



Te Ana

DESIGN GUIDELINES

HE ARATOHU HOAHOA

SEPTEMBER 2016



Te Ana
LYTTELTON MARINA



Te Ana Design Guidelines



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The kōwhaiwhai pattern and ika/fish motifs included in the design guide are inspired by those displayed at Te Wheke Marae, Rapaki and provided courtesy of Te Hapū o Ngāti Wheke.

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1.0 KUPU WHAKATAKI / INTRODUCTION

INTRODUCTION

The Te Ana Design Guidelines (the Guide) provides guidance on the 'look and feel' of the future development of Te Ana. The Guide has been prepared by Lyttelton Port Company in collaboration with Te Hapū o Ngāti Wheke, Christchurch City Council and the Lyttelton community.

This Guide informs the design of appropriate quality developments in the area. It also addresses how new buildings and public spaces will maintain and enhance the maritime and industrial character of Lyttelton Port whilst incorporating Ngāi Tahu cultural landscape values. The Guide is intended to complement the new rules included in the Christchurch District Plan.

For the purposes of this Guide, Te Ana encompasses the Lyttelton Port Company ("LPC") land below Simeon and Godley Quays between No. 7 Wharf and Lyttelton Engineering (see Figure 1). It does not cover the water-side area.

The Te Ana area holds significance to Te Hapū o Ngāti Wheke and the wider community. It connects the culturally significant sites of Ōhinehou and Te Ana o Huikai, and has been a place of settlement, fishing and maritime endeavour for many generations.

Te Ana today includes a number of ancillary industrial buildings which are utilised by LPC, and a small marina. The remainder of the site is vacant and partly used for storage of materials.



Te Ana (as seen from Simeon Quay)

2.0 TAHUHU KŌRERO / BACKGROUND

PORT RECOVERY PLAN

Following the Canterbury earthquakes of 2010 and 2011 the port faced a series of unprecedented recovery challenges.

In 2014 the Port prepared the Port Lyttelton Plan. This included the long-term vision for the rebuild and enhancement of the port (see Figure 1). This covered a range of projects to be undertaken over a 30 year period, and included the development of a modern container terminal at Te Awaparahi Bay. This would enable the port to move Inner Harbour general cargo onto Cashin Quay and for LPC to develop it's land in Te Ana as a public open space and commercial development area, improving public access (site identified in Figure 1).

In 2015 the Minister for the Canterbury Earthquake Recovery Authority agreed to develop a Recovery Plan for the Port. In November 2015 the Lyttelton Port Recovery Plan / Te Mahere Whakarauora i Te Pūaha o Ōhinehou ("Recovery Plan") was gazetted. It contained a new set of Christchurch District Plan provisions for Lyttelton Port including:

1. Development of an Outline Development Plan (ODP) for Te Ana (see Figure 3 later in this Section);
2. Development of an accompanying planning framework, which includes urban design objectives and appropriate assessment for new development given the unique location of the site and context; and
3. Preparation by LPC of a non-statutory Design Guide.

COMMUNITY FEEDBACK

Feedback on the Port Lyttelton Plan and the Recovery Plan provides useful background for the Guide, and the following is a brief summary of this feedback:

- Include a vibrant mix of uses and activities for everyone.
- Development to engage with port operations, maritime links and provide access to the water.
- Development to be family-friendly and include a marina and maritime amenities, hospitality, retail, recreation amenities and a museum (to include Maori history and culture).
- Pedestrian linkages between Naval Point, Te Ana, Lyttelton and the Port Hills to be established and strengthened, including maximising public access to the waterfront and providing good links to and from the Diamond Harbour ferry, if it is relocated.
- Address the reverse sensitivity issues resulting from the Dry Dock.
- Develop a local 'look and feel' with cultural references and buildings that are quirky, rustic, industrial and 'gritty not pretty'.
- Include heritage references.

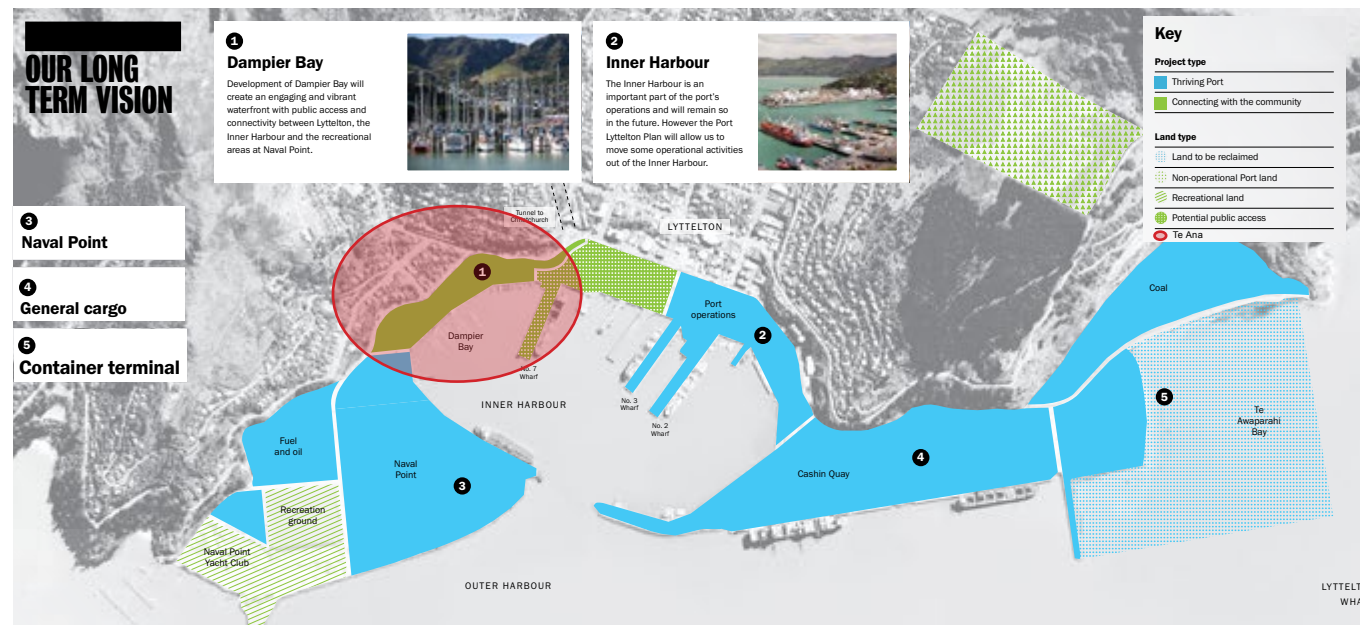


Figure 1: Port Lyttelton Plan, Our Future (LPC, 2015)

3.0 TE HOROPAKI / HISTORY & CONTEXT

MANA WHENUA - NGĀTI WHEKE

For Te Hapū o Ngāti Wheke, Te Ana (Dampier Bay) is associated with their longstanding settlement and occupation of the wider Whakaraupō/Lyttelton Harbour area. This association is linked through their whakapapa to Rākaihautū, the famous Waitaha explorer, and the Ngāi Tahu chief, Te Rakiwhakaputa, who established their settlement of Rāpaki in the late 1600s. Their association with the area is also linked to creation traditions related to key landscape features and the actions of Tūterakiwhānoa, and Tamatea Pōkai Whenua, captain of the Takitimu canoe.

Two key traditional sites associated with the area include Ōhinehou and Te Ana o Huikai. Ōhinehou, located along the former foreshore in front of Lyttelton township, was a key settlement and mahinga kai area. Te Ana o Huikai, located within a small bay just beyond the dry dock, was known as a sheltered rest area for journeying waka, and later became an important site for Lyttelton swimmers. Both areas were known for the gathering of several key fish and shellfish species including pipi, tūaki (cockles), pātiki (flounder), pioke (shark), koiro (conger eel), and whairepo (stingrays).

Key cultural values associated with the wider inner harbour area and Te Ana in particular, relate to both the shelter and resources they provided, including safe anchorage and bountiful fisheries. This is a key reason Te Hapū o Ngāti Wheke choose to settle the area, why they remain today, and why it continues to be a great place for everyone.

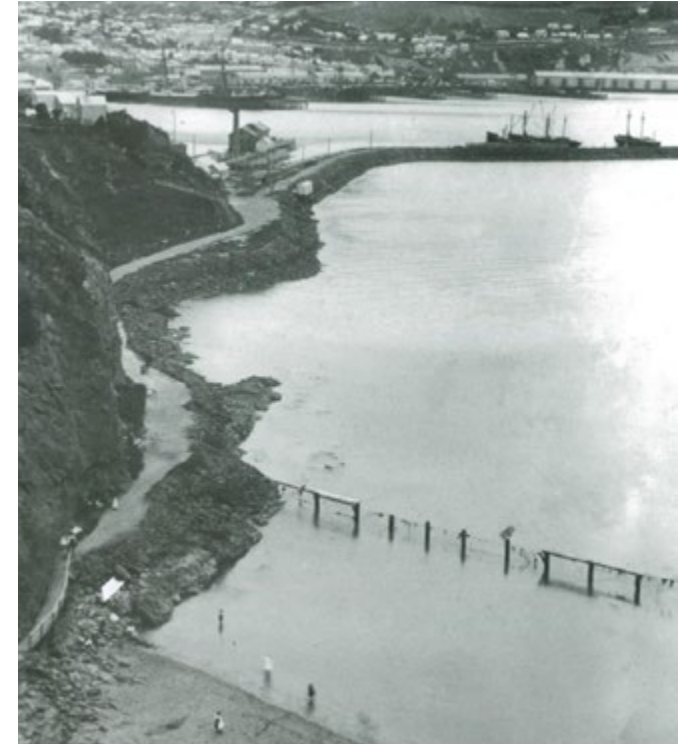
While the area has been extensively modified, and the original beaches, foreshore areas and coastline have disappeared, the significance and values associated with the bay live on, and form an important aspect of ongoing Te Hapū o Ngāti Wheke identity. These values and associations also provide an authentic expression of heritage to inform the future design and development of the area, hence the name Te Ana.



