APPENDIX 13

ARCHITECTURAL DESIGN GUIDELINES FOR THE RESIDENTIAL 1 AND 2 ZONES

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1.0 INTRODUCTION

1.1 THE PURPOSE OF THE GUIDELINES

1.1.1 The purpose of these guidelines is to guide development in the Residential 1 and Residential 2 zones, to enable their special character to be retained.

1.1.2 The guidelines are intended to assist in the application of the rules in the District Plan, by further defining particular terms, and illustrating key concepts and elements.

1.1.3 The guidelines include a brief description of the special character areas, the main building styles found there, the associated landscape features that contribute to that character, and approaches to building development and site modification that will retain the character.

1.2 THE RELATIONSHIP OF THE DESIGN GUIDELINES TO THE DISTRICT PLAN

1.2.1 The guidelines provide explanations for the criteria and development control rules (that are included in Part 7). They also suggest ways to comply with the rules, and methods to guide an appropriate design response that will comply with the controls. For additions and alterations, the way in which the design and appearance controls for the respective zones will be applied will depend on the style of house under consideration and the character of the context. For new houses, application of the design controls will focus on the response to the context. In each case, the design guidance in the guideline will allow the general matters of the criteria to be applied to the particulars of the design under consideration.

1.2.2 The guidelines are intended to give guidance to District Plan users to encourage good design, that supports and reinforces the character of the zones and becomes a reference for assessment of applications by the Council, in particular for specific application of the design and assesvbsment rules. The guidelines are therefore a statutory document that has the same weight as the rules.

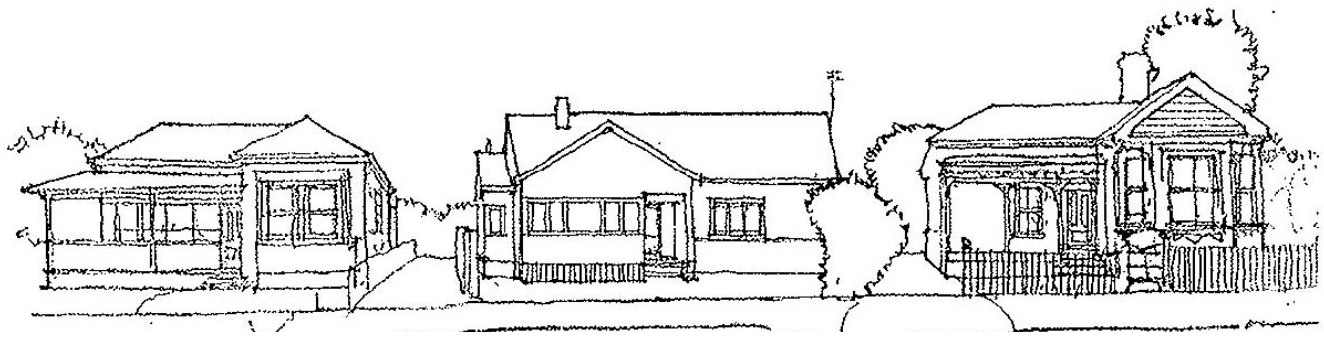

Figure 1. A typical streetscape in an early suburb.

1.2.3 Proposals that comply with the development controls will also need to comply with the design and assessment criteria contained in Part 7 and this statutory appendix. Compliance with the development controls will not necessarily constitute compliance with the guidelines, as the full use of the development controls also depends on compliance with the design and appearance controls illustrated in the guidelines.

1.2.4 Note that in addition to these guidelines, there are other controls contained within the Operative Auckland City District Plan (Isthmus Section) which need to be complied with, notably section 5C Heritage, section 11 Subdivision, section 12 Transportation, etc.

1.2.5 Compliance with the guidelines is not mandatory in the residential 2 zone, however it is encouraged to ensure that new buildings, alterations to existing buildings, and fencing, is appropriate for the site and its context.

1.3 PHILOSOPHY OF SPECIAL CHARACTER

1.3.1 The Council has identified exceptional areas which warrant special control or safeguards. In these areas, controls are applied to protect the particular elements and qualities which give each area its character, such as development intensity and form, lot sizes, building style, mature trees etc. These are referred to in the District Plan as special character areas. These areas are a key part of Auckland's legacy, but their amenity value is fragile and can be damaged by loss of original buildings, unsympathetic or discordant land development, building forms and densities.

