



**QUEENSTOWN
LAKES DISTRICT
COUNCIL**

**QUEENSTOWN TOWN CENTRE
SPECIAL CHARACTER AREA**

Design Guidelines

July 2015



CONTENTS:

1	OVERVIEW	2
1A	INTRODUCTION	
1B	PURPOSE OF THE GUIDELINES	
1C	FORMAT OF THE GUIDELINES	
1D	PLANNING CONTEXT	
1E	CHARACTER ATTRIBUTES OF THE TOWN CENTRE	
1F	HERITAGE CHARACTER OF QUEENSTOWN	
1G	TRANSLATION OF HERITAGE CHARACTER INTO BUILT FORM	
2	URBAN STRUCTURE ELEMENTS	15
2A	ORIGINAL CHARACTERISTICS	
2B	CONTEXT ANALYSIS	
3	ARCHITECTURAL CHARACTER – PRIMARY ELEMENTS	21
3A	HUMAN SCALE	
3B	FRONT FAÇADE – VERTICAL DETAILING	
3C	FRONT FAÇADE - HORIZONTAL BANDING	
3D	WINDOWS	
3E	FRONT FAÇADE – DETAILING	
3F	FRONT FAÇADE – COLOUR	
3G	ROOFSCAPE	
3H	LARGE SITES	
4	ARCHITECTURAL CHARACTER – SECONDARY ELEMENTS	46
4A	CORNERS	
4B	PEDESTRIAN LINKS & SERVICE LANES	
4C	MATERIALS	
4D	VERANDAS	
4E	STREET INTERFACE	

QUEENSTOWN TOWN CENTRE SPECIAL CHARACTER AREA

Design Guidelines

*Queenstown Lakes District Council
July 2015*

1 OVERVIEW

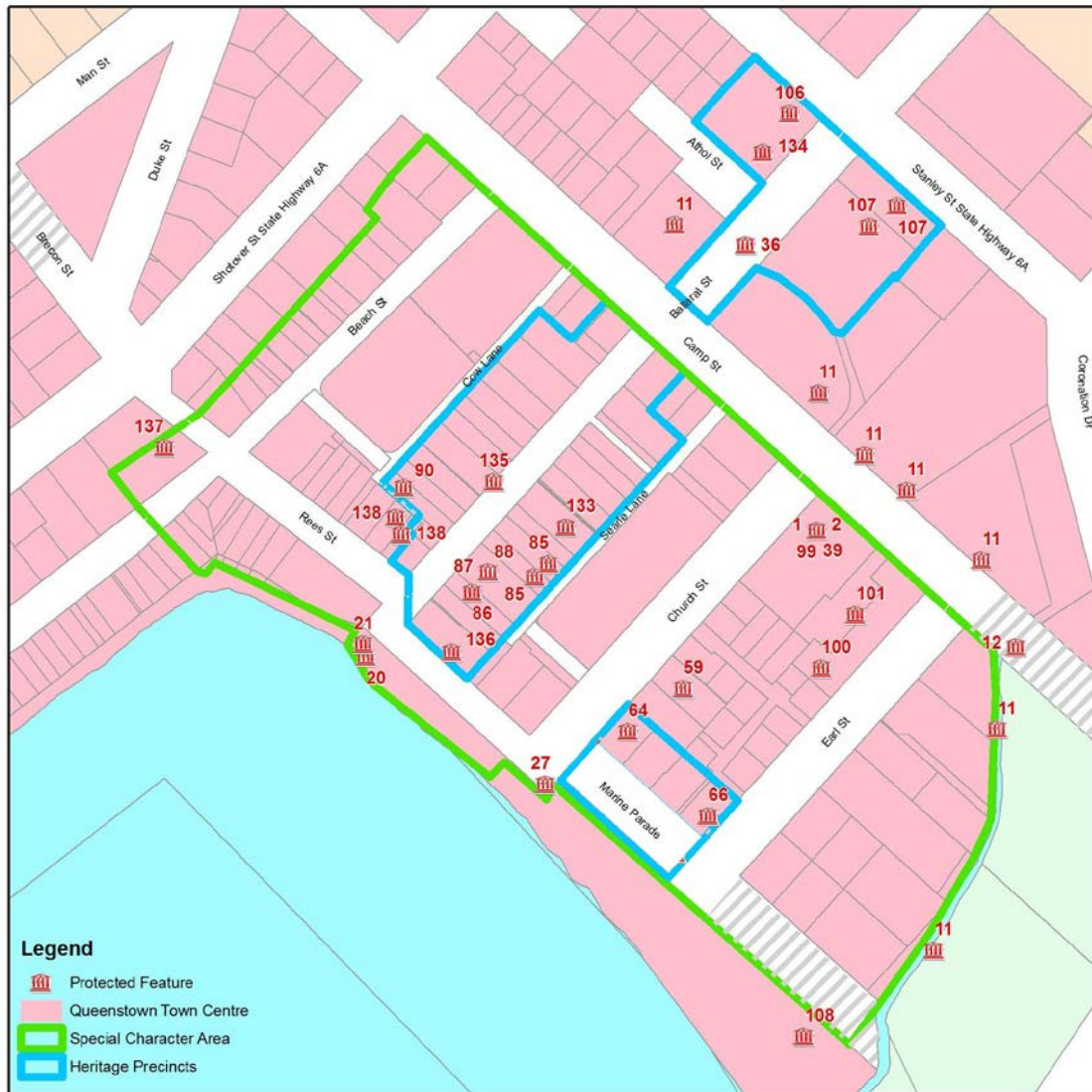
1A INTRODUCTION

Queenstown's town centre has a distinct character which is formed through a range of different qualities. These include 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. This depends largely on ensuring that new buildings respond to the context of the place and contribute positively to it, without stamping an overly dominant presence on the town centre. Whereas individual, statement-making architecture may, at times be appropriate outside the Special Character Area provided it aligns with key character attributes, dominant or aggressive designs in the Special Character Area are inappropriate.

