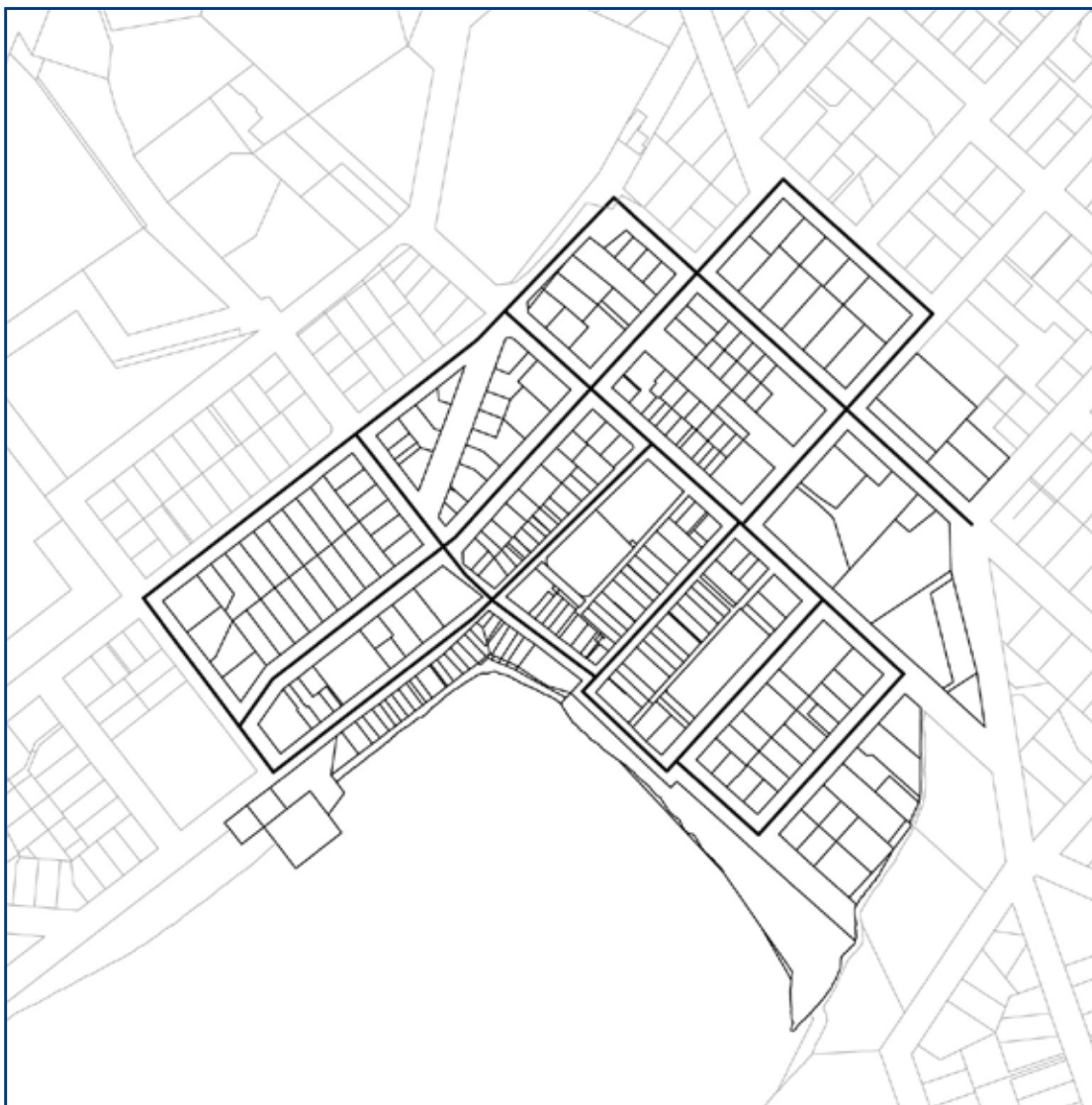


Early title map of Queenstown (*Lakes District Museum*) showing the narrow tent sites in the centre of the town and the original grid layout of streets.

## Town Centre - Original Characteristics (continued)



Plan of Queenstown (*c1865 Hocken Library Collection*) showing early development on narrow tent sites and the original grid network of streets.



**Schematic map of Queenstown showing**

- Original grid network of streets
- Small scale of historic titles/sites in Queenstown
- Arcades/lanes/through-site pedestrian links

## 2 Urban Structural Elements - Specific Sites

### 2A Grid Network of Streets

The street network pattern makes an important contribution to the overall urban structure. In Queenstown town centre, a formal grid structure creates a network that is easy to get around and to understand. The grid structure also creates vistas that connect the town centre with its wider setting. The existing fine grain grid network of streets should be respected when redeveloping sites.

The grid street network is complemented by a number of rear service lanes. This secondary network enables buildings to address the main streets in a positive manner, and creates a secondary network of narrow spaces with a different character. As service areas, the lanes have a simpler and more utilitarian character. However, as the town grows, these service streets have begun to change in character and become more integrated into the primary pedestrian network, a change that is becoming apparent in Searle Lane and Cow Lane.



*Pedestrian Arcade from  
Ballarat Street to Searle Lane*



*Entry to Cow Lane from Camp Street*

### 2B Arcades, Lanes, Pedestrian Links

Another key character feature of Queenstown town centre is the network of arcades and through-site pedestrian links. These linkages provide another layer to the pedestrian movement network and are diverse in character. The sense of mystery created by these sometimes circuitous routes contributes to the character and delightful sense of exploration and discovery of visitors. Existing through site links should be maintained and where possible additional mid-block pedestrian connections created. Redevelopment of these links should take into account their special character and sense of surprise they can offer.