1.3.2 These areas represent a scarce legacy from the City's past. They require control in order that they may survive, to be appreciated and enjoyed by present and future generations. The focus on control in the special character zones is by nature general, and is intended to retain the general character while not necessarily retaining all buildings and elements individually, nor requiring new buildings to exactly reproduce period style. A level of control is applied, however, to ensure that the special character is managed in a sustainable manner. This is achieved by provisions to control demolition, building alterations, new buildings, fencing and changes to landscaping.

1.3.3 Within the special character areas, six areas have been identified where the originality, and the nature and consistency of the character is so exceptional that an additional layer of control is required. This is so that a rigorous conservation approach can be applied, rather than a more general character control. These six areas are referred to in the Isthmus section of the District Plan as Conservation Areas, and all fall within the Residential 1 zone. The six Conservation Areas (A - F) are managed within a conservation ethic, whereby protection of the physical fabric, as well as authenticity of historic character, is controlled by more stringent rules, in accordance with the nature of the resource and the conservation intent. The controls of the Conservation Areas apply in addition to the controls of the underlying Residential 1 zone.

1.4 ZONING EXPLANATION AND CONTROLS

1.4.1 The Residential 1 zone has a predominantly 'built' character, while the Residential 2 has a combination of 'built' character and 'natural' or 'landscape' character in more or less equal measure. There is no strict demarcation between the character seen in these zones, but more a continuum of character, related to lot size and the development approach pertaining at the time of subdivision. The Residential 1 zone generally applies to land that was originally subdivided for residential development prior to World War I, where there is a predominance of cottages and villas on relatively small lots. The Residential 2 zone generally applies to land subdivided over subsequent decades, as lot sizes increased and building styles changed. The larger sites allowed for a more spacious character, and more planting of trees, which have subsequently reached maturity.

1.4.2 The Residential 1 and 2 zones are special as a consequence of the presence of housing stock and other constructed features that form or create a cohesive character, sometimes in combination with natural features. Features that contribute to the special character of these zones include:

- Landform;
- Aspect - climate/views;
- Age, style and condition of housing;
- Lot size and width;
- Set-back and density of housing;
- In the residential 1 zone and the older less diversified parts of the residential 2 zone, window/wall ratios;
- In the residential 1 zone and the older less diversified parts of the residential 2 zone, traditional hipped or gabled pitched roof forms;
- In many parts of the zones a transparent and interactive relationship between building and street;

- The 'grain' of the area - the size, spacing and rhythm of street-front buildings;
- An open character of the front yard;
- Character of street - width, berms, etc;
- Property boundary definition;
- Quietness/seclusion;
- Historical ambience.

1.4.3 In each case, there needs to be a measure of coherence to bind an area together in terms of some of these features. For the Residential 1 and 2 zones, the special character is apparent when:

- Components such as buildings and trees combine to create a distinctive character; or
- The scale and/or style of subdivision and/or building has a high degree of consistency and continuity, and/or has remained relatively free of intrusions; or
- There is a predominance or consistency of individual buildings which are individually of merit.

1.4.4 Sometimes other attributes such as landform and views contribute to the distinctive character of an area, but are these are not regarded as essential attributes in the Residential 1 and Residential 2 zones.

1.4.5 Controls are applied to retain the particular elements and qualities that give the area its character, such as development intensity, form, site size, building style, and mature planting.

1.5 THE SPATIAL QUALITIES OF THE RESIDENTIAL 1 AND RESIDENTIAL 2 ZONES

1.5.1 The special character neighbourhoods are perceived, by the public at large, from the street. What can be seen from the street is collectively referred to as the 'streetscape'. While the street is the 'public domain' in a *physical* sense, what can be seen from the street is a wider public domain in a *visual* sense.

1.5.2 Many properties can also be seen from other vantage points because of terrain, views from surrounding streets, or public open space. For this reason, while the main streetscape quality may be of primary importance, other views from public places do have a degree of importance, as well as views from adjacent or nearby private property. Sometimes also the back parts of a house, ancillary buildings and private outdoor space can also be seen from public vantage points or private property. All these views contribute to perceptions of special character, and must be taken into account if any development is contemplated, even though extra consideration may be given to the more apparent effects of any development on the streetscape.