Norman, Edmund 1820-1875 :Town of Lyttelton / drawn by E. Norman; Maclure, Macdonald & Macgregor, lith., London. - Lyttelton ; Published by Martin G. Heywood, [1859?]. Alexander Turnbull Library



Te Ana and beyond, 1879, E Wheeler and Son



Te Ana o Huikai - Sandy Bay, Lyttelton Bathing Place in the 1890's (Archives NZ, Christchurch)



Te Ana Watercolour, 1881, Thomas Cane

LYTTTELTON PORT / TE PŪAHA

Lyttelton Port occupies the inner harbour area of Lyttelton and is New Zealand's third largest port. It includes the largest container terminal in the South Island and is home to a dry dock and the country's largest coal terminal.

The inner harbour area has undergone significant change since European settlement, mainly through reclamation and breakwater development to protect the port.

As explained in the previous section the area holds significant cultural value as a site of traditional settlement and mahinga kai, and was also the site where the first European settlers arrived in Canterbury.

The area has been used for a range of maritime activities for many generations including as a marina. Prior to reclamation, Te Ana was also a popular swimming and sailing area.

The port area includes historic elements, such as numerous Māori archaeological sites, stone walls, the railway tunnel, brick barrel drain outlets, wharves, port and railway buildings and structures, and occasional artefacts, including historic boats.

The port continues to grow and as a consequence of the Canterbury Earthquakes needs to be rebuilt. As a result of this there are opportunities to redevelop Te Ana and provide public access to the water.

TOWN CENTRE / ŌHINEHOU

Lyttelton town centre sits on the lower slopes of the Port Hills adjoining the Port. It is a key focus for the town and provides retail and commercial facilities and community interaction.

The town centre has a distinct character and has been described as quirky and creative, with a mix of old and new development. The town centre was significantly damaged in the Canterbury earthquakes.

Design Guidelines have been prepared for the town centre that seek to outline principles of designing new buildings and spaces in order to uphold and strengthen the enduring character of the town centre. In addition, a Master Plan has been prepared to support the rebuilding and recovery of the centre post-earthquake. This highlights the importance of the connections between the town centre and Te Ana via Norwich Quay.



Town Centre (London Street)

RESIDENTIAL CONTEXT

The immediate residential context to Te Ana are the residential streets that sit above the site to the northwest. This includes the houses on Simeon Quay, Godley Quay, Brittan Terrace, Voelas Road and Cressy Terrace. The area is dominated by character workers cottages and villas built in the early 1900's. The streets align primarily north/south and run across the hillside, with the exception of Voelas Road which extends from Te Ana up the valley to the west. The neighbourhood enjoys expansive views over Te Ana, the inner harbour and beyond to Te Ahu Patiki / Mt Herbert. Brittan Terrace is the main vehicular access through the area, linking Lyttelton to the neighbouring bays and beyond. Pedestrian access to the site from the adjoining residential streets is currently available from Voelas Road, Godley Quay and the steps located along Simeon Quay. There is the opportunity to link Voelas Road via a new pedestrian link in integrating the two areas.



Godley Quay residential properties (overlooking Te Ana)

EXISTING SITE CHARACTERISTICS

NATURAL AND CULTURAL CONTEXT

- Ōhinehou and Te Ana o Huikai are former sites of cultural significance in the area associated with settlement, mahinga kai and waka.
- Backdrop of remnant coastal bluffs indicating the natural coastal edge of the site.
- Some naturalised planting of native coastal species.
- Locally sourced stone rip rap edges.
- Historically reclaimed coastal area with the adjacent dry dock and other industrial buildings.

STREETS AND SPACES

- Surrounding streets comprise a mix of residential and industrial characteristics, with a natural planted edge along Godley and Simeon Quays.
- Internal roads and car parks are gravel, asphalt and unit paver.
- A railway line extends along the base of the back slope.
- An earthquake damaged concrete wharf structure extends along part of the waterfront area.

LANDSCAPE

- The site landscape appears predominantly utilitarian with an industrial land use character.
- The waters-edge has attractive qualities of some planting, views of boats and moorings, and the water of the harbour.
- The views of the surrounding volcanic harbour landscape are possible from the site.
- The bay is sheltered, small-scale and enclosing. This creates an attractive and comfortable environment.

BUILDING CHARACTER

- The majority of the site is currently not built over.
- Existing buildings that are present have simple repeating rectilinear forms.
- Building façade cladding includes weather-boards and corrugated iron.
- Roofs have gable forms with corrugated iron cladding.
- Building colours are whites and tones of blue with some accent colour, such as red doors.
- Structures are utilitarian and industrial in character.



Ōhinehou Reserve



Lyttelton Harbour / Whakaraupō



Existing buildings



Existing marina



View up to Voelas Road



Te Ana as viewed from Simeon Quay, with planting on the coastal bluff

4.0 TE MOEMOEĀ / THE VISION



Figure 2: Indicative montage of Te Ana

'To create an engaging and vibrant waterfront with public access and connectivity between Lyttelton, the Inner Harbour and the recreational areas of Naval Point'.

Port Lyttelton Plan

RECOVERY PLAN GOALS

The Port Recovery Plan includes a number of goals, with the following relevant to Te Ana*:

- Ngāi Tahu values and aspirations for Whakaraupō/Lyttelton Harbour, and in particular for mahinga kai are recognised and advanced through port recovery activities.
- The recovery of Lyttelton Port makes a positive contribution to the recovery of the Lyttelton township and community by:
 - Providing safe, convenient and high quality public access and connections to the waterfront and surrounding areas.
 - Complementing the redevelopment of the Lyttelton town centre.

* Page 8, Lyttelton Port Recovery Plan, Section 1.2 Goals

5.0 KĀ WHĀIKA / DESIGN OBJECTIVES

PLACEMAKING

- Regenerate Te Ana as an attractive lively community destination with a marina.
- Create strong connectivity with Lyttelton township and beyond.
- Express the natural history and ecology of the site.
- Integrate mana whenua values and presence.
- Acknowledge the maritime/industrial character.
- Provide a range of attractive and flexible public spaces.
- Create a vibrant waterfront promenade.
- Promote an active (and working) waterfront that builds on the authentic character of the Port.

HERITAGE AND CONTEXT

- Draw inspiration from the natural landscape, historic cultural values and heritage of Whakaraupō/Lyttelton Harbour.
- Protect and maintain maritime and historic heritage features, including archaeological elements as part of the design and story-telling of the site.
- Recognise the social, cultural, industrial, architectural and maritime significance of the Port.
- Provide for a predominantly fine-grain scale of development and buildings.
- Retain key public viewshafts to the Port and Harbour, hills and islands.
- Create appropriate building height, scale and form to compliment the Port and respond to the context.

ACCESSIBILITY

- Create an integrated waterfront area and linkages with the existing town centre, adjoining residential areas, Naval Point and wider recreational routes.
- Provide a waterfront promenade for pedestrians and cyclists.
- Provide a lively, safe and accessible destination for people of all ages and physical abilities, as far as practicable.

QUALITY

- Achieve a high-quality commercially viable development of the area.
- Implement Crime Prevention through Environmental Design (CPTED), Injury Prevention through Environmental Design (IPTED), and universal access design principles, where practicable.

SUSTAINABILITY

- Enhance the social and cultural well-being of the community.
- Provide sustainable transport options, including development of a public transport interchange.
- Incorporate low impact design initiatives including water sensitive design, low-energy use, reuse of materials and integrate ecological enhancements.



6.0 HE MAHERE WHAKATIPU / OUTLINE DEVELOPMENT PLAN

URBAN DESIGN FRAMEWORK

The Outline Development Plan (ODP) was prepared as part of the Recovery Plan for Te Ana. It outlines an indicative layout for the site based on a number of constraints and opportunities presented by the site. Each of the key elements outlined is explained in the following Plan.

This Plan provides a development framework for implementing the Port Recovery Plan and is likely to evolve and change as development takes place over time (e.g. bus stop locations). The development will occur in three stages, with the marina development and associated land-side development comprising Stage 1. Temporary access arrangements will be required to enable publicly accessible areas. It is the intention that the site, which is owned by LPC, will be publicly accessible and available for public use.