## **2C Small Scale of Historic Sites**

Within the framework created by the street and lane network, the traditional development pattern of the town centre is characterised by narrow historic titles/sites. Successful redevelopment of larger sites respects this traditional pattern by breaking building facades into a number of discrete elements.

Where sites are particularly large, additional criteria are recommended. Eichardt's Hotel is the largest heritage building remaining in Queenstown. If the historic character of the town identified above is to be retained then it can be argued that no new building should exceed the size of Eichardt's. If a site is to be developed where the footprint of the new building will be greater than that of Eichardt's then the design should be broken up into a number of smaller elements each of which is smaller than or equal to Eichardt's. Each element must give the impression of a separate building. Bald repetition of elements does not achieve the desired outcome although repeating forms, each with a different character can be successful and can create a pleasing rhythm.



### 3 Architectural Character - Primary Elements

#### 3A Human Scale - Original Characteristics



*Ballarat Street*



*Eichardt's Hotel*

#### Characteristics

1. 1-2 storeys, each storey relating to normal full height human proportions
2. Each storey expressed in the detailing of the facade
3. Facades broken up into smaller elements, such as windows, balconies, parapets, moulding etc
4. These relate to the smaller elements of the human body such as arms, head, hands etc.

### 3A Human Scale - Diagrams

- 3 Storey height emphasized by continuous vertical glazing
- Built to maximum permitted bulk with no relief
- No detailing relating to human scale
- Doors only indication of human scale



Increasing unsympathetic

- Heavy roof element emphasises height
- Windows expressed individually help to introduce human scale
- Some detailing of the facade reduces its apparent bulk and introduces some elements of human scale.



- 3 storey height mitigated by lightweight top floor set back from parapet
- Each storey separately modulated
- Facade broken up by detailing corresponding with the smaller elements of human scale, from doors (whole figure) to parapet mouldings (hand).



Increasingly Sympathetic

Illustrations above show hypothetical examples of human scale - bulk and height.



### 3A Human Scale - Built Examples



*45 Camp Street*



*Steamer Wharf*



*The Station Building*



*Steamer Wharf*

#### **Key Character Attributes**

Large buildings are broken down into smaller elements, which relate well to human scale. This includes

1. Reducing the apparent height by means of recessing the top storey and expressing each level clearly in terms of human proportions, and
2. Treating long elevations as a number of apparently separate buildings by dividing them vertically into a number of bays.
3. Detailing which emphasises the respect for human scale includes relatively small window openings which have vertical proportions, creatively designed functional details such as verandah brackets, balconies etc.

### 3B Front Facade - Vertical Detailing - Original Characteristics



*Eichardt's Hotel*



*Mountaineer*

#### Characteristics

1. Large or long facades broken up into multiple bays,
2. Reflects small section sizes typical of Queenstown,
3. Medium sized facades broken by vertical elements,
4. Vertical detailing adds subtle emphasis and rhythm,
5. Vertically proportioned windows.

### 3B Front Facade - Vertical Detailing - Diagrams

- No vertical detailing, horizontal banding dominates
- No expression of small scale of traditional section sizes



Increasing Unsympathetic

- Some vertical detailing
- Horizontal elements of roof and verandah still predominate
- Vertical elements are continuous from roof to ground



- Long facade broken up into multiple bays with differentiation of treatments of vertical bays
- Strong horizontal line of verandah broken into bays in line with vertical elements
- Skyline broken up



Increasingly Sympathetic

Illustrations above show hypothetical examples of front facade - vertical detailing

### 3B Front Facade - Vertical Detailing - Built Examples



*The Forge*



*Eichardt's Hotel Addition*



*Steamer Wharf*



*Stratton House*

#### Key Character Attributes

1. Large buildings are broken down into smaller elements using strong vertical lines. These bays are emphasised by contrasting materials, colours or vertical building elements.
2. The width of the bays reflects the common historical narrow section size.
3. Within each bay, secondary elements such as windows, downpipes, verandah posts etc further emphasise the vertical detailing of the façade.



### 3C Front Facade - Horizontal Banding - Original Characteristics



*Eichardt's Hotel*



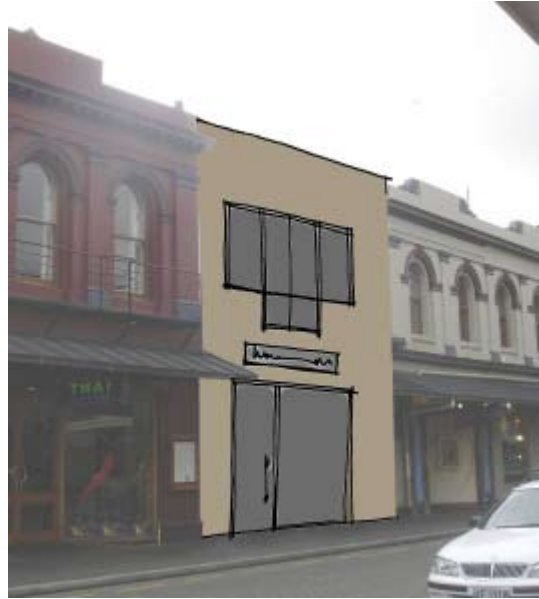
*Mountaineer*

#### Characteristics

1. Strong emphasis on horizontal elements i.e.:
  - Line of parapet
  - Middle string course
  - Base
2. Less emphasis on intermediate lines
  - Sills
  - Window heads
  - Minor modelling details
3. Horizontal bands closely related to human proportions, such as whole figure, arm, leg, hand etc.