1.5.3 In the Residential 1 zone, the important spatial qualities and relationships are defined by the more public front yards, with low fencing and often a clear view to the front door, which contrasts with the private rear yards, traditionally containing out-buildings and accommodating domestic functions. Sometimes, the neighbouring houses are very close, with high close-boarded fencing or planting between houses, limiting views to the rear yard from the street.

1.5.4 In the Residential 2 zone, a typically deeper front garden, with mature trees, a spacious character, and sometimes considerable space at the side of the dwellings, contributes to the appreciation of the landscape character.

1.5.5 In both the Residential 1 and Residential 2 zones, the street environment is an important part of the special character. Factors such as street width, the presence of berms, street trees, pavement materials and public utilities all have a bearing on streetscape character, and appropriate management of the public street environment is critical to retaining special character.

1.6 POTENTIAL EFFECTS ON COLLECTIVE CHARACTER

1.6.1 The Resource Management Act requires that the adverse effects of land use activities are appropriately managed. Many relevant effects such as shading or loss of access to daylight, are localised and easily quantified. Sometimes the amenity of only one neighbouring property will be affected by an activity on an adjacent site. For special character areas, however, inappropriate development can affect not only the amenity of the immediate neighbours, but also the character of part or all of the streetscape. Such development can affect the collective character of a group of buildings and disrupt established patterns of development that are fundamental to the character of the street.

1.6.2 In the special character areas, where streetscape and landscape issues are important, it is useful to conceive of a change to any particular property, whether it is an addition, a new building, a fence or even a tree removal, as an alteration to the streetscape or a change to the wider landscape. It is the *effect* of such changes that is considered in the special character areas.

1.7 THE SCOPE OF THE GUIDELINES

1.7.1 The Guidelines include design considerations that need to be addressed when preparing a proposal for resource consent in the Residential 1 and 2 zones. These considerations cover matters of building design, streetscape character and landscape character that are covered by the development controls and assessment criteria.

1.7.2 The design considerations, often expressed as rules, include building position, massing, form, proportion and materials, stylistic and other historical references, the disposition of walls, fences and vegetation, and site and context analysis. They provide a comprehensive agenda for good context-responsive design which is based on an analysis of the site and its surroundings, which in turn can be submitted as a statutory Assessment of Environmental Effects (or AEE).

1.7.3 **The expected design considerations in a contextual analysis, are:**

- The presence of period housing on the site;
- The presence of mature trees on the site;
- The character of the immediate neighbourhood;
- The application of development controls and site and appearance controls;

And as the case may be:

- The effect of removing existing buildings;
- The effect of altering existing buildings;
- The effect of constructing new accessory buildings on sites with existing houses;
- The effect of constructing new housing/buildings.

2.0 SITE AND CONTEXT ANALYSIS

2.1 INFORMATION REQUIREMENTS

2.1.1 In the Residential 1 and Residential 2 zones, all applications for land use consent that involve a physical change to buildings on the site, including external additions and alterations, construction of new buildings, and construction of walls or fences in the front yard, not provided for as a permitted activity, will require a site and context analysis to be submitted (Refer also to Part 7). The extent of information included as part of this analysis can be tailored to the scale of change proposed. Therefore the information required will depend on the scale and nature of the proposal, and may include the following:

In relation to the site:

- Existing buildings, indicating whether they are to be retained or removed/demolished;
- Any scheduled trees, scheduled buildings, or other scheduled items as listed in the Appendices of the Operative Auckland City District Plan (Isthmus Section);
- Trees must be indicated by accurate driplines rather than arbitrary CAD symbols;
- Existing generally protected trees and other significant vegetation;
- Orientation and slope, shown by contours;
- Existing fencing/walls;
- Any other features that may present a critical design constraint, such as existing services or existing retaining walls.

In relation to the surrounding area:

- The built form, scale and style of the surrounding buildings;
- For applications involving changes in the front yard, the presence of buildings in neighbouring front yards and the style of fencing of nearby properties;
- For applications for fencing of the street boundary, the style of fencing on other properties in the vicinity;
- For additions to the front of an existing building, or a new dwelling, the set back of existing houses (for the Residential 1 zone, all houses which influence the calculation of setback must be shown on the site and context analysis plan);
- The zoning of adjoining and facing properties;
- Scheduled trees and buildings as listed in the Appendices of the Operative Auckland City District Plan (Isthmus Section) within 9m of the site boundaries;
- Other protected trees and significant vegetation.