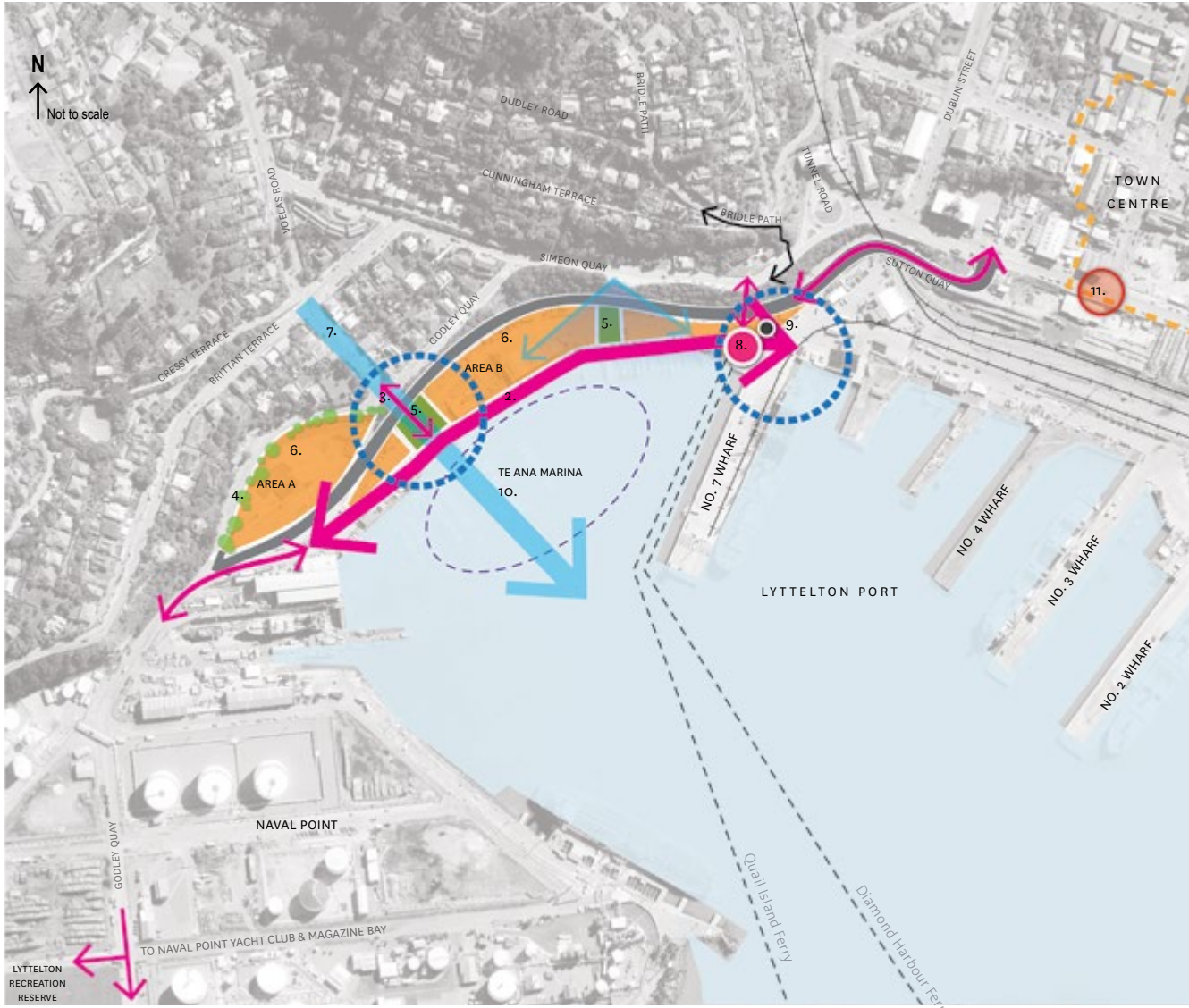


Figure 3: Outline Development Plan for Te Ana

7.0 WHAKAMAHIKA / USING THE GUIDE

The Guide is intended to assist with understanding the context for Te Ana and the relevant Rules and Assessment Matters specifically set out for the area under the Specific Purpose (Lyttelton Port) Zone of the Christchurch District Plan (Section 21).

The Guide has been structured in a way to assist Architects, Landscape Architects, other designers and developers in developing up design ideas for the site. It incorporates the broad content of the Assessment Matters for Te Ana. In addition, there is a requirement for any new development to respond to the 'outcomes' outlined in the Design Guide.

The relevant Assessment Matters for Te Ana are summarised to the right (blue box). In response to the key topics covered by the Assessment Matters, the Guide is structured according to the following themes:

- Local design cues (with a focus on reflecting the maritime character and natural, heritage and Ngāi Tahu cultural values, including through buildings and materials)
- Site layout and access
- Building design
- Publicly accessible spaces

SUMMARY OF DISTRICT PLAN ASSESSMENT MATTERS

- Assessment Matter 21.8.3.1.1 - Site Layout and Building Design – The extent to which the layout of the site and design of the buildings:
 - Create an active edge and provide passive surveillance of public space (Refer to Building Design)
 - Reflect the maritime character and natural, heritage and Ngāi Tahu cultural values, including through buildings and materials (Refer to Design Cues)
 - Ensures adequate car parking, loading and cycle parking to the side or rear of buildings and predominantly within Area A of the ODP (Refer to Site Layout and Access)
 - Ensure waste management areas are screened (Refer to Site Layout and Access)
 - Laid out and designed to provide opportunities to minimise runoff of untreated stormwater (Refer to Public Spaces)
 - Achieve a fine grained form and layout with high levels of articulation, glazing and architectural detailing (Refer to Building Design)
 - Provide for clusters of development around the activity nodes (Refer to Site Layout and Access)
 - Provide for building entrances and glazing facing the waterfront, to create an active edge and opportunity for passive surveillance (Refer to Building Design)
- Assessment Matter 21.8.3.1.2 - Public Space/Publicly Accessible Space – Whether the design of public spaces and access routes achieves high-quality publicly accessible spaces and connections along the waterfront in and connecting to Te Ana, including from Norwich Quay, taking into account:
 - The need for the width of the promenade to be sufficient to enable access for pedestrians, cyclists and passive recreation, seating, planting and art (Refer to Public Spaces)
 - A continuous waterfront route (Refer to Public Spaces)
 - Implementation of CPTED (Refer to Public Spaces)
 - Ability to achieve an industrial/maritime character through use of materials (Refer to Design Cues and Public Spaces)
 - Incorporation of public art and references to the areas heritage and culture (Refer to Public Spaces)
 - Establishment of safe and convenient pedestrian and cycle connections (Refer to Public Spaces)
 - Reflect the historical and contemporary relationships between Ngāi Tahu and the Lyttelton area (Refer to Local Design Cues and Public Spaces)
- Assessment Matter 21.8.3.1.3 - Public Transport Facilities – The extent to which:
 - Sutton Quay is upgraded to provide safe, direct, pleasant and convenient pedestrian linkages from Te Ana (Refer to Site Layout and Access)
 - Adequate vehicular and cycle parking is provided (Refer to Site Layout and Access)
 - Provision is made for 'park and ride' facilities (Refer to Site Layout and Access)
 - A safe and efficient public transport interchange is provided and with safe and convenient pedestrian and cycle connections provided (Refer to Site Layout and Access)



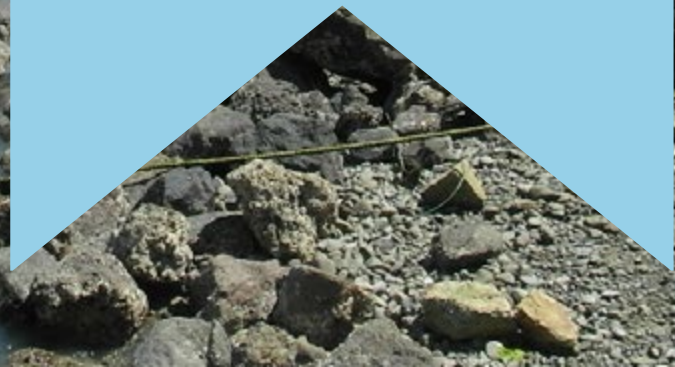
Te Ana

HE ARATOHU / GUIDELINES



DESIGN CUES

TŪTOHU HOAHOA



REFLECT LOCAL CHARACTER AND NGĀI TAHU CULTURAL VALUES / Ō Whakaraupō

KĀ MĀTĀPONO / PRINCIPLES

- Reflect the area's maritime character and natural, heritage and Ngāi Tahu cultural values.
- Achieve an industrial maritime character.



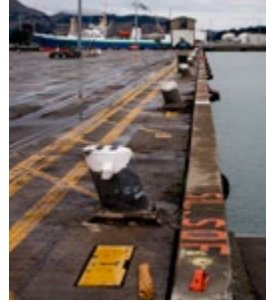
Cranes



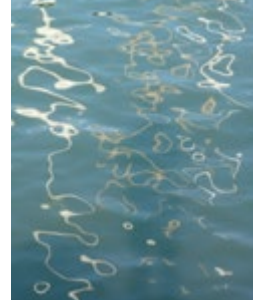
Ships



Waka / boat forms



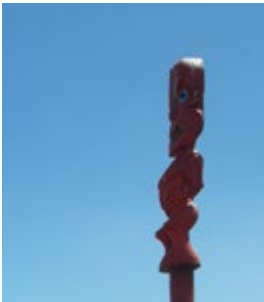
Wharves



Moana / water



Historic structures



Mana whenua



Ika / local fish species



Harbour landscape



Masts, flags and rigging



Marina



Port structures



Local rock, cliffs and vegetation



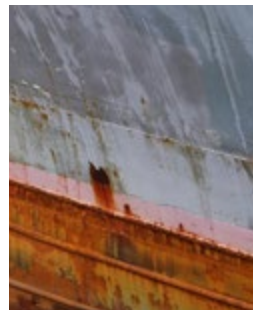
Existing buildings



Ra / sails



Industrial forms, wharf timber



Weathered materials



Containers

These images highlight features that are evident in and around Te Ana and contribute to the character of the area. Future development is encouraged to take cues from these local characteristics in promoting a strong sense of place and recognising mana whenua values. These features could be drawn upon in, or referenced within building forms (including roof shapes), paving patterns, colours, seating, lighting, and signage design. Use of recycled materials from the site is also encouraged. Ideas that are not present in the context, or do not have a relationship with the area's maritime character and any natural, heritage and Ngāi Tahu cultural values should **NOT** be used within Te Ana.

SITE LAYOUT AND ACCESS

WHAKAAHUA WĀHI



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TE ANA DESIGN GUIDELINES | SEPTEMBER 2016

- Provide for a mix of fine grain activities that contribute to a dynamic and vibrant waterfront environment, including a promenade along the waters edge.
- Cluster retail, café/restaurant, community facilities and public space in proximity to the activity nodes and adjacent to the promenade between the two nodes.
- Provide a series of well connected accessible pedestrian linkages between the promenade and the internal rear street, car parking areas and development areas (see further guidance under 'Public Spaces').
- Provide seating, green space and other facilities in proximity to the ferry terminal and anticipated transport interchange.
- Provide a buffer area alongside the Lyttelton Engineering building (this could be in the form of a building or planting).
- Retain/reuse maritime features where possible, such as the Pacifica building and wharf timbers.
- Provide a safe and efficient ferry terminal area, including pedestrian and cycle connections to Sutton Quay and the promenade.