### 3C Front Facade - Horizontal Banding - Diagrams

- Flat façade with no horizontal detailing
- Window design interrupts horizontal line

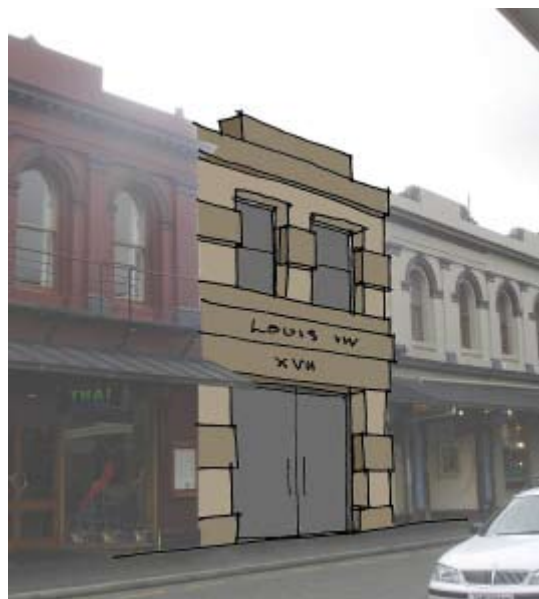


Increasing Unsympathetic

- Some horizontal elements, but these do not relate to its neighbours



- Strong emphasis on horizontal elements i.e.
  - Lines of parapet
  - Middle string course
  - Plinth
- Less emphasis on intermediate lines i.e.
  - Cills
  - Window heads
  - Minor modelling details



Increasingly Sympathetic

Illustrations above show hypothetical examples of front facade - horizontal building

### 3C Front Facade - Horizontal Banding - Built Examples



*The Forge*



*Steamer Wharf*



*ASB Building*



*Outside Sports*

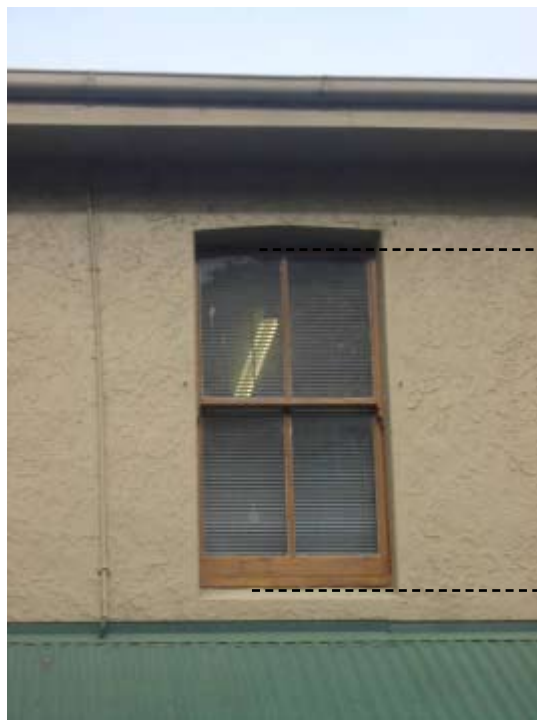
#### Key Character Attributes

1. These buildings demonstrate a strong horizontal dynamic, with primary emphasis on roofs or parapets, verandahs and base, and less emphasis on secondary features such as tops of windows, decorative bands, window cills etc.

### 3D Front Facade - Windows - Original Characteristics



*Eureka House*



*Opal Centre*

#### **Characteristics**

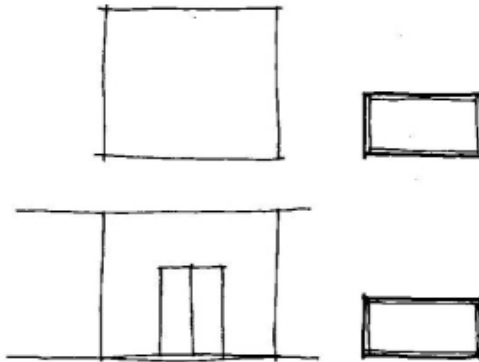
1. Vertical proportions
2. Ratio between 1:1½ and 1:2, width:height
3. Recessed with visible reveal
4. Decorated/moulded window surround
5. Generally – an opening in a solid wall
6. Square, arched or semi-circular lintol



### 3D Front Facade - Windows - Diagrams

#### Window Proportions

- Horizontal proportions,
- Flat plate glass façade with no reference to human scale.

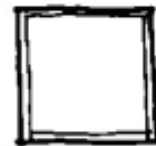


#### Window Surrounds

- Flush with façade,
- Flat glass façade with no reference to human scale.

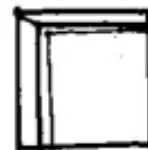
#### Window Proportions

- Square proportions,



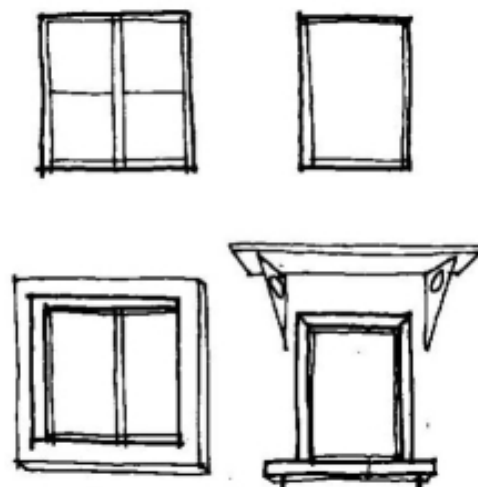
#### Window Surrounds

- Recessed into facade



#### Window Proportions

- Vertical proportions,
- Large windows broken down into vertically proportioned elements,
- Vertical elements dominate over horizontal ones,
- Window size relates to human scale,
- Large windows broken down into smaller elements more closely related to human scale.