These *Design Guidelines* apply to the Special Character Area of the Town Centre, which is identified in the District Plan and in the plan below.

The Special Character Area encompasses the core of the town centre and includes most of the historic part of the town. It relates generally to the area laid out when the town was originally founded and includes many remaining historic buildings and features. The Town centre Zone has within it three heritage precincts, two of which are within the Special Character Area and one which is just outside of it. These identify areas of particular historic significance and have been included in the Schedule of Protected Items in the District Plan.



Map showing extent of Special Character Area and Heritage Precincts.
 Source: Proposed Queenstown Lakes District Plan 2015

The *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.

1B PURPOSE OF THE GUIDELINES

The purpose of the *Guidelines* is to articulate the character attributes of the Special Character Area of the Queenstown Town Centre and provide guidance to the community, landowners, developers, professionals (such as architects and planners) and Council decision makers and its Urban Design Panel on how development should capture and be sympathetic to these character attributes. Whether it is a major urban design project or a small scale modification, all development, in the Special Character Area of the Town Centre is required to be consistent with the *Guidelines*.

The *Guidelines* also provide clear assistance in interpreting the Queenstown Town Centre objectives, policies and rules of the Proposed Queenstown Lakes District Plan.

1C FORMAT OF THE GUIDELINES

The format of the Guidelines includes an introduction in Section 1 to the heritage character of the town centre and a brief outline of the planning context. This is expanded in Section 2 with an analysis of the urban structure of the town from its inception in the early 1860s and a requirement to provide a site analysis with any future application for development in the Special Character Area.

The Guidelines then identify the particular architectural character of the remaining historic buildings and these are divided into Section 3 and Section 4.

Section 3 includes all those elements of architectural character that are seen as essential, or "Primary", and these include characteristics such as human scale horizontal and vertical modulation of front facades and detailing, among others. Section 4 describes "Secondary" elements which include matters such as the design of corners, verandas, selection of materials and the street interface.

Each of these identified characteristics and, importantly, guidance for new development in the Special Character Area are illustrated through:

- examples of remaining historic buildings which demonstrate a particular characteristic;
- diagrams showing hypothetical examples of possible development which range from unsympathetic to sympathetic; and
- built examples which demonstrate how a particular characteristic has been successfully applied.

The intention of separating the identified architectural characteristics into two categories is to emphasise the importance of those elements described as "Primary" elements which must be addressed and to suggest that greater discretion may be applied in relation to the "Secondary" elements.

For instance, a design which includes a clear application of the horizontal and vertical banding characteristic, may be entirely appropriate even though this element is proposed to be carried out in a totally modern context and material, such as a glass and steel, materials being a "Secondary" element.

A number of the examples shown in the Guidelines lie outside the Special Character Area, but it is important to note that their inclusion is simply for illustrative purposes only and does not affect the definition of the Special Character Area as shown in Section 1 of these Guidelines.

1D THE PLANNING CONTEXT

The Queenstown Town Centre Design Guidelines are to be used in conjunction with the District Plan. The purpose of these Guidelines is to provide more detailed information to those involved in the design and consenting process in order to help articulate and better achieve the objectives of the District Plan.

The Queenstown Town Centre Zone (Chapter 12 of the District Plan) provides the zone provisions for the town centre and contains numerous listed heritage buildings, historic precincts, and a Special Character Area. Planning maps 35 and 36 show the boundaries of the Town Centre Zone and specific areas within that.

The District Plan objectives and policies promote the protection of the town centre's unique qualities; in particular:

- The relationship of the town to the lake and to the wider landscape beyond
- The small and intimate scale of the built environment within the Special Character Area, and the diversity in building types and styles throughout the town centre;
- The historic heritage values, human scale, and sense of place that derives from the original settlement pattern, particularly within the Special Character Area, and the presence of numerous historic buildings;
- The high level of pedestrian amenity, which to a large extent results from the town's compact size, the pedestrian links, the fine grain street network and the quality open space areas.

The District Plan provides Council with the discretion to consider and influence the design of developments in the Town Centre Zone in order to ensure high quality outcomes are achieved. Where improvements to a proposed design are deemed necessary, this is usually achieved through Council working collaboratively with the applicants and their experts to determine mutually agreeable design solutions.

Notably, when determining the appropriateness of a proposed development, the policies and rules of the District Plan require the Council to consider whether the proposal is consistent with these Guidelines. As these Guidelines are specifically referenced in the Proposed District Plan and have been through the appropriate RMA process, they have legal weight and are an integral part of assessing any resource consent for a building or development in the Special Character Area.

Importantly, the additional information contained in these guidelines provides those involved in the design and consenting process with a common baseline of knowledge and common language from which to determine whether a proposed development will maintain and, in fact, positively contribute to the special character of the town. In particular, these Guidelines do that by:

- Describing the existing heritage character of the Special Character Area

- Providing a detailed explanation of the key character elements within the Special Character Area
- Illustrating potential hypothetical development responses, with sympathetic and less sympathetic development responses.
- Identifying built examples which demonstrate sympathetic responses.