2.2 INFORMATION PRESENTATION

2.2.1 The site and context analysis and design response are best presented through a combination of scaled plans (refer figure 3), photographs and text, and must be submitted with any application.

2.2.2 The site and context analysis is more than a survey of existing conditions. The key objective is to use the site and context analysis to identify, evaluate and communicate important issues, on and off the site and in the neighbourhood, which will influence the design response. In general, the neighbourhood should be taken to include such other properties as can be seen

at the same time as the subject property when viewed from the street.

2.2.3 The information required with each application will need to be sufficient to illustrate the effects on streetscape and special character. Clearly, whole new buildings, substantial alterations, or changes to the parts of a building nearest the street (or visible from a public place) will need more supporting information than proposals for buildings which do not participate in streetscape character (or a landscape character which is visible from a public place).

2.2.4 Council may reduce or waive the requirements of the site and context analysis where the application relates to minor alterations or if, in the opinion of the Council, the requirement is not relevant to the evaluation of the application. Moreover, the Council will not require more information than is necessary to assess the application. For example, if only new fencing is proposed, photographs of the subject site from the street, and houses in close proximity, can be joined to create a panorama of the streetscape (refer Figure 2) showing existing fencing and houses, without the need for a drawn plan of existing development in the context.

Figure 2. A sample streetscape representation with proposal included.

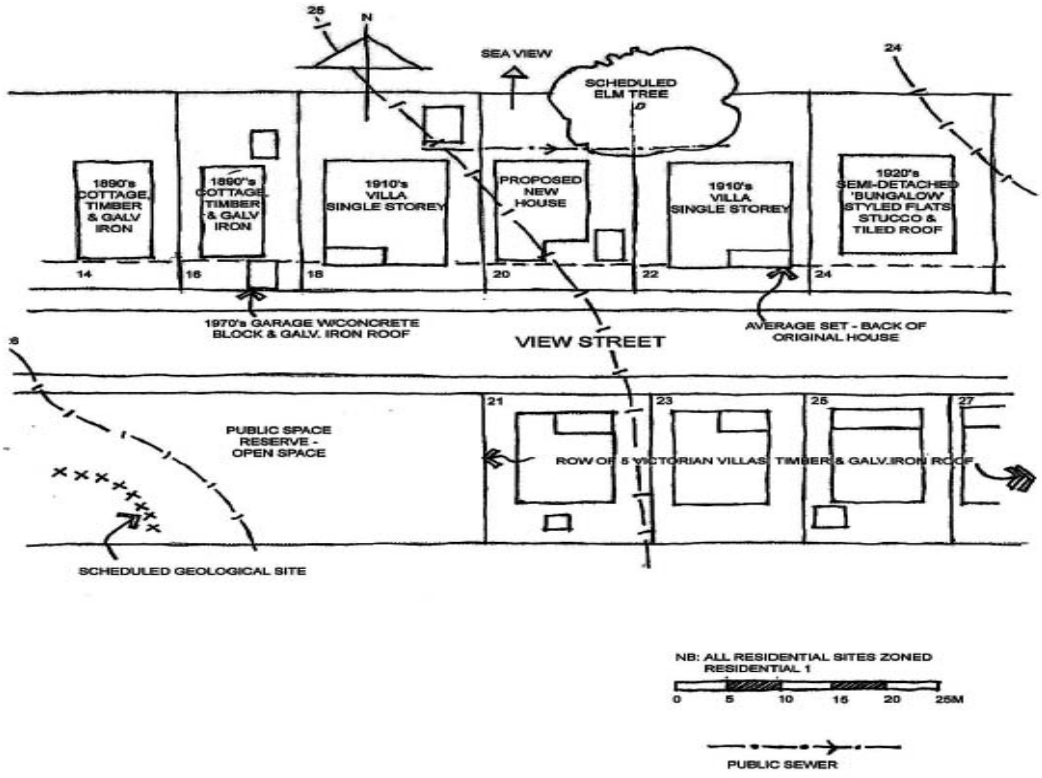

Figure 3. A sample illustrative site and context plan.

2.3 CONSULTATION WITH COUNCIL

2.3.1 Before preparing a site and context analysis, talk to a Council planner about the level of information required, as this will depend on the scale and nature of the proposal. Early pre-design consultation with council is available at no cost, and is strongly recommended to ensure proposals are on the right track at an early outline design stage, to avoid wasted time and money expended in developed designs which can not be supported. The Council planner will also be able to refer the applicant to resources such as aerial maps flown in 1940, which can be used to determine the age of all or part of a period house.