VIEWSHAFTS

Viewshafts provide an opportunity to create unobstructed views to the water and important landscape features, as well as enhancing the visual connection between the inner harbour and the Lyttelton township. Two viewshafts are outlined in the ODP:

- **Voelas Road Viewshaft** - The intention of the Voelas Road viewshaft is to enable the visual continuation of Voelas Road, with a pedestrian path linking the junction of Godley Quay/Voelas Road to the water's edge. Views are possible of Te Ahu Pātiki / Mt Herbert across the harbour.
- **Simeon Quay Viewshaft** - An existing seating area exists along Simeon Quay and provides views of Te Ana and the wider Port area. Views are also possible of Te Ahu Pātiki / Mt Herbert and Ōtamahua / Quail Island. Although buildings are anticipated within this view, consideration of qualities and characteristics of buildings (roof forms) and planting within this area needs to be considered.

Both viewshafts provide inland views to Ō kete upoko / the Lyttelton Hills.

KA MĀTĀPONO / PRINCIPLES

- **Voelas Road Viewshaft** - Include a public space within the Voelas Road vista (20 metres wide) to frame the view. The space is to visually extend the street corridor to the water's edge. Buildings are to frame the view and contain active edges. The space may include play equipment.
- **Simeon Quay Viewshaft** - Reinforce the Simeon Quay viewshaft through the provision of an open space within part of the vista and ensure that roofscapes and foreground planting create an attractive foreground to views of the inner harbour.



Voelas Road Viewshaft



Simeon Quay Viewshaft



Sutton Quay leading to Te Ana



Norwich and Sutton Quays

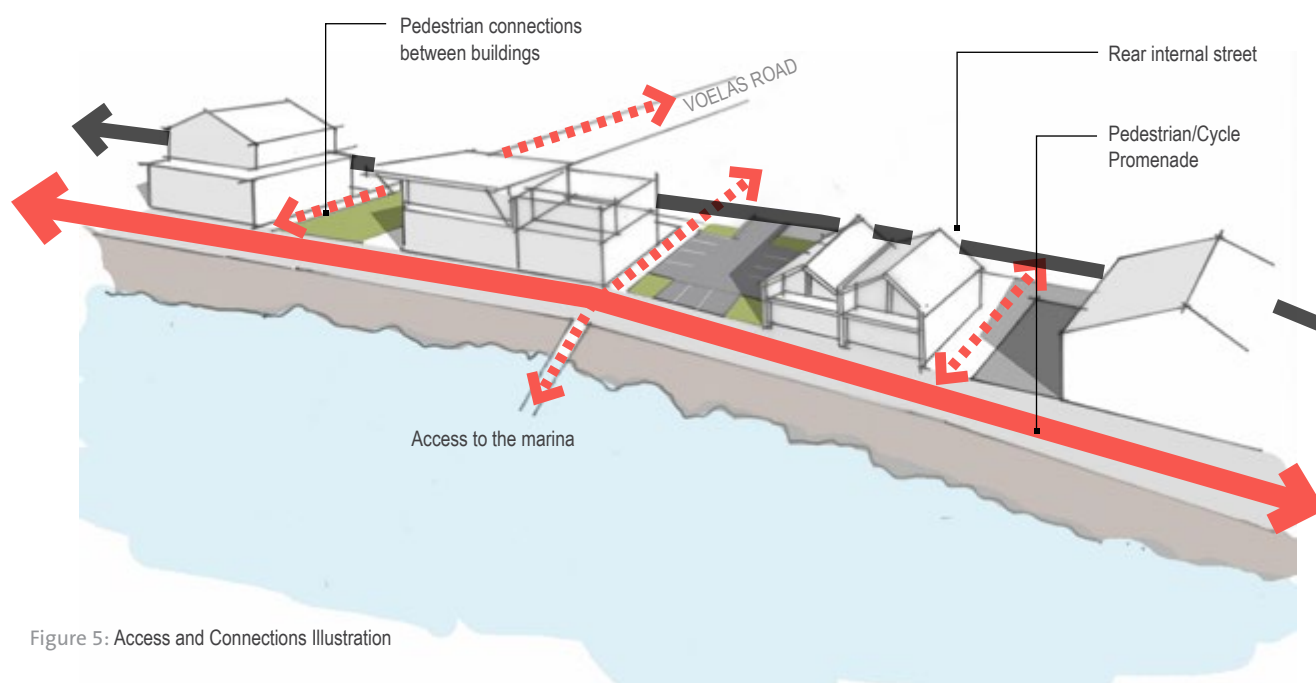


Figure 5: Access and Connections Illustration

ACCESS AND CONNECTIONS

A key aspect of the Te Ana development is achieving quality access from the town centre, along with developing a safe and attractive network of connections within the site for all users. Access to the area will integrate with the existing road and public transport network by building on the town grid and existing roads and pedestrian /recreation routes that currently connect with the site.

KA MĀTĀPONO / PRINCIPLES

Provide a hierarchy of quality connections, as follows:

- **Internal street** – This will be the primary vehicle access street and connect with Sutton and Godley Quays. Location of the street alongside the planted bank (original coastline) on the inland edge of the site will provide an opportunity to reference the past and minimise the street becoming a visual or physical barrier between activities along the waterfront (see Page 32 for further details). A footpath is intended along the seaward side of the street. This route, along with Sutton Quay is intended to be universally accessible. A turnaround area for buses is to be provided.
- **Pedestrian/cycle promenade** – This is to be the primary pedestrian/cycle route through the site and broadly run alongside the water's edge extending from Sutton Quay to Godley Quay (see pages 28 and 29 for further details). Universal access will be achieved along Sutton Quay and the Promenade, and elsewhere, where practicable.
- **Laneways and pathways** – These are to provide safe and convenient access between the promenade, internal road, public transport interchange, car parks and development areas within the site. This includes a pathway from Voelas Road down to the water's edge (see pages 30 and 31 for further detail).

CAR AND CYCLE PARKING, LOADING AND SERVICING

Car parking will be a component of the Te Ana development. Well-integrated car parking will minimise the visual impact of parking for adjoining residential areas and promote a high quality pedestrian-friendly environment. In order to promote cycling, sufficient cycle parking is required. Loading and servicing areas also need to be fully integrated into the design.

KA MĀTĀPONO / PRINCIPLES

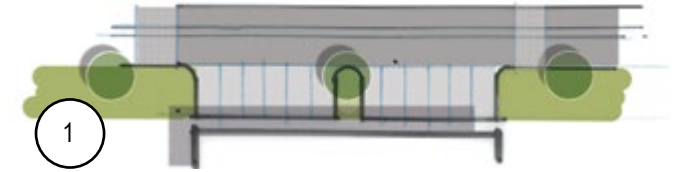
- Locate car parking away from the water's edge to the side or rear of waterfront buildings. Parking that faces the water is be directly linked to marina access gates (including some short stay marina spaces) and/or used for mobility parking. A low landscape buffer to the promenade is to be provided.
- Provide car parking in small clusters where possible and encourage shared car parking. Clusters of parking to the side of waterfront buildings is to not include more than approximately 35 spaces (See Figure 6). Provide for 'park and ride' facilities within the development.
- Provide parking areas that include indigenous planting and water sensitive design and treatment and recycled materials.
- Locate cycle parking areas in convenient and visible locations and provide 'end of trip' facilities.
- Locate loading and servicing away from the promenade, preferably to the rear of buildings. External storage, waste and utility areas are to be adequately screened.
- Incorporate traffic calming measures, such as thresholds, narrow points and planting.



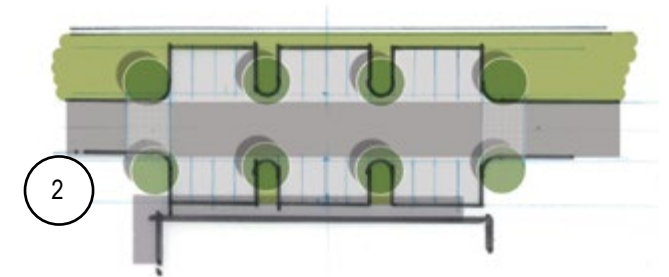
Water sensitive design is integrated into car parking area



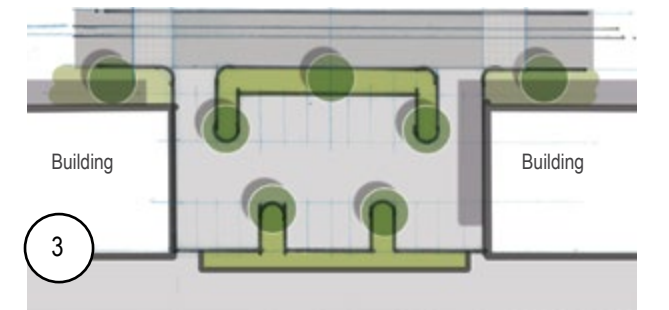
Car parking located to the rear of the building incorporating indigenous planting and water sensitive design and treatment



Car parking layout idea 1: This will be applicable where the site is narrow in width and where there is only space for 90 degree parking.




Car parking layout idea 2: Where the site increases in width 90 degree parking may be possible to either side of the internal street.



Car parking layout idea 3: This scenario provides for parking to the side of buildings.

Figure 6: Car parking layouts that will assist to achieve an integrated development, taking into consideration the varying width of the site and providing parking in small clusters.



**BUILDING
DESIGN**

**WHAKAAHUA
WHARE**

ACTIVE EDGES AND BUILDING ENTRANCES

The interface between buildings and spaces, particularly the promenade and public spaces are important in creating intimate and engaging spaces within Te Ana.