#### Window Surrounds

- Edge thickening to emphasise wall depth,
- Decorative detailing such as sun shades add complexity and interest to the window design.

Increasingly Unsympathetic

Increasingly Sympathetic

Illustrations above show hypothetical examples of front facade - windows

### 3D Front Facade - Windows - Built Examples



*Wensley Building*



*Steamer Wharf*



*The Forge*



*Ward Wilson Building*

#### **Key Character Attributes**

1. Windows and window openings are of vertical proportions.
2. Where larger window openings are required, these are made up of modules of vertically proportioned windows.
3. Horizontal glazing bars are lightweight in comparison to the vertical.
4. Window openings are recessed giving expression to the wall thickness.

### 3E Front Facade - Detailing - Original Characteristics



#### Characteristics

1. Simple basically flat facades, strongly modulated with detailing
2. Generally more solid façade than window or door openings
3. Details based on English Georgian/classical architecture typical of Victorian era
4. Details break down the façade into elements which correspond to human proportions, from those which relate to the whole body to smaller elements which relate to hands, head etc.

### 3E Front Facade - Detailing - Original Characteristics

- Flat façade with no modelling gives no indication of wall thickness
- Bland utilitarian design with no reference to context or human scale



Increasingly Unsympathetic

- Some modelling of façade provides limited interest
- Scale of modelling too bulky and out of scale
- Some indication of wall thickness



- Façade broken up by more detailed modelling and applied decoration
- Elements of detailing relate to human proportions and human



Increasingly Sympathetic

Illustrations above show hypothetical examples of front facade - detailing



### 3E Front Facade - Detailing - Built Examples



*Wensley Building*



*Ward Wilson Building*



*Stratton House*



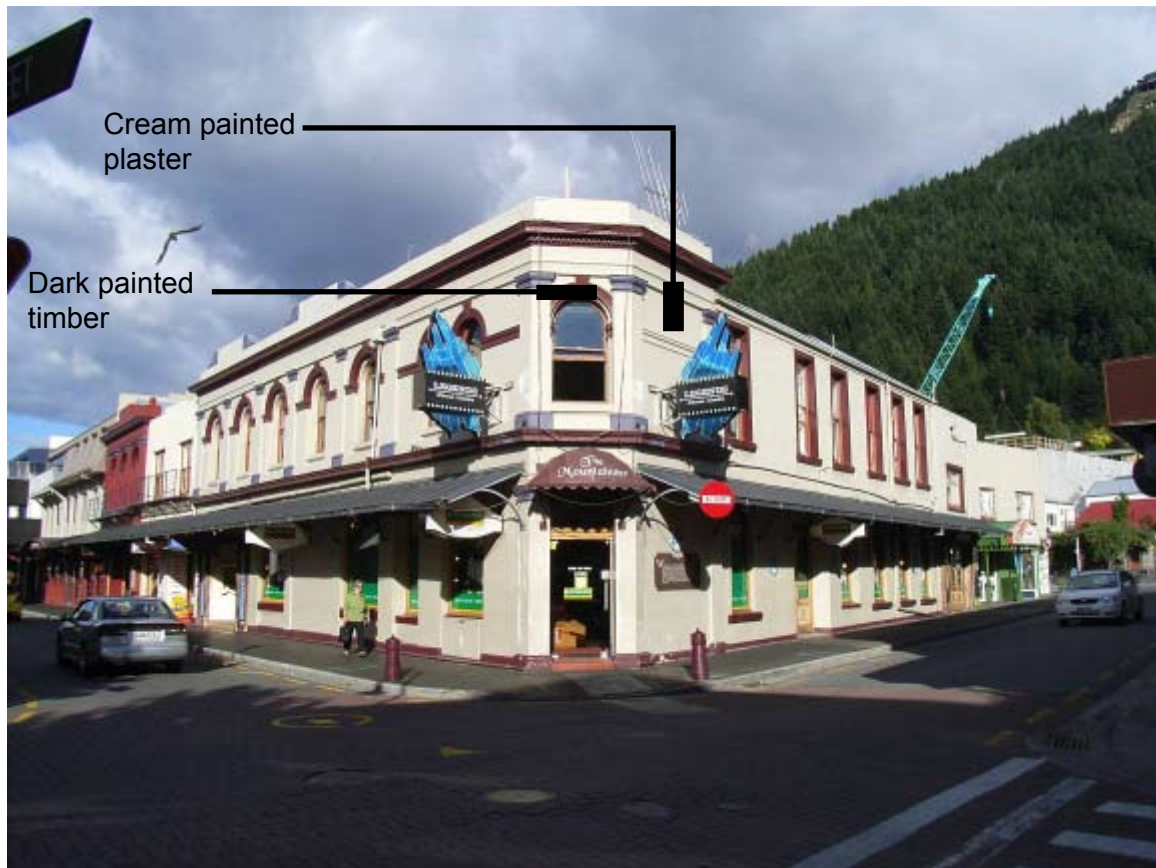
*Eichardt's Hotel Addition*

#### Key Character Attributes

The façade is basically flat but with strongly modulated detailing. This includes

1. Arrangement and use of materials,
2. Creatively designed construction details for structural elements, verandah brackets, lintols, window mullions, solar shading, eaves etc,
3. Plaster modelling of window frames etc.
4. Modern detailing of the facade is still successful even when it is predominantly comprised of glazing if it includes such detailing as mentioned above, i.e. window mullions, downpipes, etc.

