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Recommended changes in response to submissions are shown in ~~strikethrough~~ and underline.

# Westport/Kawatiri Town Centre and Mixed Use Zone Urban Design Guidelines

## 1.0 Introduction

This document has been developed to provide direction to those planning, design and reviewing development proposals in the Westport/Kawatiri town centre and new mixed use area. This guide seeks to achieve high quality building design that:

- Responds to the context
- Is visually interesting and in keeping with the streetscape values
- Addresses cultural and built heritage values and design elements
- Creates a vibrant, active pedestrian environment
- Incorporates new and innovative design where appropriate
- Takes into account Poutini Ngāi Tahu values.

### 1.1 When does the Design Guide apply?

Under Te Tai o Poutini Plan rules, all new buildings within the Westport/Kawatiri Town Centre Zone and Mixed Use Zone are ~~required~~ encouraged<sup>1</sup> to be assessed against these design guidelines.

Where resource consents are required the Councils will use this guide to help assess and make decisions on those consent applications.

## 2.0 Westport/Kawatiri Design Guidelines

### 2.1 Context

#### *Connection with the Natural Environment*

The Buller/Kawatiri River provides a natural edge to the town centre and a link to its cultural heritage and the Kawatiri River Trail. Improving access to the Buller/Kawatiri River is important. Victoria Park lies directly behind the town centre - visual and access links through to Victoria Park should be improved.

#### *Existing built character*

Palmerston Street retains a mixed collection of nineteenth and early twentieth century buildings and architecture/building methods of this period. This represents an important part of

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<sup>1</sup> Consequential to Foodstuffs (S464.055)

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the historic heritage resource of the Buller and West Coast.

The following design elements that contribute positively to the character of the town are identified as:

- Building edge – buildings are often built to the street boundary.

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Continuous façade – buildings tend to abut one another creating a sense of enclosure  
Human scale – buildings give a sense of human scale at the publicly occupied edges. They contain proportions, textures and physical elements that fit with the size of people.  
Prominent corner buildings – corner buildings are often taller than the adjoining buildings. This additional height helps define the edge of a block and create a visual anchor point.  
Verandahs of similar heights and shapes with decorative poles – this is a key feature in Palmerston Street which provides shelter for pedestrians.  
Visual interest – although commonalities exist between buildings, each building expresses an individual character  
Active frontage – windows exist on all floor levels of a building's façade

### *Poutini Ngāi Tahu Cultural Landscapes*

Many buildings within the town centre reflect Westport/Kawatiri's colonial and settler history, however there is limited representation of a much longer Poutini Ngāi Tahu history. Poutini Ngāi Tahu culture and identity highlight the West Coast's point of difference in the world and offer design opportunities for the future. Westport/Kawatiri is entirely within the takiwa of Te Rūnanga o Ngāti Waewae and they are the key Poutini Ngāi Tahu contacts for designers of buildings in Westport/Kawatiri.

The guidelines in Section 2.2 are based on the Ngāi Tahu Subdivision and Development Guidelines, which are a set of urban design principles founded on core Maori cultural values and designed to provide practical guidance for enhancing outcomes for the design environment. These principles have arisen to enable greater iwi and hapū presence, visibility and participation in the design of the physical environment.

The use of Poutini Ngāi Tahu design guidelines is predicated on the development of high-quality durable relationships being developed between Te Rūnanga o Ngāti Waewae, their mandated design professionals, developers and the Council. Robust relationships between these groups provide opportunities for unlocking a rich store of design potential.

## **2.2 Guidelines**

### *Context*

**GC1**<sup>2</sup> Complement the existing bulk and form of the existing built context with visual links through similarity of overall bulk and form. New development should attempt to complement, improve and enhance the setting of individual buildings or groups of buildings listed as heritage items in Te Tai o Poutini Plan. New buildings/structures which immediately adjoin scheduled heritage items shall aim to complement and support, rather than dominate these listed buildings.

**GC2** Take into account the wider surroundings, including natural features, such as views to natural features, such as other buildings,<sup>3</sup> the mountains and the river.

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<sup>2</sup> Consequential to Kirsty Dittmer (S412.001)

<sup>3</sup> Consequential to Kirsty Dittmer (S412.001)

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## *Poutini Ngāi Tahu Cultural Landscapes*

**IW1 Mana/authority** – The development of a high-level relationship with Te Rūnanga o Ngāti Waewae is essential prior to commencing design approaches which will maximise the opportunities for design outcomes. A cultural landscape approach is the most appropriate means to identify, assess and manage the potential effects of subdivision and development on cultural values and significant sites.