It is noted that these Guidelines are just one of a suite of statutory and non statutory documents prepared by the Queenstown Lakes District Council in recent years which, together, help to guide development in the Town Centre. Other related documents, which may provide useful direction to those preparing, processing and deciding on resource consents include:

- Queenstown Town Centre Strategy (2009)
- Learning to Live with Flooding: A Flood Risk Management Strategy for the Communities of Lakes Wakatipu and Wanaka (QLDC, 2006).
- Tomorrow's Queenstown (Queenstown Lakes District Council, 2002)
- Queenstown Lakes Long Term Council Community Plan

1E THE CHARACTER ATTRIBUTES OF THE TOWN CENTRE

In 2007, the QLDC commissioned the "*Town Centre Character Guidelines*". The aim of these Guidelines was to identify the character of the town as reflected by its remaining heritage buildings and the historic layout of the town and to establish guidelines for future development, which would take account of these characteristics and enhance the experience of residents and visitors to the town. Unlike these Design Guidelines the 2007 document was non-statutory. It was intended to sit beside the District Plan and to provide background and advice to potential users of the Plan but had no weight in the regulatory process.

The 2007 Guidelines made use of some pre-existing material, including the 1992 "*Queenstown Town Centre Study*"¹, alongside comprehensive new analysis of the historical features of the town. The Town Centre Study provided a valuable analysis of the key character attributes of the Town Centre, which have contributed to its success and sense of place. These have been updated where necessary and included below;

- ***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 is an important quality.

¹

The analysis is from the Queenstown Town Centre Study (1992) produced by Queenstown Lakes District Council as part of the preparation of the 1995 District Plan.

- ***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, and open space areas. These characteristics combine as a series of "special character" areas (incorporated into a single Special Character Area in the District Plan) which provide a distinctive basis for urban design concepts. At a more intimate level, the distinction between buildings results in a highly modulated built environment.

- ***Historic characteristics***

The built environment reflects the town's historic development outwards from the waterfront, 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. 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. This provides a varied skyline and an interesting roofscape, when viewed from higher vantage points such as the surrounding residential areas and the Skyline gondola.

- ***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 verandas 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.

- ***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 provides 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. 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 activities create considerable diversity and intensity of activity.

All future development in the town centre needs to capture these character attributes and, accordingly, these character attributes are recognised and analysed in these *Guidelines*.

1F THE HERITAGE CHARACTER OF QUEENSTOWN

Historical background

Queenstown was founded by William Rees in 1860. Rees was the first pastoral leaseholder and established a vast sheep station and a homestead on the water's edge of 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 continued to flourish. Tourism remains the predominant industry today but its long history in the town is often masked by the emphasis on the gold mining history.

Queenstown Special Character Area

The Special Character Area relates closely to the area first laid out when the town was founded and includes the largest number of historic buildings and features which are still evident in the town centre. The heritage character of Queenstown derives from its rich and diverse history and from the form, layout and detailing of those remaining buildings. The Council's approach to future development in the town centre is based on this historic character and a desire to reflect this in these Guidelines.

Architectural character

Historically, the vernacular architecture of the Queenstown Town Centre falls into three broad groups, each slightly different but 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

3 Rees Street

Eureka House, Ballarat Street

The Mountaineer, Rees/Beach St

2 Ballarat St

Athenaeum & Town Hall, Ballarat St



Eichardt's Hotel, 1 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

Original Library, Ballarat Street
 Forresters Lodge, Ballarat Street
 St Peter's Church Hall, Camp Street



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:

St Peter's Vicarage, Church Street
Williams Cottage, Marine Parade

McNeil's Cottage, Church Street,



St Peter's Vicarage, Church Street.

Heritage Precincts

The Town Centre Zone includes three Heritage Precincts; two of which are within the Special Character Area. All three are also identified as "Protected Items" in the District Plan, and are subject to the provisions of Chapter 26 (Historic Heritage). They are an important part of the Special Character Area as they contain the greatest concentration of remaining heritage buildings, which clearly demonstrate the individual characteristics described in these Guidelines.

Development within the Heritage Precincts must therefore adhere to both the provisions of the Historic Heritage chapter and the Town Centre chapter. Development in those precincts that are within the Special Character Area, must also adhere to these Guidelines.

A description of each heritage precinct and a breakdown of its heritage significance is available from Council on request.

1G TRANSLATION OF HERITAGE CHARACTER INTO BUILT FORM

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, with many of its original buildings having been lost many years ago. However, many buildings and places of cultural heritage value do remain and these are identified and accorded various levels of protection under the District Plan. 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 particular character.

Some of these places and buildings and all archaeological sites (those which pre-dated 1900) are also afforded protection under the Historic Places Act and applicants should contact the Dunedin office of Heritage New Zealand Pouhere Taonga (HNZPT) before proceeding with their projects.

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 +
- Strong horizontal banding.

Also important are window design, detailing and colour, and the roofscape along with the treatment of corners, sides and the rear of buildings, the design of verandas and the street interface beneath those verandas. These elements combine to create a unique grain or texture to Queenstown's town centre.

All of these characteristics are, themselves, based directly on the concept of human scale. Facades are broken down into elements and sub-elements, all of which relate in some way to the modules of the human body. Storey heights for instance generally relate to a whole human figure, whereas window heights, detailing and modulation relate to smaller elements. Historically, and almost universally, human scale has formed a large part of architectural and vernacular building design for centuries and is evident also in the late Victorian era buildings which remain in the Town Centre of Queenstown.