2.3.2 As a general guide for the Residential 1 zone, changes to built form, especially those which will be dominant in the streetscape, close to the street or contrasting with existing development, will require more detailed supporting analysis.

2.3.3 Similarly, in the Residential 2 zones, changes to built form that will contrast with period housing, compromise existing vegetation or the sense of spaciousness characteristic of the zone, or require the removal of mature trees, will require more detailed supporting analysis.

2.3.4 Minor changes in either zone, in character with the subject property and not, impacting on frontages, will require less supporting analysis.

2.4 DESIGN RESPONSE

2.4.1 A design response to the site and context analysis must accompany the application. The design response must explain how the design:

- Derives from the site and context analysis;
- Relates to existing buildings on the site and to surrounding houses and properties; if any change can be viewed from the street (including that which would be visible if any proposals to remove existing trees, hedges, fences or ancillary buildings were carried into effect), the application must include correctly proportioned street elevations showing the building in the streetscape context of (at least) the adjacent buildings, by way of a drawing or photomontage;
- Respects, acknowledges and responds to the existing neighbourhood character in terms of grain, form, mass, proportion and use of materials.

2.5 MAPPING SERVICE

2.5.1 A mapping service is provided by Auckland City. For a fee, applicants can request an A2or A3 base plan at a scale of 1:200, for an area including the site and 50m from all boundaries, and showing cadastral boundaries, footpaths, existing buildings, contours, sewer and water services, protected trees and zone boundaries. Aerial photos are also available for a fee. Auckland City Mapping contact details: ACE Property Information Centre, 35 Graham Street, Auckland, ph 379-2020. These maps can provide a very valuable starting point for a site and context analysis. The additional information listed above will need to be incorporated in a plan based on the map.

3.0 INTERPRETATION OF ARCHITECTURAL TERMS IN THE DISTRICT PLAN

3.0.1 Clause 7.7.4.3 of the Auckland City District Plan Operative 1999 uses four key architectural terms to describe aspects of building designs. These are 'form, mass, proportion and materials'. These are illustrated as follows in Figures 4-7:

3.1 FORM

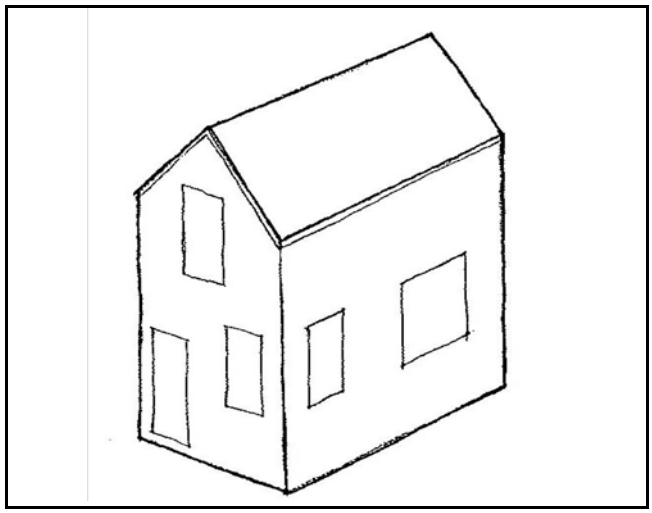

Figure 4. This early cottage has been given *form* by its rectangular plan, walls and gabled roof.

3.2 MASS

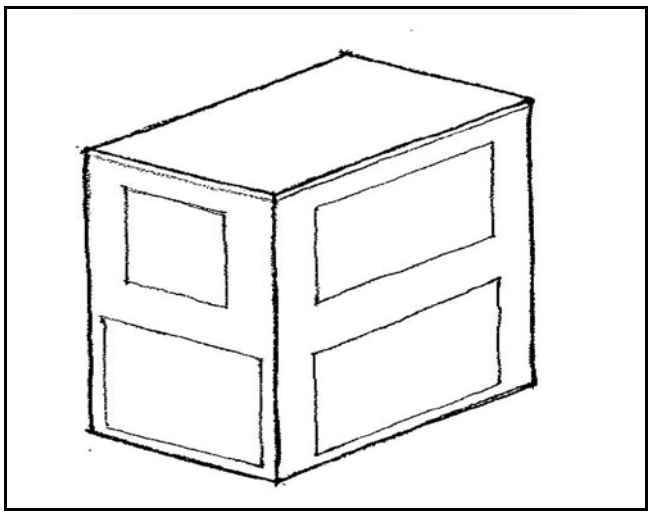

Figure 5. This building has a flat roof, giving it a different form. Being generally the same size however, it can be said to have a similar *mass* to the building illustrated in the preceding diagram (but the pitched roof elements predominant in the zones are absent).