### 3F Front Facade - Colour - Original Characteristics



*Mountaineer*

#### Characteristics

1. Painted plaster
  - Original colours likely to be based on available limewash colours; white, cream
2. Painted timber
  - Original colours often dark; reds, browns, greens
3. Painting scheme provides subtle enhancement of architectural features
4. Painted corrugated iron roofs

### 3F Front Facade - Colour - Diagrams

- 'Corporate' colour scheme
- Intrusive in streetscene
- Obliterating architectural features



Unsympathetic

- 'Insensitive' over emphasise of architectural features



Unsympathetic

Illustrations above show hypothetical examples of front facade - detailing

### 3F Front Facade - Colour - Built Examples



*Steamer Wharf*



*Steamer Wharf*



*Stratton House*



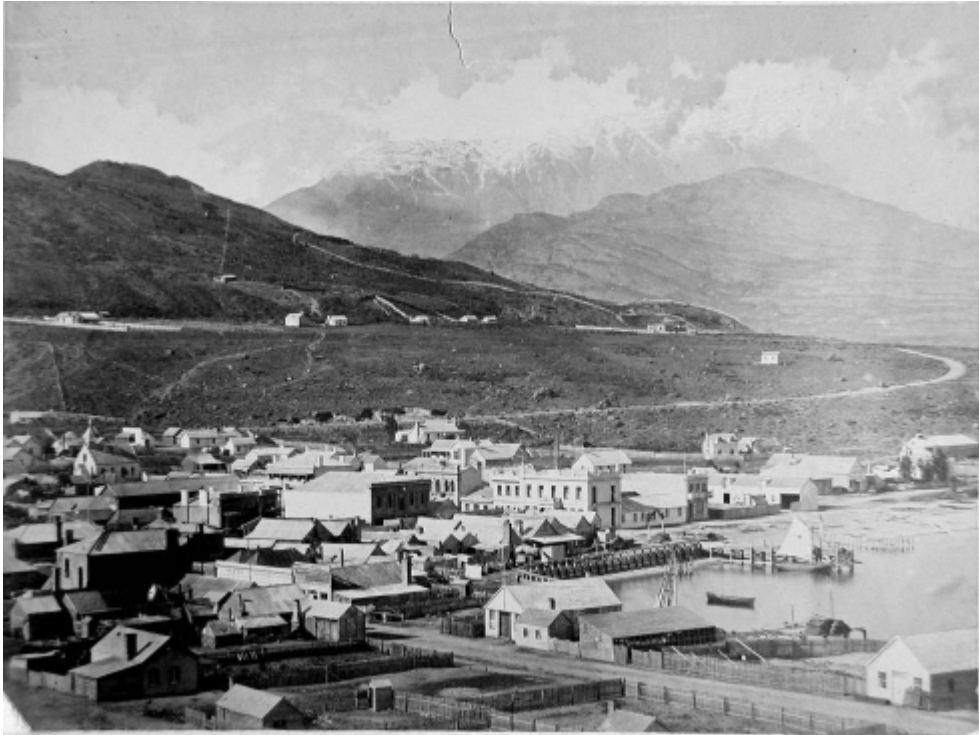
*Pog Mahones*

#### **Key Character Attributes**

1. Colours are generally but not exclusively based on natural and 'earthy' colours.
2. This includes the heritage range of creams and sandstone colours as well as dark green and red ochre.
3. Generally, plastered walls or timber weatherboards are pale with dark painted timber trim, while colours for weatherboards can include dark green and red ochre's.
4. The colour schemes are selected to compliment and emphasise the architectural detail, not subsume it.
5. Strong or primary colours restricted to small areas of accent.