In terms of height and bulk, the Proposed District Plan height provisions relating to the Special Character Area are compatible with its existing human scale, (albeit that they are at the upper limit of what might be deemed compatible), and buildings which exceed those heights risk upsetting the established character and scale. Similarly, where large buildings are proposed it is possible to reduce its apparent bulk and bring it within acceptable notions of scale by means of breaking down a façade into smaller elements. However, in these cases it is important that the other factors which are described in these Guidelines are followed even though the building itself may be at the upper limits of what could be deemed an appropriate human scale.

The analysis and guidelines provided in **Sections 3 & 4** demonstrate how the grain and texture of the historic town can be maintained and illustrate that a sense of human scale can be achieved through thoughtful contemporary 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 that define Queenstown. Modern architectural principles can complement a historic setting and the *Guidelines* in no way preclude contemporary interpretations. For example, the glazed 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 evolving architectural texture of the town.

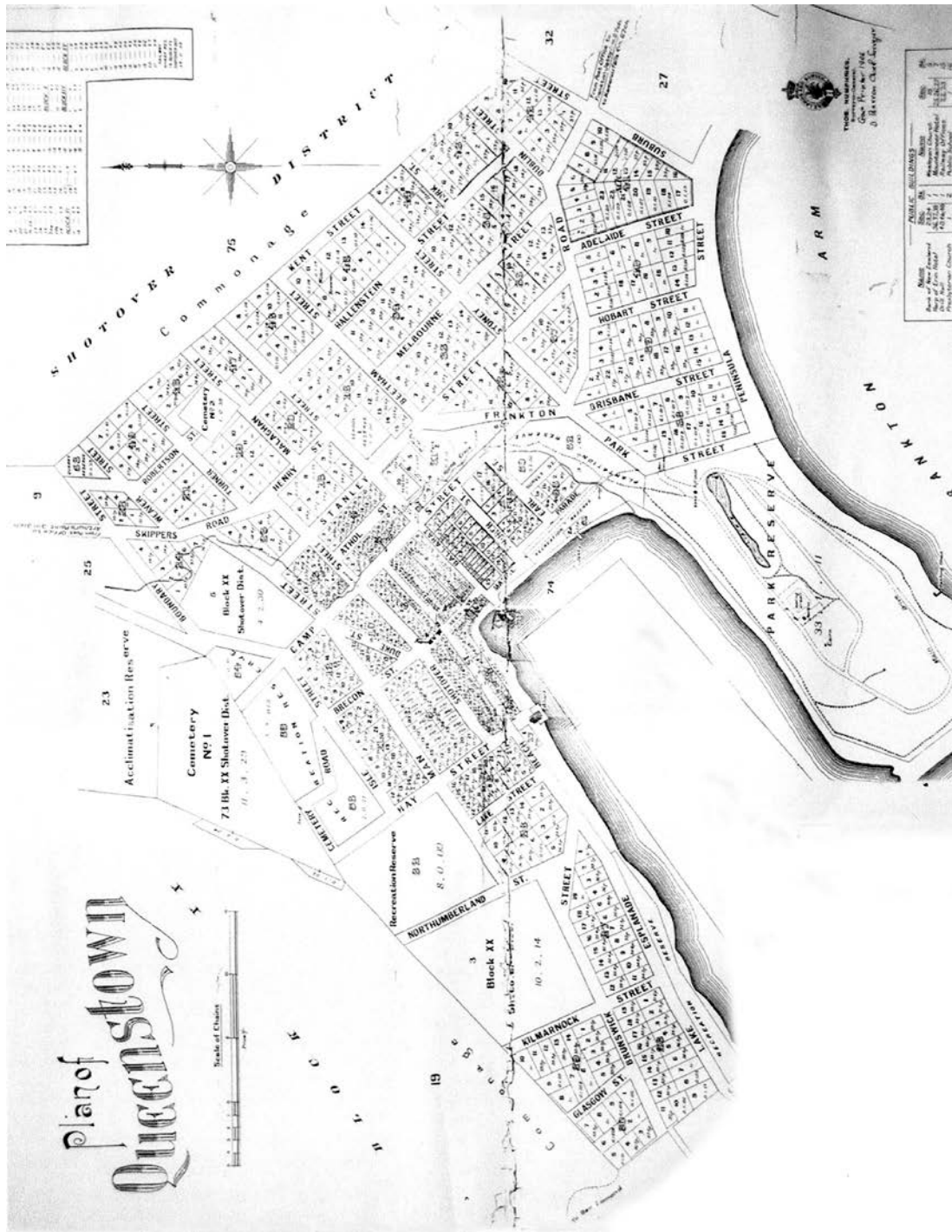
The *Guidelines* recognise that contrasting old and new can enhance heritage architecture and providing contrast through secondary design elements such as materials is encouraged where the building design follows the primary elements identified in the *Guidelines*.

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, by providing an analysis of the various architectural components and character of the existing heritage buildings, the *Guidelines* aim to assist designers and architects to create modern buildings that are sympathetic to the architectural form and character of such buildings, 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.

2 URBAN STRUCTURE ELEMENTS

2A 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) also showing early development on narrow tent sites and the original grid network of streets.

TOWN CENTRE - Original Characteristics (continued)**Schematic map of Queenstown showing**

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

GRID NETWORK OF STREETS

The street network pattern makes an important contribution to the overall urban structure. In the 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.

ARCADES, LANES, AND PEDESTRIAN LINKS

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



Pedestrian Arcade from Searle Lane to Mall

These lanes 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.

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.