KA MĀTĀPONO / PRINCIPLES

- Locate buildings alongside the promenade, except where they are located to the rear on the wider part of the site.
- Locate uses that encourage a high degree of activity at ground floor and encourage users to 'spill out' and to activate the promenade.
- Balance the amount of glazing to solid façade to add texture and depth to the promenade and adjoining spaces. Avoid blank walls in promoting overlooking.
- Pedestrian entrances into buildings should be clearly identifiable, face the waterfront and be accessible.
- Verandas and canopies are encouraged to provide shelter and legibility and these and other features provide opportunities to connect with the moana/water and wider landscape. They should take cues from the local maritime/ industrial character.
- First floor balconies are encouraged to help promote passive surveillance and provide visual interest and façade modulation.
- Changes in floor levels should be taken into account to provide universal access and integration between public space and buildings.



Activity spilling out from buildings onto the promenade



Activity spilling out from buildings onto the promenade

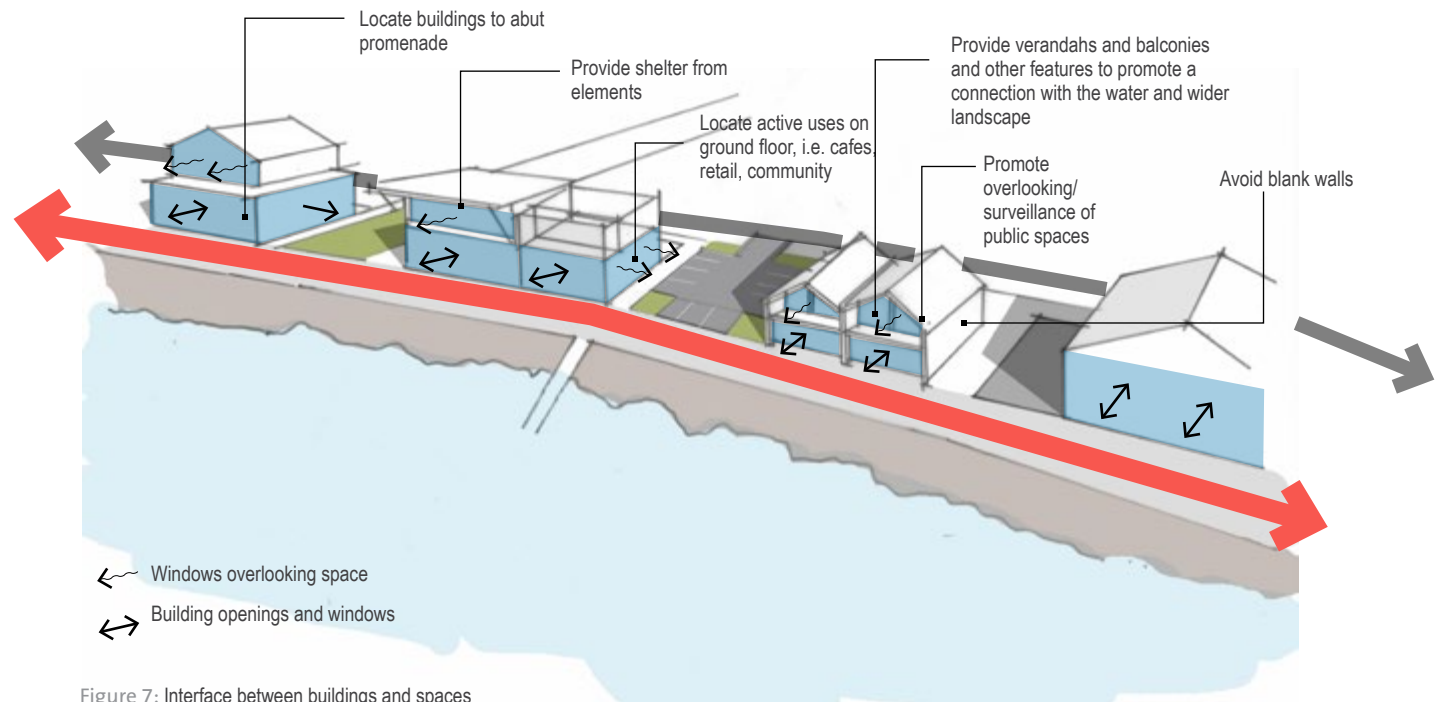


Figure 7: Interface between buildings and spaces



Existing building conversion



Rapaki marae



Scale of existing buildings



Maritime forms

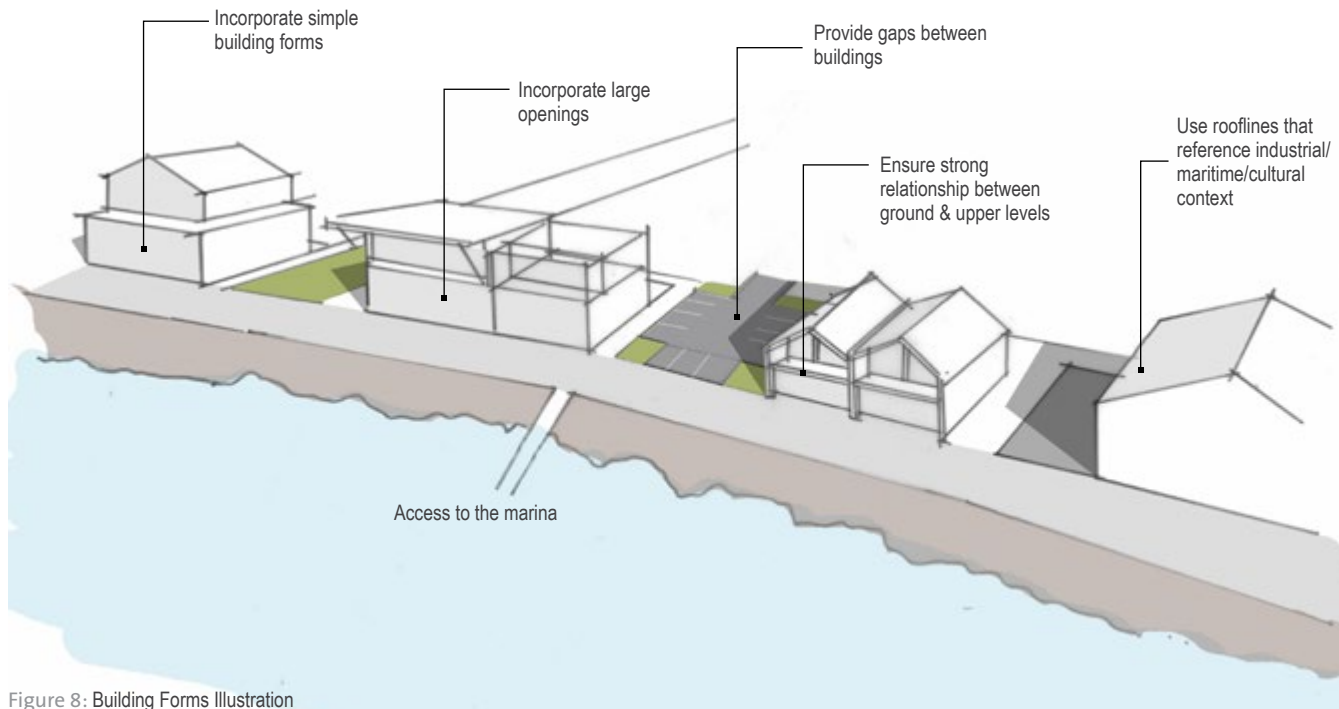


Figure 8: Building Forms Illustration

FINE GRAIN BUILDING FORM AND SCALE

BUILDING FORM

The form of new buildings should draw from the local design cues highlighted on Page 13 of the Guide in a contemporary manner.

KA MĀTĀPONO / PRINCIPLES

- Incorporate simple, rectilinear building forms with a strong sense of functionality and which are enhanced through rooflines, openings, articulation and use of colour and materials.
- Ensure that a building form displays a strong relationship between the ground and upper levels with clear vertical lines.
- Incorporate multi-paned windows.
- Incorporate large openings.
- Utilise existing buildings where possible.
- Building / roof forms to reference industrial, maritime and cultural context.
- Allow separation between buildings for views and to create a more informal layout.

SCALE AND PROPORTION OF BUILDINGS

Buildings within the Port and Lyttelton town centre are typically one and two storeys and the Outline Development Plan for Te Ana sets out a range of height limits up to 3 storeys (refer to Figure 9). In addition, existing buildings locally are relatively informal and fine grained (i.e. narrower buildings).

KA MĀTĀPONO / PRINCIPLES

- Incorporate buildings up to 3-storeys in height.
- Prominent landmark buildings could be developed to a greater height with the proviso that they do not block views, contribute to the legibility of Te Ana and have a civic presence. This will provide some variety of building form and scale. It will reinforce principal site axes. Figure 4 outlines the potential location of landmark buildings.
- Incorporate façade treatments that reflect finer grain patterns and reference cultural or historical context.
- Large buildings, long façades or clusters of continuous buildings should be broken up into smaller elements so they read as a series of smaller buildings (see Figure 10), by:
 - Use of vertical lines; and
 - Variation in building forms.