### 3G Roofscape - Original Characteristics



*Early Queenstown c1882 (Lakes District Museum)*



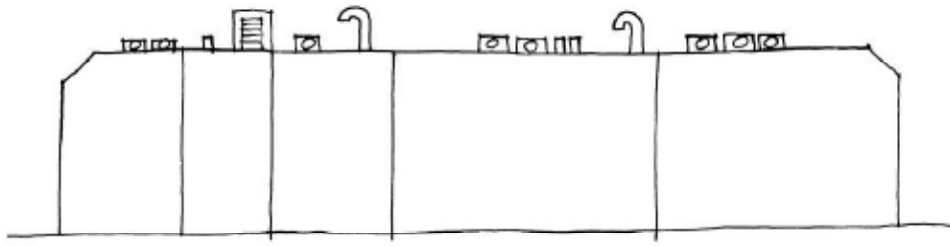
*Mountaineer Building*

#### **Characteristics**

1. Pitched roofs, often behind flat parapets
2. Varying roof heights
3. Chimneys and church towers projecting through

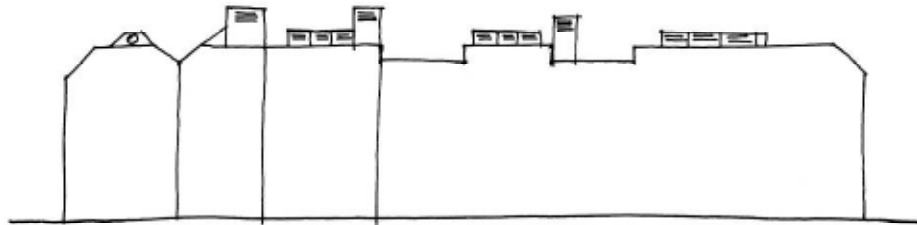
### 3G Roofscape - Diagrams

12m  
10m  
8m



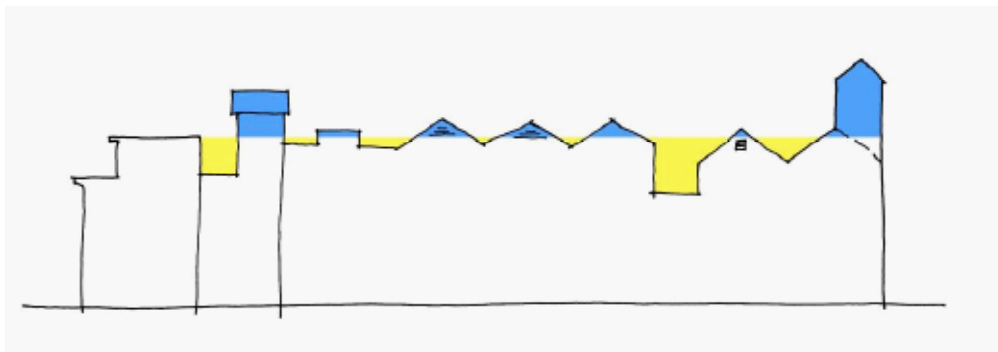
- Flat roofs continuous over separate titles
- Building envelope taken to the maximum permitted
- Air conditioning units scattered over roof tops
- Ventilation towers project through roof

12m  
10m  
8m



- Some variation in roof height
- Services enclosed and collected together

12m  
10m  
8m



- Majority of roofs pitched and reflect historically small titles
- Services incorporated into roof design
- Discretionary 'give and take' of projection through height plane with equal void below

Increasingly Unsympathetic

Increasingly Sympathetic

Illustrations above show hypothetical examples of roofscape

### 3G Roofscape - Built Examples



*View from Man Street*



*The Clock Tower*

#### **Key Character Attributes**

1. Modulated roofscape with towers and gables providing diversity
2. Roof level services disguised and hidden.

### 3H Large Sites - Original Characteristics



*Eichardt's Hotel*

Eichardt's Hotel is the largest historic building remaining in Queenstown

#### **Characteristics**

1. The building grew over time to its present size in stages
2. Each of these different stages is apparent in the design of the building
3. Each stage relates to the small section size of the original land
4. All the characteristics listed 3A to 3G are apparent in the building.



### 3H Large Sites - Diagrams

- Single building covering footprint greater than that of Eichardt's
- Repetitive design elements emphasise its apparent size
- Bulk and size are incompatible with human scale, even though other design elements 3A to 3G are incorporated.



Increasingly Unsympathetic

- The building is broken up into smaller elements than the Eichardt's foot print, but bald repetition is in conflict with elements of human scale.



- Building broken up into elements smaller than Eichardt's foot print
- Each element appears as a separate and different building



Increasingly Sympathetic

Illustrations above show hypothetical examples of large sites

### 3H Large Sites - Built Examples



*Steamer Wharf*



*Steamer Wharf*



*Station Building*



*Station Building*

#### Key Character Attributes

1. Large sites are broken up into discernibly different buildings
2. Each building should have a footprint less than that of Eichardt's Hotel
3. The section sizes prior to amalgamation should be taken into account in dividing up the building, (although this may differ from the actual historical section dimensions and locations)
4. Each element of the building should take into account all Primary Elements listed above, and most particularly the issue of sympathy with human scale and proportions.
5. Diversity of materials and colour can help to break up a large façade.

## 4 Architectural Character - Secondary Elements

### 4A Corners

(Two different corner treatments exist. These are illustrated below)



*Opal Centre*



*Mountaineer*

#### Characteristics A

- Corner emphasis
- Corner Entrance



*Eichardt's Hotel*



*Eichardt's Hotel*

#### Characteristics B

- Two square elevations complementing each other
- One dominant facade



## 4A Corners - Built Examples



*A: The Forge*



*A: The Clock Tower Building*



*B: Discovery Lodge*



*B: The Forge*

### Key Character Attributes

- A. Corner feature and corner entry.
- B. Two square fully designed facades complementing each other with one dominant.

The choice between these two corner treatments should reflect the character of the streets which generate it, i.e.

1. Where both streets have equal importance, a corner feature (A) should be used, (see Forge Building above, Shotover and Camp Street corner.)
2. Where one street is dominant with the primary façade facing that street, then two complimentary facades (B) should be employed, (see Forge Building above, Shotover and Athol Street corner).
3. Where the corner faces a street and a public open space (and not a street) the corner treatment B should be used, (see Discovery Lodge, above).

#### 4B Sides - Facing Service Lanes - Original Characteristics



*Eureka House*



*The Queenstown Athenaeum and Town Hall*

#### Characteristics

1. Little detail compared to front elevation.
2. Less sophisticated construction or materials.
3. Generally solid walls, with few windows and door openings.

## 4B Sides - Facing Service Lanes - Original Characteristics



*Betty's Liquor*

### Key Character Attributes

1. Sides have less detail than fronts.
2. Different materials can be used.
3. Functional "clutter" of refuse bins, air conditioning units, gas bottles, etc, to be hidden from view.