2B 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 provides compatible interfaces between the development site and neighbouring development.

Any development within the Special Character Area needs to provide an analysis of its context within the town, including recognising and responding to the following matters:

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).

3 ARCHITECTURAL CHARACTER – PRIMARY ELEMENTS

These Guidelines include descriptions of typical elements which together make up the identified character of the Special Character Area of Queenstown Town Centre.

Each element is illustrated in the following pages using examples of existing buildings which demonstrate the particular character under consideration as well as hypothetical development proposals which show a range of potential approaches from unsympathetic to sympathetic. These are followed by built examples from the town showing successful application of that characteristic into a new building.

IT IS IMPORTANT TO NOTE THAT THE EXAMPLES SHOWN OF EXISTING BUILDINGS - INCLUDING THOSE USED IN THE HYPOTHETICAL DEVELOPMENTS AND BUILT EXAMPLES - ARE SELECTED FOR ILLUSTRATIVE PURPOSES ONLY.

In particular;

- Some of the buildings shown are located outside the special character area but are included to demonstrate the particular element under consideration.
- All Diagrams showing hypothetical developments are just that, and are intended to illustrate possible approaches. They are not intended to be proscriptive or to illustrate a particular design ethos or style.
- Some of the Diagrams showing hypothetical developments are located in streets outside the Special Character Area, but they are for illustrative purposes only to demonstrate potential approaches.

3A – HUMAN SCALE – Original Characteristics



3 & 5, Ballarat St



Eichardt's Hotel, 1 Ballarat Street

Characteristics

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

3A – HUMAN SCALE – Diagrams

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



Increasingly unsympathetic

- Heavy roof element emphasises height
- Windows expressed individually help to introduce human scale
- Some detailing of the façade 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
- Façade 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, 88 Beach Street



Station Building, 25 Shotover Street



Mountaineer, 28 Rees Street

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, particularly in those areas where a recession plane is required, 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 FAÇADE - Vertical Detailing – Original Characteristics



Eichardt's Hotel, Ballarat Street



Mountaineer, 28 Rees Street

Characteristics

- Long facades broken up into multiple bays
- Bay size reflects historically small section size
- Medium sized facades broken up by vertical elements
- Vertical detailing adds subtle emphasis or rhythm
- Vertically proportioned windows

3B - FRONT FAÇADE - Vertical Detailing – Diagrams

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



Increasingly 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 façade – vertical detailing

3B - FRONT FAÇADE - Vertical Detailing – Built Examples



The Forge, 20 Shotover Street



Eichardt's Hotel Addition, Marine Parade



24 Rees Street



Stratton House, 24 Beach Street

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 FAÇADE – Horizontal Banding – Original Characteristics



Eichardt's Hotel, Marine Parade facade



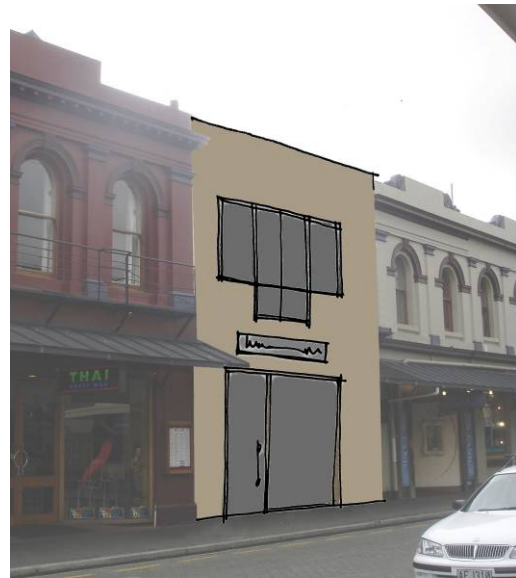
Mountaineer, Beach Street facade

Characteristics

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

3C - FRONT FAÇADE – Horizontal Banding - Diagrams

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



Increasingly unsympathetic

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



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



Increasingly sympathetic

Illustrations above show hypothetical examples of front façade – horizontal banding

3C - FRONT FAÇADE - Horizontal Banding - Built Examples



Searle Lane



Steamer Wharf, 88 Beach Street



ASB Building, 24 Camp Street



34 Shotover Street

Key Character Attributes

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

3D - FRONT FAÇADE – Windows – Original Characteristics



Eureka House



Mountaineer, 28 Rees St

Ratio 1:1.5 to 1:2

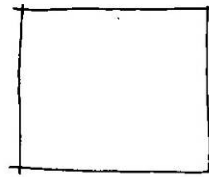
Characteristics

- Vertical proportions
- Ratio between 1 : 1.5 and 1 : 2, width : height
- Recessed with visible reveal
- Decorated/moulded window surround
- Generally – an opening in a solid wall
- Square, arched or semi-circular lintol

3D - FRONT FAÇADE – Windows - Diagrams

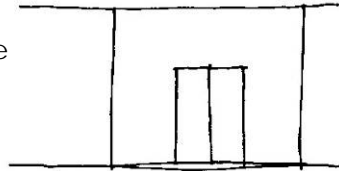
WINDOW PROPORTIONS

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



WINDOW SURROUNDS

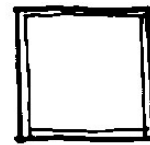
- Flush with façade,
- Flat glass façade with no reference to human scale.