Figure 9: Lyttelton Port Recovery Plan- Urban Design Assessment, Figure 20: Proposed Height Limits

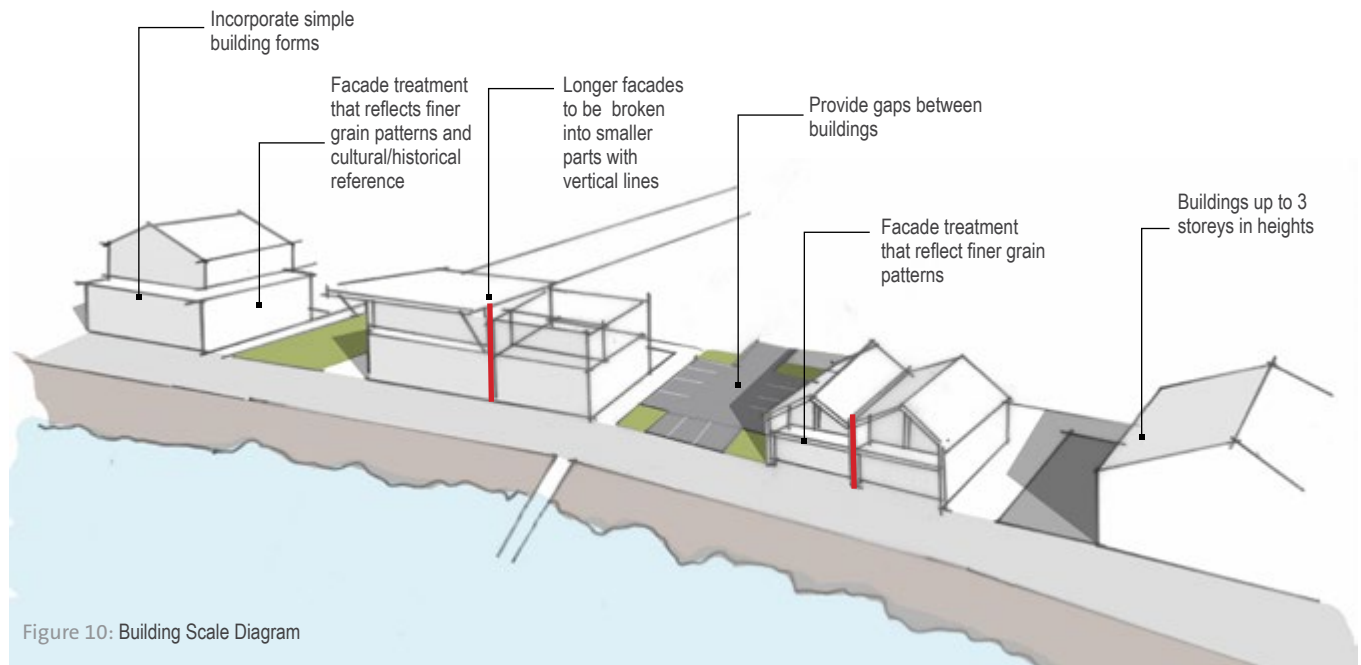


Figure 10: Building Scale Diagram



Saw tooth roofline detail



Cantilevered roof



Gable roof form



Curved roofline

ROOFLINES

Buildings within the context generally have gable roofs, although there are also examples of lean-to roofs, clerestory ('saw-tooth') and flat roofs. Roofscapes will help to unify the buildings within Te Ana and provide variety and interest. The material and colour palette of roofscapes is covered on Page 24.

KA MĀTĀPONO / PRINCIPLES

- Use roof shapes that reference the maritime, industrial and cultural context, in particular gable, saw tooth, boat shed, curved and/or waka inspired rooflines.
- Modulation and variation within the roof form of a building is encouraged to reduce the scale and mass of a building breaking it down into smaller elements.
- Introduce windows into the roof to add variety.
- Consider the roof form alongside neighbouring buildings.



Potential reuse of the existing 'Pacifica' Building, which includes a saw-tooth roof line



Waka inspired roofline (Wellington)

LOCAL MATERIALS AND COLOURS

New buildings should continue character elements of existing buildings by utilising or reinterpreting with similar materials and colour, as well as drawing inspiration from the landscape and cultural and historic context.

KA MĀTĀPONO / PRINCIPLES

- Industrial maritime buildings and structures are a dominant features of the Port with the characteristic use of raw and painted steel, corrugated iron, and painted timber. Overtime these buildings and their materials have weathered with rust, corrosion and discolouration adding to a characterful patina of maritime use. Design inspiration can be drawn from these buildings and their materiality.
- Consider use of maritime colour schemes. These reflect hues of the ocean and atmosphere with soft tonal variations on blues, greys, whites, and turquoise greens. These colours are often contrasted with accent colours of reds, yellows, and bright blues associated with flags, industrial signage and colours of ship hulls (accents). This creates a vibrant and sympathetic palette of colour that is consistent with other existing colour in the port area.
- Other colour references include:
 - Dark, matt tones of industrial structures dirtied with time and use;
 - Natural colours of rock, clay, and vegetation along the backdrop of coastal bluffs; and
 - Cultural and historic context, including ika/fish colours.

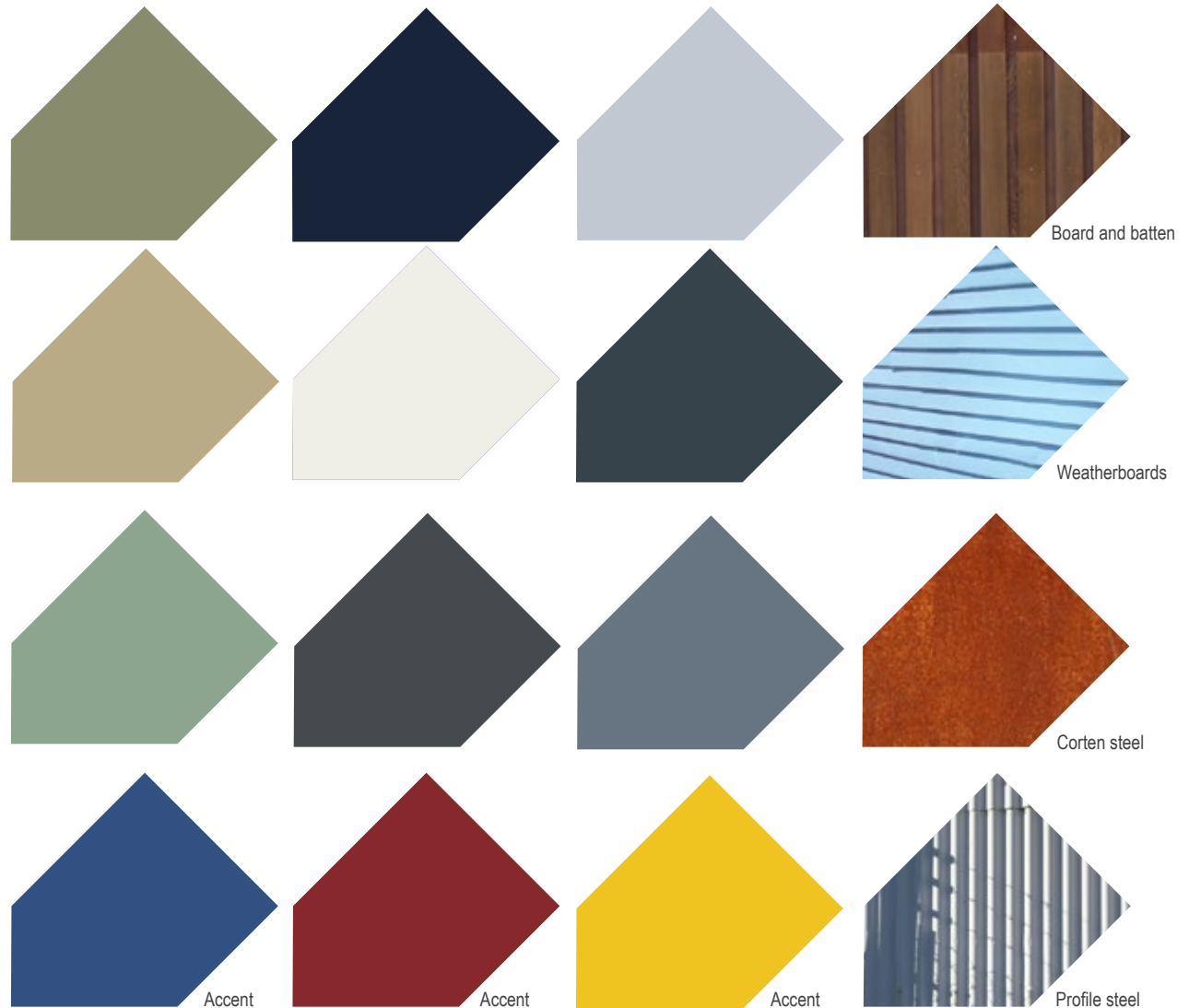


Figure 11: Indicative material and colour palette

A photograph of a harbor scene. In the foreground, a dark gravel shore slopes down towards the water. A blue kayak and a yellow kayak are propped up on the shore. In the middle ground, several small white boats are moored in the water. In the background, there are larger white boats, industrial structures including large white storage tanks, and a hillside with green trees. The sky is overcast with grey clouds. A large blue triangular overlay covers the right side of the image, containing white text.

**PUBLICLY
ACCESSIBLE
SPACES**

WĀHI PĀPORI

HIGH QUALITY, SAFE, ACCESSIBLE SPACES

Te Ana will include a range of accessible spaces, including the promenade, internal street, viewshaft areas and amenity spaces. These will provide for unrestricted access for all and allow for a range of activities and events to take place, including transitional uses. Continuity between the spaces will be important, and distinctive features within each space will provide variety and interest. The spaces will provide opportunities to enjoy the waters edge, seek shelter and tell a range of local stories and embrace mana whenua values.

KA MĀTĀPONO / PRINCIPLES

- Incorporate mana whenua values into the design of the spaces, e.g. traditional mahinga kai species (ika/fish, kaimoana), indigenous planting, art forms, such as whakairo (carvings) and naming, wayfinding and interpretation.
- Develop the promenade as a unifying and continuous path along the water's edge with key cultural references to Te Ara o Wheke (see further details on pages 28 and 29).
- Provide seating, space to relax and toilet facilities in the vicinity of the ferry terminal/transport interchange.
- Consider the provision of active play/ recreation.
- Incorporate recycled and local materials to promote a distinctive local feel, e.g. through ground treatments, low impact design and streetscape elements.
- Adopt an indigenous coastal planting palette (see Figure 18).