3.3 PROPORTION

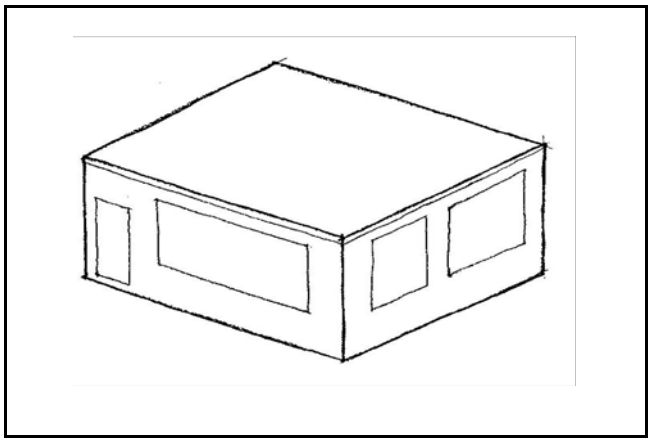

Figure 6. This building has similar overall mass as the one above, but has been designed with different *proportions*.

3.4 MATERIALS

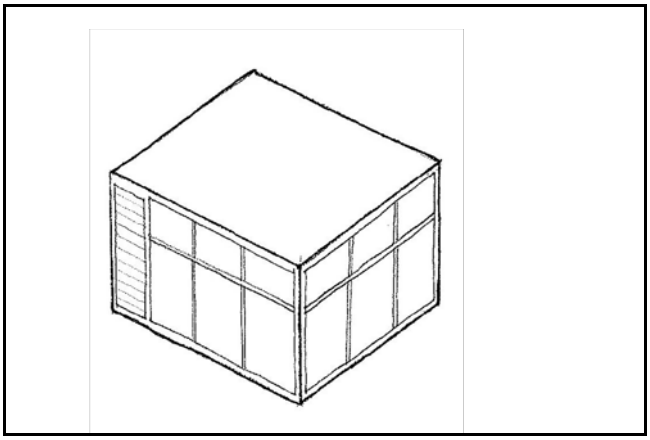

Figure 7. Although of similar proportions, different use of *materials* has changed the character of this building.

3.5 THE ICOMOS CHARTER

3.5.1 Section 3.10 of the ICOMOS Charter contains a number of terms related to conservation of buildings. This is of particular relevance within Conservation Areas and for Scheduled buildings. It is included as Appendix 8 to the Isthmus Section of the District Plan.

4.0 MAINTENANCE OF SPECIAL CHARACTER

4.1 SPECIAL CHARACTER

4.1.1 The focus in the special character zones is by nature general, to retain the general character while not necessarily protecting all buildings and elements by 'freezing' development, or by requiring that individual period houses are retained, irrespective of their condition, originality and individual contribution to the collective character of the streetscape. For those who need to replace houses in accordance with the Plan Criteria, or undertake sympathetic additions, the special character areas remain an opportunity to creatively respond to the established character in a way that complements the existing period housing, but does not slavishly imitate it. Imitation actually dilutes the character by blurring the line between what is original and what is new.

4.1.2 As discussed above, within the special character areas, six Conservation Areas (A-F) have been identified where the originality, and the nature and consistency of the character is so exceptional that an additional layer of control is required. The conservation imperative in these six areas calls for the retention of the existing houses, and stringent control of alterations to protect both original fabric and architectural character at a detailed level (in terms of design detail and use of materials). Early consultation with the Council's heritage division is imperative for any conservation area project. Elsewhere in the special character areas, unless a building is scheduled for protection, there is no presumption that it will *necessarily* be retained. There is an expectation, however, that houses in reasonably restorable condition will be retained and adapted in accordance with these guidelines. Where retention is not practicable and reasonable, there is an expectation that the property will be developed in a manner that respects and retains the special character of the neighbourhood, but introduces compatible new elements by way of contemporary design approaches, in accordance with these guidelines.