Increasingly unsympathetic

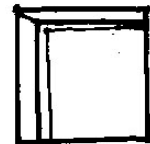
WINDOW PROPORTIONS

- Square proportions,



WINDOW SURROUNDS

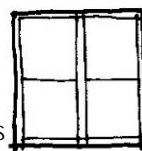
- Recessed into facade



Increasingly sympathetic

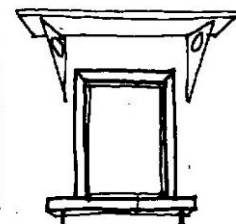
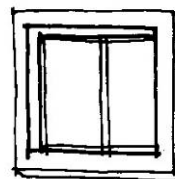
WINDOW PROPORTIONS

- 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.



3D - FRONT FAÇADE – Windows – Built Examples



44 Rees Street



Steamer Wharf, 88 Beach Street



The Forge, 20 Shotover Street



10 Athol Street

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 FAÇADE – Detailing – Original Characteristics

Eichardt's Hotel

Characteristics

- Simple basically flat façades, strongly modulated with detailing
- Generally more solid façade than window or door openings
- Details based on English Georgian/classical architecture typical of Victorian era
- 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 FAÇADE – Detailing – Diagrams

- 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



Increasingly sympathetic

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



Illustrations above show hypothetical examples of front façade - detailing

3E - FRONT FAÇADE – Detailing – Built Examples



Mountaineer, 28 Rees Street



Ward Wilson Building, 10 Athol Street



Stratton House, 24 Beach Street



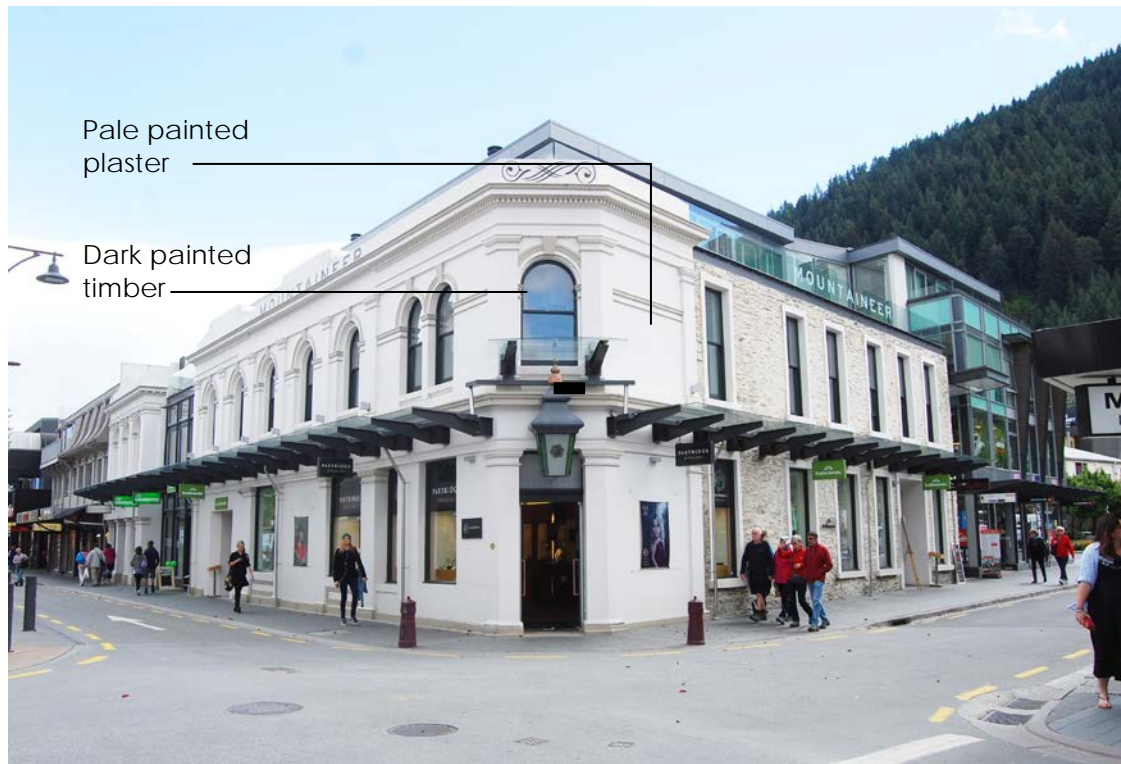
Eichardt's Hotel Addition, Marine Parade

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 FAÇADE – Colour – Original Characteristics



Mountaineer

Characteristics

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

3F - FRONT FAÇADE – Colour – Diagrams

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



Unsympathetic

- 'Insensitive' over emphasise of architectural features



Unsympathetic

NOTE: Both these examples illustrate **unsympathetic** approaches to the use of colour.