## 4C Materials - Original Characteristics



*Eichardt's Hotel (painted plaster)*



*Historic Courthouse (tuck-pointing)*



*Ballarat Street (weatherboards)*



*Ballarat Street (painted stone)*

### Characteristics

1. Painted plaster
2. Painted rough plastered stone
3. Painted Timber
4. Schist stone with tuck-pointing



## 4C Materials - Built Examples



*Steamer Wharf*



*Eichardt's Hotel Addition*



*Steamer Wharf*



*Stratton House*

### Key Character Attributes

1. The choice of materials does not need to be prescriptive if the building design follows the Primary Elements 3A to 3H described above.
2. Traditional materials typical to the Queenstown vernacular can be used in a modern medium with great success. This includes painted plaster, painted timber weatherboards and trim, schist stone with raised tuck-pointing and corrugated iron.
3. Other traditional materials such as Oamaru stone, exposed stacked schist stone, vertical timber cladding can also be used.
4. Modern materials include glass, pre cast concrete, plywood and composite panels.

## 4D Verandahs - Original Characteristics



*Ballarat Street*



*Rees Street c1878 (Lakes District Museum)*

### Characteristics

#### 1. Historical character

- Some two storey verandahs on Ballarat Street, but elsewhere verandahs were not typical. Where they existed they were simple lean-to construction with verandah posts onto the street.

#### 2. Recent character

- Verandahs are now required throughout the TCZ.
- Generally flat with boxed down front, although some are of lean-to configuration, cantilevered from building with no posts.



## 4D Verandahs - Built Examples



*Chester Building*



*Outside Sports*



*Fishbone Bar and Grill*



*The Station*

### Key Character Attributes

1. Verandahs do not need to form a continuous line along the street. Changes in height, width and material provide diversity and a variety of spatial experiences underneath them.
2. Signage should be incorporated into the verandah front if possible.
3. Verandahs should not isolate the top of the building from the street level. Vertical building elements should be continuous through the line of the verandah.
4. Verandahs can be transparent or solid. (Glass verandahs allow a view of the building above and allow sunlight to penetrate to the pavement. Solid verandahs encourage a sensation of protection from the elements)

## 4E Street Interface - Original Characteristics



*Old Man Rock*



*Tatler Restaurant*



*Avanti*



*Angel Divine - Eichardt's Hotel*

### Characteristics

1. Windows and doors appear as openings in a solid wall
2. Shop doors often recessed
3. Shop window often goes no lower than approximately 300mm from pavement in front.

## 4E Street Interface - Built Examples



*The Forge*



*Global Culture*



*Hong Kong Restaurant*

### Key Character Attributes

1. Small windows invite curiosity
2. Solid band below shop window provides greater sense of division between inside and outside and encourages window shoppers to approach more closely
3. Recessed shop doors allow for ease of movement from inside to public space outside
4. Detailing of shop front below verandah should relate to human scale
5. Variety of verandah design provides diverse spatial experience on the street.
6. Plate glass windows across the façade and down to the footpath level can decrease interest in the building.



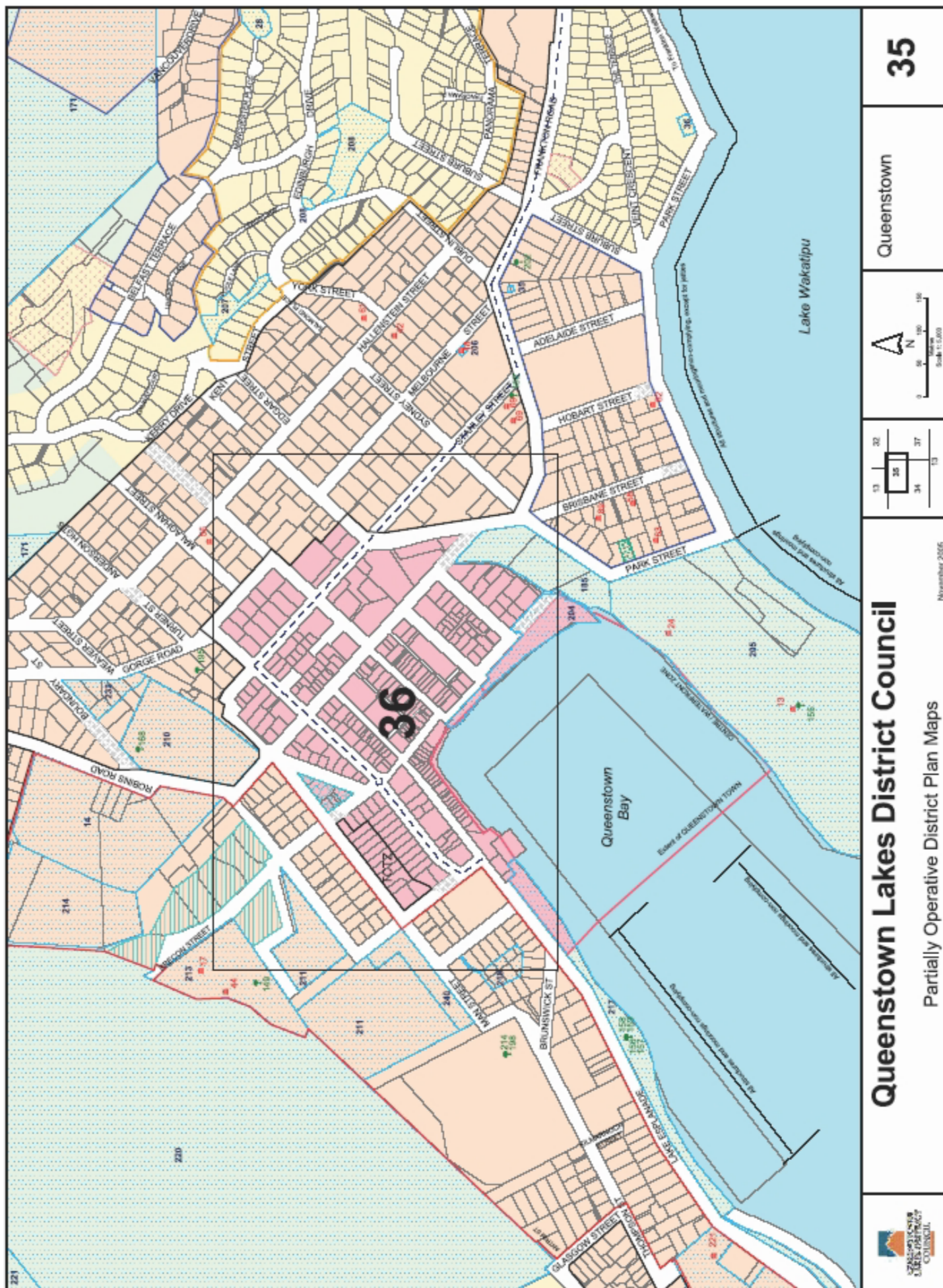
Appendix 1 - District Plan Map 35, Queenstown