**IW2 Te Reo, whakapapa/naming** – Consultation with Te Rūnanga o Ngāti Waewae on the use of correct ancestral names, including macrons, and the recognition of traditional place names in keeping with the mita (pronunciation of language) of Poutini Ngāi Tahu through signage, wayfinding, street names in new subdivisions and names of public buildings, parks and places.

**IW3 Tohu/landmarks** – Significant wider cultural landmarks (including wāhi tapu, maunga, awa, puna, mahinga kai and ancestral kāinga) and associated narratives are acknowledged in the spatial orientation and layout of any new development, allowing visual connection to significant sites to be created, preserved and enhanced.

**IW4 Taiao/environment** – Landscape design includes a selection of indigenous plant and tree species where possible and reflects cultural perspectives, ideas and materials. Indigenous biodiversity objectives should be incorporated into development plans and indigenous species used for street trees, open space and reserves, native ground cover species for swales and stormwater management.

**IW5 Mauri Tū/environmental health** - Use of land - based treatment of wastewater, rainwater collection systems, grey-water recycling systems, stormwater treatment, passive solar design, and hard landscape and building materials which are locally sourced and of high cultural value to Poutini Ngāi Tahu are explored in the design process.

**IW6 Mahi Toi/creative expression**<sup>4</sup> – When Poutini Ngāi Tahu narratives are creatively reinscribed through architectural design and building design, integrated artwork, and Te Runanga o Ngāti Waewae mandated design professionals and artists are to be appropriately engaged in this such processes.

**IW7 Ki uta ki tai/from the mountains to the sea.** Opportunities are explored through partnership engagement with Poutini Ngāi Tahu to reflect the Poutini Ngāi Tahu view of the environment and resource management. Ki uta ki tai is a traditional concept representing kaitiakitanga from the mountains and inland lakes, down the rivers to hapua/lagoons to the sea. Kaitiakitanga reflects the special relationship Ngāi Tahu has with its environmental heritage. It is fundamental to the tribe's culture and identity. Ki uta ki tai encapsulates the need to recognise and manage the interconnectedness of the whole environment.

### *Built Form*

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<sup>4</sup> Consequential to Kirsty Dittmer (S412 001)

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**BF1 Mass/Scale** -New buildings shall relate to the scale of adjacent buildings. Where very wide buildings are proposed, their bulk and width shall be reduced by dividing the façade up by vertical divisions into several smaller “storefronts” visually smaller vertical forms.  
Windows and doors and other

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architectural details shall be used to reduce the mass of structures. Where a building over three stories is proposed, the section above three stories shall be stepped back from the line of view from the street.



~~This long low building shape should be avoided. This building also lacks windows and has limited design features and detail to add interest to the building. The buildings colours are also very out of character with other buildings in the vicinity and are part of a sign to brand the building.<sup>5</sup>~~

**BF2 Location to front** – Buildings are to be positioned so their front walls abut the (footpath) boundary

**BF3 Continuity** – on Palmerston Street buildings are to extend across the full width of the site frontage to ensure that the street’s “built” edge is continuous. Exceptions to the continuous frontage are for walking access connections and outdoor dining areas/courtyards. Beyond Palmerston Street, maintaining a continuous frontage is still encouraged to maintain a sense of enclosure, however it is not essential.

**BF4 Height** – ~~New buildings should appear similar in height to the existing neighbouring buildings.<sup>6</sup>~~

Any upper floor areas visible in the layout of the façade should be potentially usable space rather than a false façade.

**BF5 Corner buildings.** Buildings on corners and main junctions are highly visible which means that building design is especially important. Buildings on corners are encouraged to be visually emphasised with architectural elements such as taller forms, or parapets.

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<sup>5</sup> Martin & Co Westport Ltd and Lumberland Building Market Westport (S543.002)

<sup>6</sup> Consequential to Kirsty Dittmer (S412.001)

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*This building expresses well to the corner with the second story providing height, and the door facing into the corner.*



*This building was not built with any corner features to emphasise its position. The more recent sign and verandah modifications have tried to address its corner position.*

**BF6 Roofs**– Westport/Kawatiri has a variable range of rooflines with some below the height of the parapet and others pitched and visible from the street. Either is acceptable.



*Roofline hidden behind parapet*



*Mixed rooflines*

### **Facades**

**GF1 Openings** – Buildings are to have windows on all street facades with minimum 50% glazing as specified in the relevant rules. Main doors at ground level are to be oriented to the street (i.e., not at the side or the back). Entrances shall be wide enough to accommodate wheelchairs and pushchairs. Buildings that have more than one frontage (i.e., corner) are to include windows and doors on both facades if there is sufficient length of frontage. The design of side and back elevations that are visible from the street or any other public space should be consistent with the design of the main building frontage.