Illustrations above show hypothetical examples of front façade - colour

3F - FRONT FAÇADE – Colour – Built Examples



Steamer Wharf, 88 Beach Street



Steamer Wharf, 88 Beach Street



Stratton House, 24 Beach Street

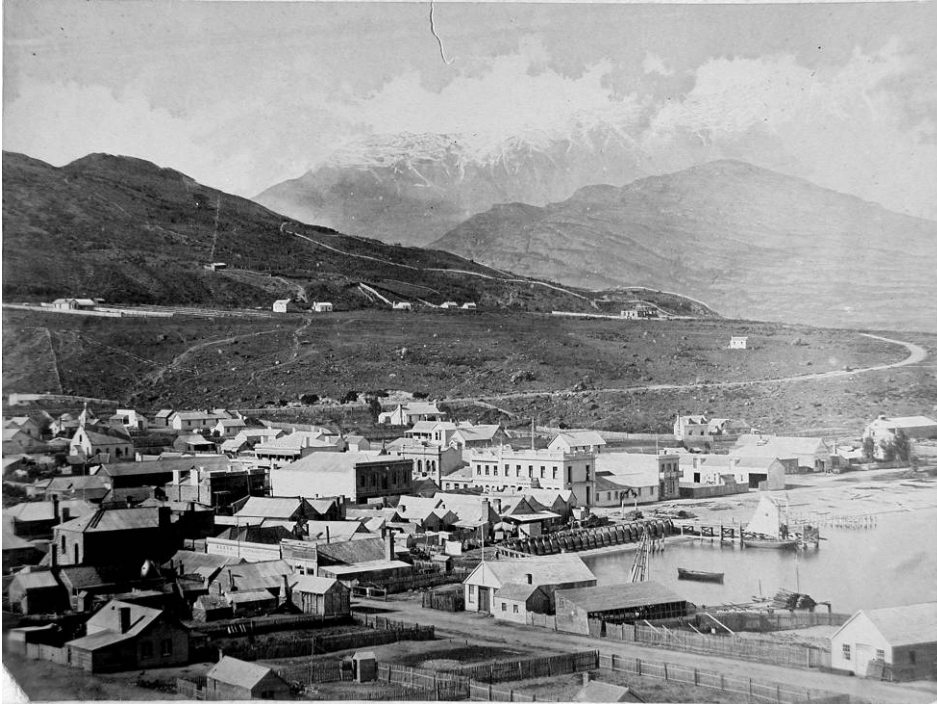


Post Office Precinct, 19 Camp Street

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 ochres.
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

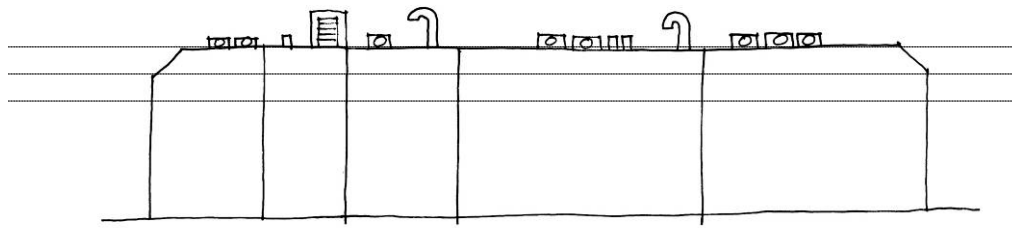


Early Queenstown c1882 (Lakes District Museum)

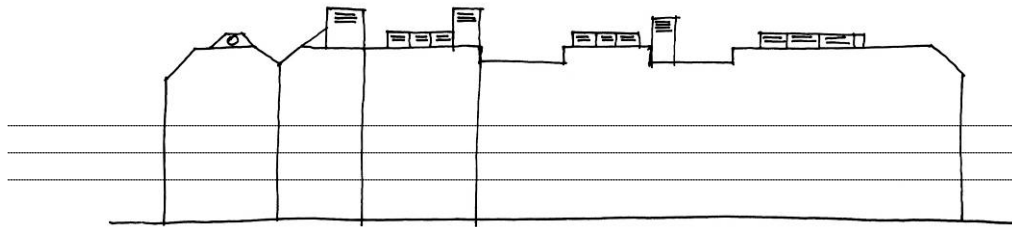
Characteristics

- Pitched roofs, often behind flat parapets
- Varying roof heights
- Chimneys and church towers projecting through

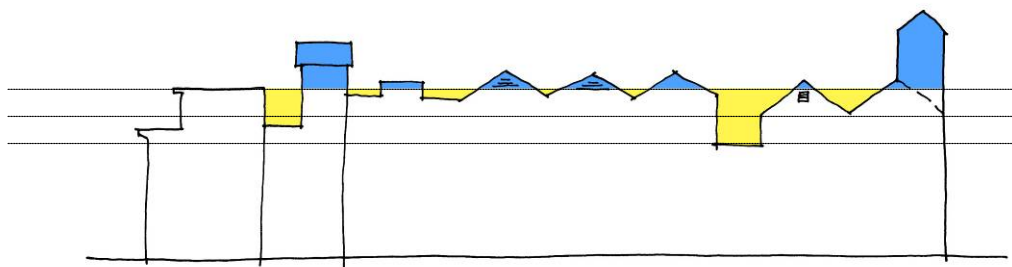
3G – ROOFSCAPE – Diagrams



- 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



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



- Majority of roofs pitched and reflect historically small titles
- Services incorporated into roof design
- 'Give and take' of projection through height plane where design is exceptional and provides clear benefits to the public realm such as view shafts, pedestrian access, etc.