Appendix 2 - District Plan Map 36, Queenstown Central

Appendix 3 - Aerial Photograph



# Appendix 1 - District Plan Map 35, Queenstown



**Queenstown Lakes District Council**

Partially Operative District Plan Maps

November 2006

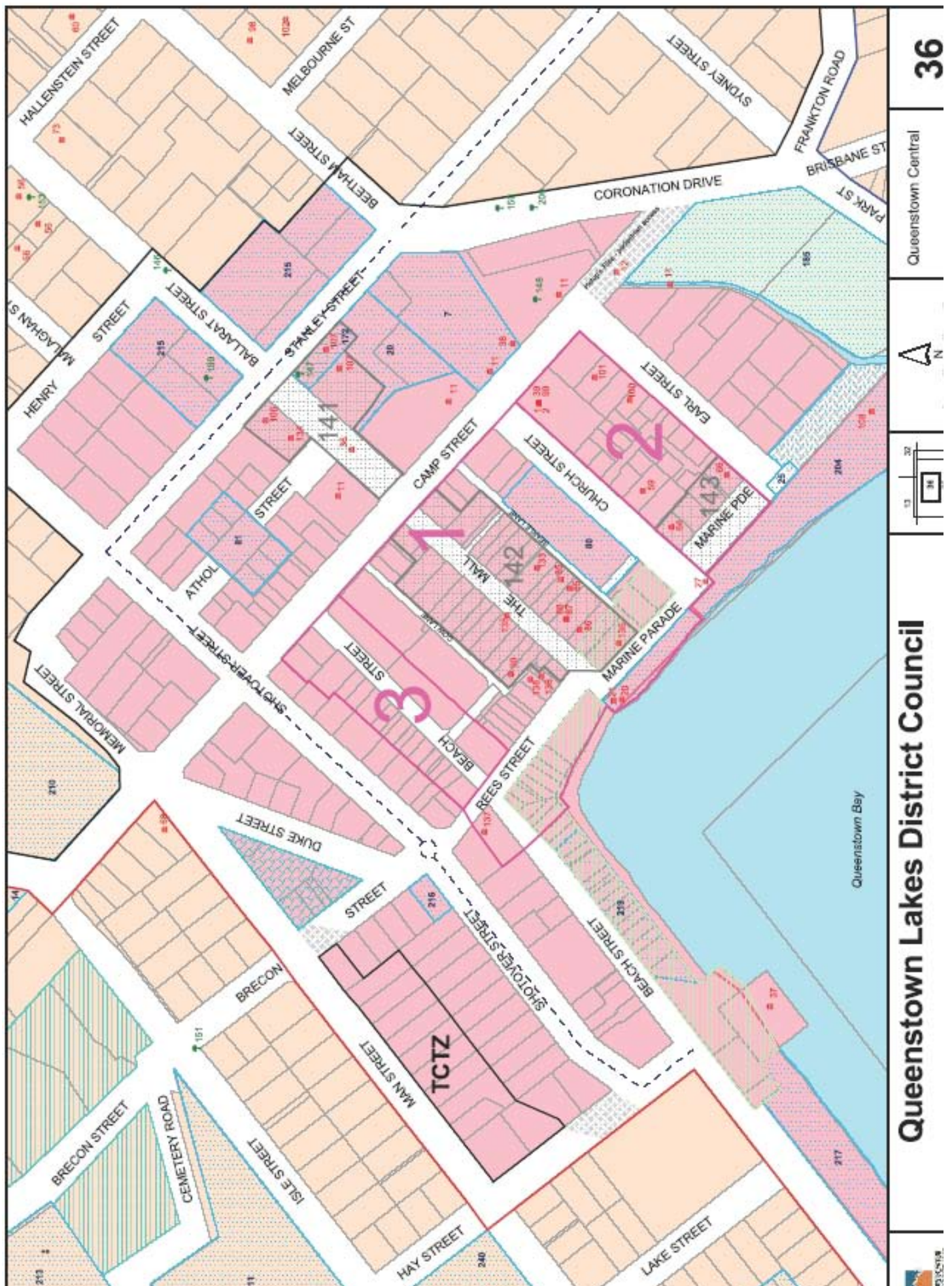


Queenstown

**35**



## Appendix 2 - District Plan Map 36, Queenstown Central





## Appendix 3 - Aerial Photograph