4.1.3 In summary, the nature of the control in the special character areas is one of retaining the visual amenity associated with that character, whereas the Conservation Areas have an additional specific focus on the retention of the original fabric, and historic character at a more detailed level.

4.2 STREETSCAPE CHARACTER

4.2.1 In residential areas elsewhere in the city, where collective visual character is less pronounced, there are no requirements to respond to the context in terms of design and appearance. In the special character areas, however, it is recognised that the design and appearance of new buildings or alterations to existing buildings, have the potential to have adverse impacts on collective character. To retain this character, and ensure that its consistency is maintained, design controls are applied.

4.2.2 To understand the intentions behind the design controls, it is helpful to conceive of changes to an existing property as an alteration to an existing streetscape, rather than an isolated activity. Just as individual houses require a level of upgrading to meet modern health requirements, the very way we now live dictates some change in housing requirements. When undertaking change, it is important to realise that upgrading or replacing a house to suit contemporary lifestyles and aspirations will also alter the streetscape as a whole. It is therefore important to not only consider the finished appearance of the house in isolation, but also the resulting change in the streetscape.

4.3 ARCHITECTURAL ISSUES

4.3.1 Historically, most houses in the city's character areas began their existence as a relatively plain, single mass of building, often simple and rectangular in plan. Even when family growth resulted in various accretions being added (principally at the rear of a dwelling) this left the original primary element still visible and legible, with secondary additions. This architectural grammar offers a cue to how new additions can be easily placed, and suggests that any building (new or altered) in such areas should display a bulk geometry that respects this grammar: a primary mass with secondary additions. In addition, traditional houses in these areas display other key characteristics that can be regarded as fundamental to either a new house, or an old one, without suggesting that new architecture emulates old:

- A distinctive "grain" to the street as a consequence of regular original lot sizes;
- A predominance of traditional pitched hipped or gabled roof forms;
- A moderate level of fenestration towards the street, respectful of a house's geometry, symmetries, etc;
- A roofscape which is significant in its simple relationship to the building beneath, and which should retain its identity as a traditional '5th elevation' even where additional floorspace may be added to upper building levels.

4.3.2 For both these approaches, consistency of streetscape can be maintained by positioning the additions at the rear of the property. If such additions are in character, they can be open to view from public places and other properties, provided that they are not of a scale that dominates the subject property and neighbouring properties.

4.3.3 Rear additions that are visible from public places or private land should maintain a form, mass and proportion compatible with the existing house and the neighbouring houses, and use sympathetic materials. Sometimes constructing an addition as an attached but clearly new building (a 'pavilion') is a good solution, provided that a strong architectural relationship is maintained by attention to the form, mass, proportion and use of materials. The design of such an addition must respond appropriately to the original dwelling, while providing some distinction between old and new. Detailing of the junction

between the old and the new is an important matter, and can often be successfully achieved with a glazed element linking the two parts.

4.3.4 Side additions should generally be avoided, but if contemplated require special care, as they are likely to be visible from the street. Their design requires a high level of integration with the existing structure in terms of form, line and materials.

4.3.5 More design freedom is available for alterations or additions that can not be seen beyond the boundaries of the site, allowing the contrast (in detail) between old and new to be heightened, provided an architectural relationship is maintained and the proposal does not ignore the design of the original house.

4.3.6 The construction of accessory buildings forward of the defined setback of properties in the Residential 1 zone, and the front yard of properties in the Residential 2, should be avoided, or kept to a scale that does not have a large visual impact, or obscure the existing house. For many properties, this will preclude the provision of double garaging. In the Residential 2 zone, where more unbuilt space is generally available, it should not be necessary for garages or other buildings to be sited within or to encroach the front yard.

4.3.7 Part of the character of both the Residential 1 and Residential 2 zones is the type of fencing used. The early suburbs included in the Residential 1 zone had distinctive low fencing including picket fencing and rock walls. This character, which varied according to the period, style, and landform of the site and house, is discussed in the section on period housing. The later suburbs, some of which have a Residential 2 zoning, also employed low fencing or hedging at the front boundary. These fences became part of the special character of these neighbourhoods.

4.3.8 New houses should adopt a form, mass, proportion and materials compatible with the existing streetscape. Similarly, the streetscape character should be retained by adopting fencing designs that give visual access into the front yard; high solid walls are out of character at the front boundary, whereas slim metal post fencing can achieve an effective security barrier while allowing views to character housing or frontage planting, to allow these to positively contribute to the streetscape. These matters are covered in more detail in subsequent sections, especially 5.2.