Increasingly unsympathetic

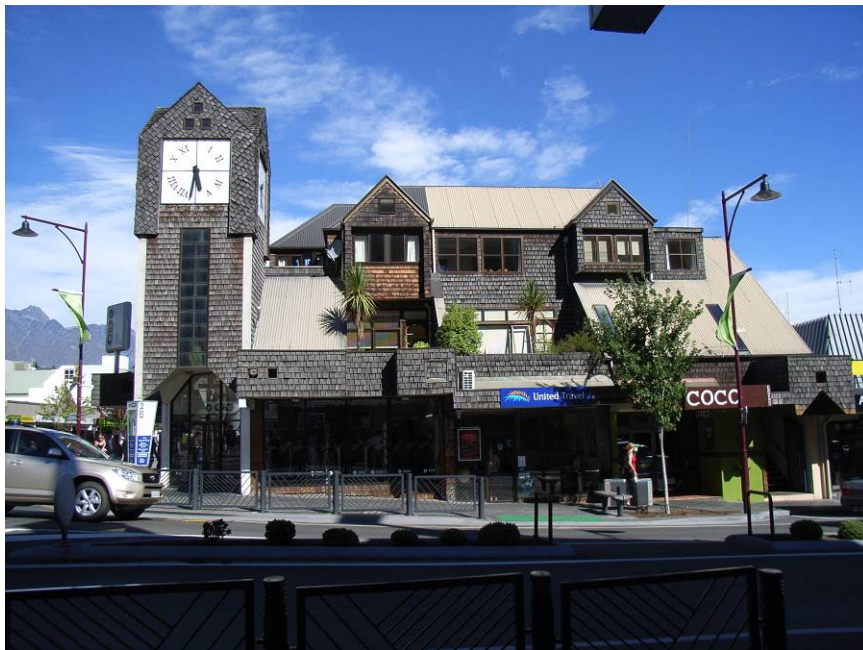
Increasingly sympathetic

Illustrations above show hypothetical examples of roovescape

3G – ROOFSCAPE – Built Examples



*View of town centre from above (Man Street) –
Note mixture of roof heights and roof forms from flat to gabled to steeply pitched, exposed and concealed services, colours and eaves treatments.*



*View of roof forms from street level, Cnr Camp & Shotover Streets –
Note varied skyline, varied roof forms and pitches, recessed storeys.*

Key Character Attributes

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

3H – LARGE SITES – Original Characteristics



Eichelhardt's Hotel, 1 Ballarat Street (Marine Parade Elevation)

Eichelhardt's Hotel is the largest historic building remaining in Queenstown.

Characteristics

- The building grew over time to its present size in stages
- Each of these different stages is apparent in the design of the building
- Each stage relates to the small section size of the original land
- All the characteristics listed 3A to 3G, above, 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 footprint, but bald repetition is in conflict with elements of human scale.



Increasingly sympathetic

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



Illustrations above show hypothetical examples of large sites

3H – LARGE SITES – Built Examples



Steamer Wharf, 88 Beach Street



Mountaineer, 28 Rees Street



The Station Building, 25 Shotover Street



Post Office Precinct, 19 Camp Street

Key Character Attributes

1. Large sites are broken up into discernibly different buildings
2. Each building within the Special Character Area 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 – Original Characteristics –
 (2 different corner treatments exist and these are illustrated below)



Mountaineer, 28 Rees Street

Characteristics A

- Corner emphasis
- Corner entrance



Eichardt's Hotel, 1 Ballarat Street

Characteristics B

- Two square elevations complementing each other
- One dominant façade

4A - CORNERS – Built Examples



A: *The Forge, 20 Shotover Street*



A: *The Clock Tower Building*



B: *Discovery Lodge, 47 Shotover Street*



B: *The Forge, 20 Shotover Street*

Key Character Attributes

- A. Corner feature and corner entry.
- B. Two square fully designed facades complimenting 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 – PEDESTRIAN LINKS & SERVICE LANES – Original Characteristics



Eureka House, 19 Ballarat Street



The Queenstown Athenaeum and Town Hall, 17 Ballarat Street

Characteristics

- Narrow, open to the sky.
- Not necessarily straight.
- Small scale, people orientated activities opening onto lane.

4B - Pedestrian Links & Service Lanes – Built Examples



Church Street / Searle Lane



Searle Lane / Ballarat Street



Post Office Precinct



Ballarat Street / Cow Lane

Key Character Attributes

1. Narrow, open to the sky or partially open to the sky.
2. People orientated activities opening onto lane.
3. Inviting and interesting.

4C - MATERIALS – Original Characteristics



Eichardt's Hotel (painted plaster)



Council Chambers, 50 Stanley Street (tuck-pointing)



19, Ballarat St (painted weatherboards)



24, Ballarat St (painted stone)

Characteristics

- Painted plaster
- Painted rough plastered stone
- Painted Timber
- Schist stone with tuck-pointing

4C - MATERIALS – Built Examples



Steamer Wharf



Eichardt's Hotel Addition



7, Church Street



Mountaineer, 28 Rees Street

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, metals and composite panels.

4D - VERANDAS – Original Characteristics



Ballarat Street



Rees Street c1878 (Lakes District Museum)

Characteristics

- Historical character
 - Some two storey verandas on Ballarat Street, but elsewhere verandas were not typical. Where they existed they were simple lean-to construction with veranda posts onto the street.
- Recent character
 - Verandas are now common throughout the SCA.
 - Generally flat with boxed down front, although some are of lean-to configuration, cantilevered from building with no posts.

4D - VERANDAS – Built Examples



19, Beach Street



36, Shotover Street



Rees Street



The Station, 25 Beach Street

Key Character Attributes

1. Verandas 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 veranda front if possible.
3. Verandas should not isolate the top of the building from the street level. Vertical building elements should be continuous through the line of the veranda.
4. Verandas can be transparent or solid. (Glass verandas allow a view of the building above and allow sunlight to penetrate to the pavement. Solid verandas encourage a sensation of protection from the elements)

4E – STREET INTERFACE – Original Characteristics



Old Man Rock



1, Ballarat Street



3, Ballarat Street

Characteristics

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

4E – STREET INTERFACE – Built Examples



The Forge, 20 Shotover Street



11 Beech Street



34 Camp Street

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 veranda should relate to human scale
5. Variety of veranda 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.