- Provide historical and cultural story-telling, interpretation and wayfinding along key routes, including art forms (e.g.. whakairo/carvings).
- Provide low impact design initiatives within the public spaces, where practicable, including water sensitive design and treatment, e.g. raingardens.
- Implement Crime Prevention Through Environmental Design (CPTED) principles, by:
 - Designing buildings to overlook the promenade and accessible areas, limiting blank walls.
 - Ensuring there are clear sightlines along routes.
 - Providing good standards of lighting.
 - Promoting activity and events throughout the site and locate toilets/amenities in visible locations.
 - Avoiding potential entrapment areas.

- Maintaining the site to high standards.
- Avoid dense planting alongside pathways and limb up trees.
- Fence off areas that are not intended for public access, e.g. external storage areas.



Figure 12: Indicative Layout Plan



Native planting area



Internal street



Public green space and play area

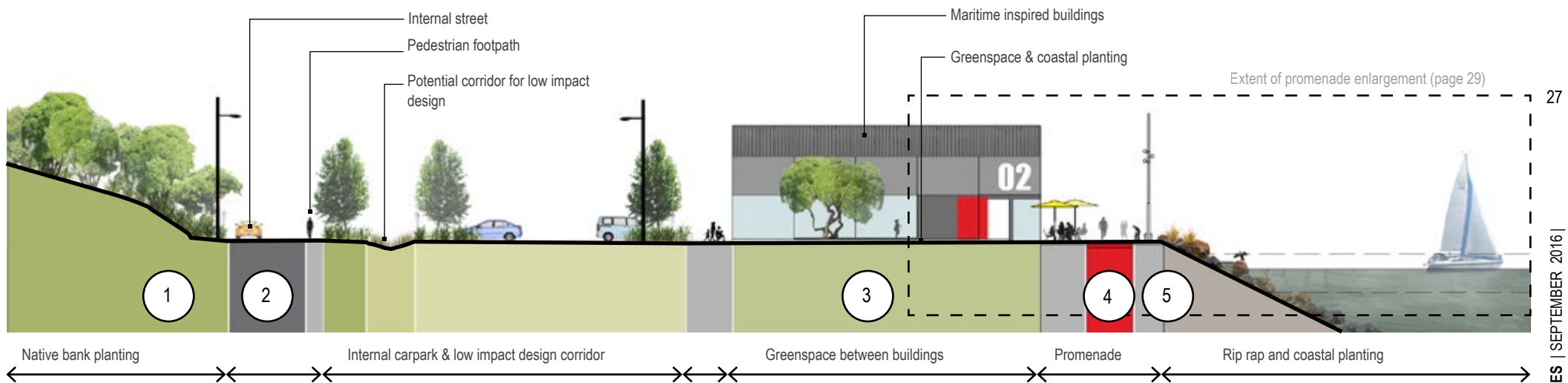


Figure 13: Indicative site cross section



Planted pocket park



Pedestrian and cycle promenade



Waters edge activity and connection



Public transport interchange (see Figure 12)

QUALITY, CONTINUOUS PROMENADE / TE ARA O WHEKE

KA MĀTĀPONO / PRINCIPLES

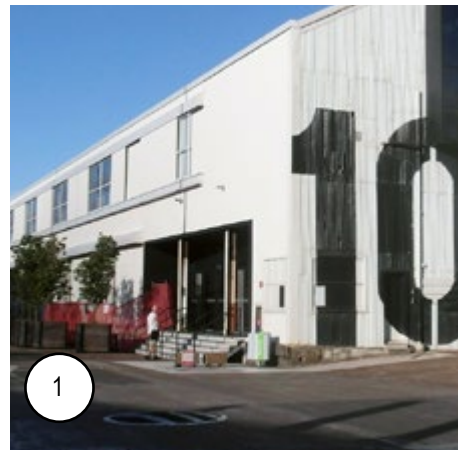
- Provide a continuous unifying promenade (Te Ara o Wheke) along the water's edge with key cultural references, including those around Te Ara o Wheke).
- Ensure sufficient width to provide for public access for pedestrians and cyclists (3 metres minimum).
- Provide a wider corridor for a range of activities (minimum of 8 metres overall). These are to include seating for adjoining cafés/bars to be able to spill out without inhibiting movement, lighting and street furniture (minimum 8 metres).
- Ensure sufficient sunlight access.
- Provide cultural and historic references through local materials, indigenous vegetation, art forms, wayfinding and interpretation.



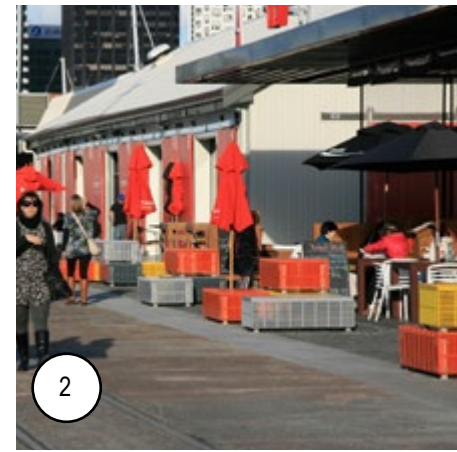
Figure 14: Continuous unifying promenade



Active frontages



Active frontages



Corridor for activity to 'spill out' adjacent to promenade



Promenade to provide cycle and pedestrian access

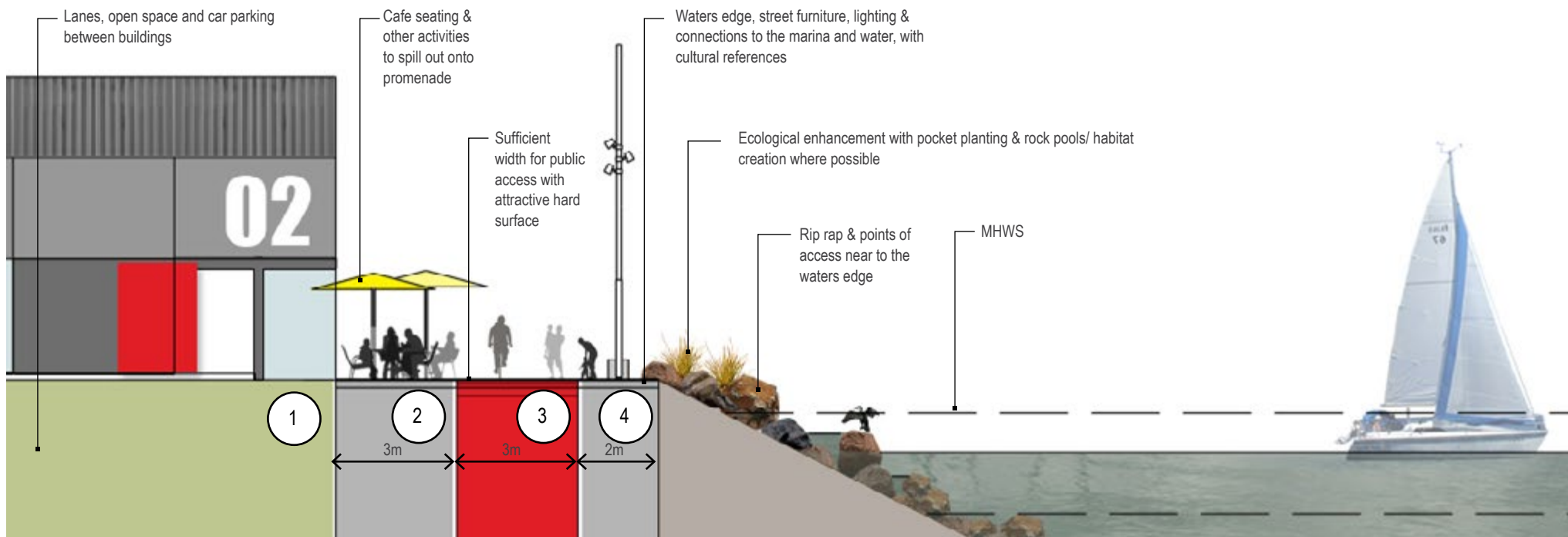


Figure 15: Promenade cross section



Waters edge activity and connection



Room for servicing of the marina



Appropriate design to waters edge using local materials where possible, indigenous vegetation and cultural references