**GF2 Visual permeability** – The ground floor window area of buildings (including glazed doors) in Palmerston Street must be no less than 50% of the frontage in the Town Centre Zone. ~~On all facades, fully glazed facades will not be permitted unless there are vertical solid~~

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breaks at frequent intervals.<sup>7</sup> The glazing is not to be blocked out with opaque or reflective film, or other treatment that obscures the visual connection from the outside into the building.

**GF3 Office/Commercial Activity** – where the ground floor is used for offices/commercial activity on Palmerston Street, the display area immediately behind the windows should be designed as reception and waiting areas.

**GF4 Shop fronts and entries** – Building entries and shop fronts in Palmerston Street should be glazed and entries recessed. This allows pedestrians to stop and view the display area and gives depth to the entrance. Glazed areas should be partitioned with glazing bars rather than single sheet/plate glass display windows.



*Window facades with glazing bars are a typical feature of the Westport shop frontages.*

**GF5 Verandah/canopy/balcony** -Verandahs are a requirement on Palmerston Street and are subject to performance standards in the rules. Verandahs should:

- Complement the style of the building to which they are attached
- Extend over the footpath and full width of the building frontage. Allow space above the edge of the footpat (kerb) to allow clearance of taller vehicles<sup>8</sup>
- Include decorative poles where possible
- Take cues from neighbouring verandahs in terms of height, proportion and style, whilst allowing for variation in design features
- Not obscure windows or architectural details
- Verandahs on corner buildings should wrap around the building and extend the full width of both frontages.

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<sup>7</sup> Consequential to Kirsty Dittmer (S412.001)

<sup>8</sup> Consequential to Kirsty Dittmer (S412.001)

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*Decorative Street Poles from the verandahs give a sense of safety and enclosure and are a particular character of Westport town centre*

**GF6 Articulation and Detail**<sup>9</sup> – building facades should achieve visual interest to support the pedestrian experience. This may include articulation and detailing, such as façade articulation may include setbacks, projected bays, balconies, and fencing and landscaping etc. Building facades should have detail and depth and not be on a flat plane.

**GF8 Material and**<sup>10</sup> **Colour** – use materials, texture and colour to highlight the building's form and details building colours, ~~whether a painted finish or natural materials should highlight features~~ such as joinery, decoration or repetition of the building form

- ~~Use colours that are consistent with the existing range of colours in the town centre.~~
- ~~Side and rear walls should be painted in the same colours as the building's main façade.~~ Side and rear walls also provide an opportunity for murals to be painted. In these cases colours can deviate from the building's main façade.
- ~~Bright colours designed to call attention to the building are not acceptable~~
- ~~Painting the whole building one block colour as a "sign" to brand the building is not acceptable.~~



*Colour has been used successfully on this building to highlight window details, the entrance and detailed lines on the building. The colours are in keeping with a traditional heritage palette suitable for other buildings in the town centre.*

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<sup>9</sup> Foodstuffs (S464.055)

<sup>10</sup> Jan and Heward (S353.002), Joanne and Ken Dixon (S213.002), Robert Burdekin (S378.008)

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~~Colour has been used inappropriately on this building. It does not fit with the character of the town and also is used to brand the building for sale of a particular product. The colours used on this building are very bold and not consistent with other building colours in the vicinity.~~

**GF9 Lighting** – Buildings can have lighting to highlight building façade features and provide under verandah light to the footpath. Choose lighting fixtures in a style that is appropriate to the building and not susceptible to vandalism.

**GF10 Outdoor dining areas.** – These are encouraged on footpaths adjoining buildings within the town centre to give vitality and encourage occupation of the street. The location, size and layout needs to take into account public access, pedestrian circulation and the safety of patrons and motorists.

**GF13 Mechanical equipment** – Maintain the integrity of the general form of the building by avoiding detracting secondary features such as air conditioning plants or other mechanical equipment above or in front of the façade, and visible from the street.

### *Strengthening and Restoration*

**GS1 External strengthening** – if external strengthening has to be used, either avoid the street façade or design strengthening structures as a visible and explicit design feature of the elevation. Do not obscure features such as windows or modulation.

**GS2 -Façade retention** – For heritage and landmark buildings, retaining a building's street façade is preferable to its demolition. Where only the façade is retained, fit the new structure behind the façade features – reusing window and door openings where possible. Keep the new structure below the façade height and give the visual appearance of retained floors.

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