Connection to the marina from the promenade

PROMENADE AND PEDESTRIAN LANEWAYS

KA MĀTĀPONO / PRINCIPLES

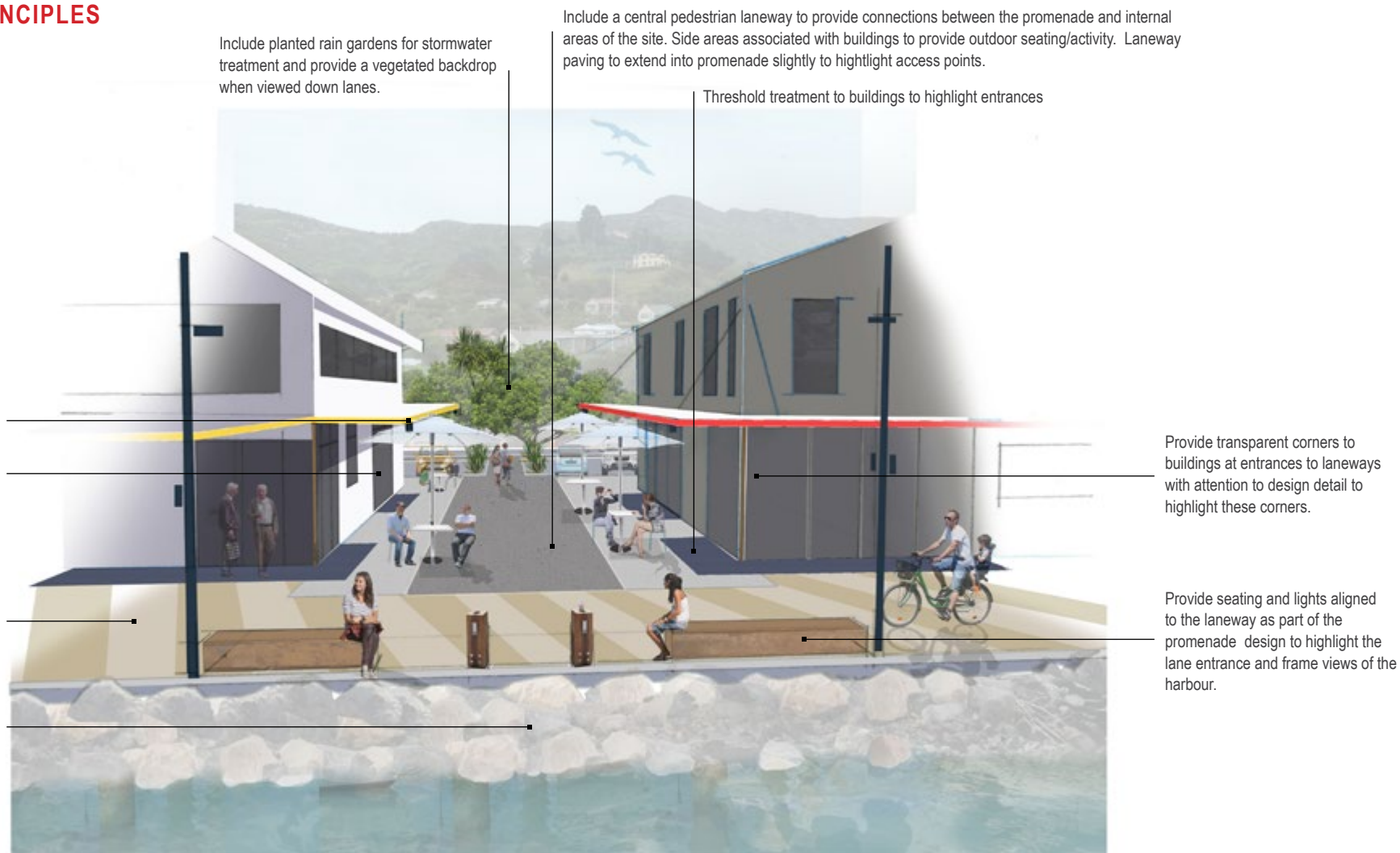


Figure 16: Promenade relationship with internal laneways linking to car parking and rear vehicle accessway

PROMENADE, GREEN SPACES AND
INTERNAL STREET

KA MĀTĀPONO / PRINCIPLES



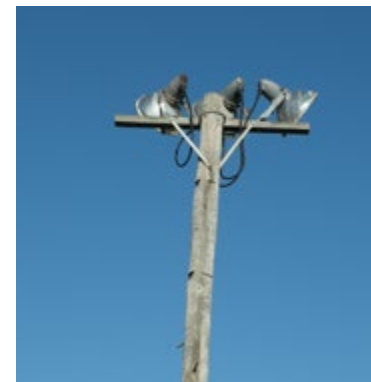
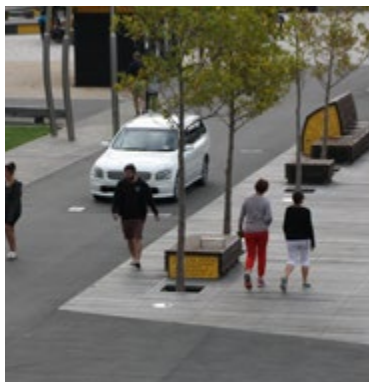
Figure 17: Open space area and relationship with side pedestrian laneways, car parking, internal street and promenade.

INTERNAL STREET

The vision for the internal street is to create a narrow slow street which has a local/Port 'look and feel' and is pedestrian-friendly.

KA MĀTĀPONO / PRINCIPLES

- Incorporate local materials.
- Incorporate cultural and historical references, including indigenous planting and acknowledgment of the historic coastline.
- Design the street as a slow speed environment with threshold crossings at key junctions with pedestrian linkages and planting (see Figure 17).
- Incorporate, where possible, a footpath on the seaward side of the street (see Figure 13).
- Incorporate water sensitive design where possible and indigenous coastal planting (see Figures 17 and 18).



Adopt a creative approach to the design of the internal street by incorporating streetscape elements with an industrial/maritime feel.

Bank planting



Myoporum laetum
Ngāio



Dodonaea viscosa
Akeke



*Coprosma species**
Coprosma
Mikimiki



Macropiper excelsum
Kawakawa



Phormium species
Harakeke

Street tree & swale planting



Plagianthus regius
Ribbionwood



Corynocarpus laevigatus
Karaka



Sophora microphylla
Kōwhai



Cordyline australis
Ti kouka



*Apodasmia similis**
Jointed wire rush
Oioi

Green space between buildings



Pennantia corymbosa
Kaikōmako



Pseudopanax crassifolius
Horoeke



Veronica strictissima
Banks Peninsula Hebe
Kōkōmuka



Muehlenbeckia axillaris
Pōhuehue

* Images sourced from <http://www.nzpon.org.nz/>

Planting along promenade & between rip rap



Cordyline australis
Cabbage tree
Ti kouka



Rhopalostylis sapida
Nikau palm



*Euphorbia glauca**
Shore spurge
Waiuata



*Disphyma australe**
Native ice plant,
Horokaka

COASTAL PLANTING

Given the landscape context of Te Ana in the Whakaraupō/ Lyttelton Harbour, the landscape strategy should draw from these references.

KA MĀTĀPONO / PRINCIPLES

- Enhance the existing sense of place by interpreting the natural history of the site and defining planting in the public realm into identifiable areas.
- Adopt a planting palette as outlined in Figure 18 that extends from the bank of the site aligning with Simeon Quay through to the rip rap. This includes coastal and forest species through to coastal species and salt/spray tolerant species. This includes reference to the historic coastline.
- The plant selection is based on local hardiness, native plants that occur in and around Lyttelton currently and species that are appropriate for the marine environment and public space. As planting location lowers in elevation, salt spray tolerant species must increase in dominance.

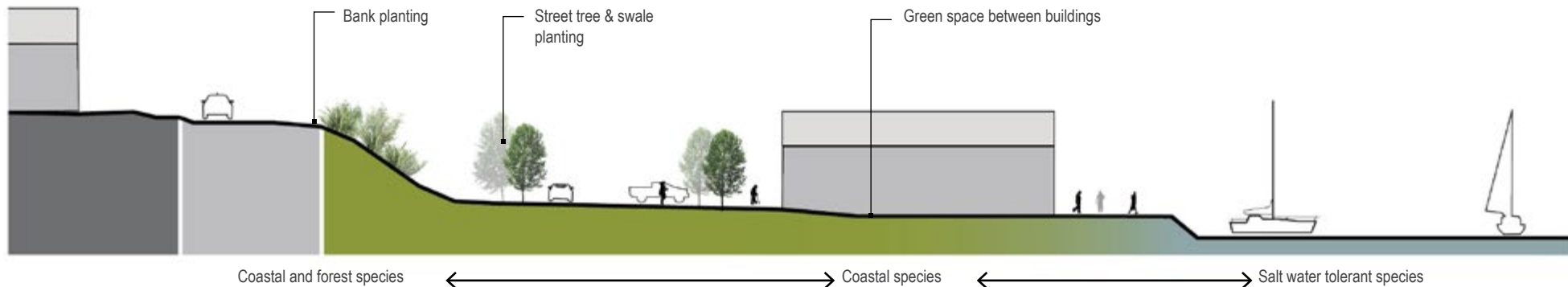


Figure 18: Planting Cross Section

LOCAL MATERIALS

Landscape materials have an impact on the overall character of an area and the wider context.

KA MĀTĀPONO / PRINCIPLES

- New landscape materials should continue character elements of existing landscapes by utilising or reinterpreting similar materials.
- Reuse unit pavers, wharf timbers and other maritime industrial features in the new landscape of the site.
- Incorporate industrial/maritime materials as seen in structures within the Port area. These include the characteristic use of raw and painted steel, corrugated iron, and painted timber. These appear utilitarian with a sense of functionality and simple, robust and purposeful forms. Overtime these materials weather with rust, corrosion and discolouration adding to a characterful patina of maritime use.



Port paving



Corten steel



Rip rap



Aggregate



Railing



Local stone, e.g. Kōkōwai



Appropriate features



Maritime elements



Native vegetation, e.g. Ngāio



Cultural references and artforms



Mahinga kai and Ika/fish references



Reuse of wharf timber



Signage referencing a port 'feel'



Recycled local materials



Creative & relevant use of materials and references



Local art



Maritime /industrial features



Relevant public art

ART, LIGHTING, SIGNAGE, SEATING

Streetscape elements include street furniture, public art, lighting and signage. Utilising local and recycling materials and a creative approach will help to create a distinctive and cohesive public realm within Te Ana.

KA MĀTĀPONO / PRINCIPLES

- Incorporate maritime, industrial and cultural references into streetscape elements, i.e. wharf timbers, mahinga kai and artforms.
- Use local and recycled materials to achieve a locally distinctive 'look and feel'.
- Incorporate locally distinctive public art into the public realm and building designs. Areas of particular importance for public art include:
 - The ferry terminal / arrival from Sutton Quay;
 - Voelas Road open space reserve; and
 - Promenade.
- Incorporate cultural and historical interpretation throughout Te Ana to provide information on the area's history and to explain the operation and development of the Port.
- Provide lighting that considers the waterfront location (e.g. potential issues with birds), minimises light spill and addresses CPTED issues.
- Provide directional signage/wayfinding in key locations that takes into account the recommended colour palette and graphics to reinforce the utilitarian (industrial) vocabulary of the site.
- Commercial/corporate signage to be integrated into building design and draw on the industrial character (large numbers and letters).