4.4 LANDSCAPE ISSUES IN THE RESIDENTIAL 1 ZONE

4.4.1 In addition to the dominant architectural character that defines the streetscapes in the Residential 1 zone, it is important not to lose sight of the fact that the character is more than what is visible from the street outside the house. Often what is not seen of a house from one street is seen from another. This may occur where the terrain is uneven or sloping. Views will also be available from other private land. For this reason, design responses need to consider the proposal 'in the round' to achieve an overall design integrity, rather than incorrectly assuming that retaining only the front wall of a house intact will meet the intent of the District Plan.

4.5 LANDSCAPE ISSUES IN THE RESIDENTIAL 2 ZONE

4.5.1 In addition to the architectural contribution to the special character, provided by period housing, the spaciousness and presence of mature trees is a character defining element in the Residential 2 zone.

4.5.2 Design responses in the Residential 2 zone should take into account impacts on existing trees, and provide opportunities to plant new trees (especially indigenous species where these do not conflict with the established character) that will have sufficient space available to reach a mature form without causing other difficulties.

4.5.3 Additionally, the spaciousness should be maintained, and excessive hard paving close to the street avoided, in order to achieve a 'planted' rather than a 'paved' appearance. High solid walling in the front yard should be avoided, in order that the planting may contribute to the streetscape.

5.0 EARLY HOUSES AND THEIR ALTERATION

5.1 THE SETTLEMENT AND GROWTH OF AUCKLAND

5.1.1 Following an invitation to Lieutenant Governor Hobson by Apihai Te Kawau of Ngati Whatua, the town of Auckland was established as a camp above the beach at Commercial Bay, in 1840. The tents were soon replaced by temporary raupo dwellings constructed by Maori for the European immigrants. The construction of a prefabricated dwelling for the Governor, landed in Auckland in 1839, soon

commenced on the site of Old Government House, now in the grounds of the University of Auckland.

5.1.2 The first land sales, set out according to a plan by Felton Mathew, soon followed, with land fetching high prices, attributed in part to the activities of land speculators from New South Wales, as well as the sale process put in place. The first substantial houses were constructed south of what is now Shortland Street.

5.1.3 Demand for land saw the early settlement of Parnell as Auckland's first suburb. Further suburban subdivision saw settlement to the west and south of the town, creating the suburbs of Freeman's Bay, Ponsonby, St Mary's Bay, Arch Hill, Newton, and Eden Terrace. At the same time, settlement also took place at Onehunga on the Manukau Harbour, and other small outlying settlements in the rural hinterland. Slowly, commercial and industrial development displaced residential use in central Auckland and on its fringes.

5.1.4 The early houses were typically small wooden cottages, with their origins in English Georgian cottages, but adapted to timber construction similar to that found in colonial America. Few of these remain in their original form today, but some examples from about 1860 still exist, as well as some early 'square villas' from the 1860s. Houses in the early (1860s - 1880s) inner city suburbs such as Parnell, Freeman's Bay, Ponsonby and Arch Hill were usually small in size and closely spaced in narrow hilly streets. Fences were generally timber, with low pickets to the front boundary, and higher close boarding on other boundaries. On the lava fields, stone walling was frequently used in place of timber fencing, with the height of the walls used often being similar to the timber fences used in other areas.

5.1.5 From the 1890s to the 1910s, expansion occurred along the main routes into the country, following tram lines which linked the inner city to its smaller suburban centres. Areas such as Mt Eden, Grey Lynn and Herne Bay exploded with a boom of house building, in the villa style. The villa as it evolved in New Zealand was related also to American and Australian domestic architecture. These houses occupied larger sections, and some were very grand, with sunny aspects and splendid sea views. Streets were wider with grassy berms and, over time, pleasant deciduous trees.

5.1.6 The 1914-1918 War coincided with increased interest in the Town Planning movement overseas, and the adoption of the Garden Suburb and its emphasis on the health benefits of space, sunlight, and vegetation. At the same time, it did not escape the attention of politicians and policy makers in New Zealand that many young men from the working classes were found to be in poor health when examined for their fitness to fight. Added to this concern was the devastating effect of the influenza pandemic of late 1918, when returning service personnel introduced the 'Spanish Flu' to New Zealand, resulting in loss of lives equal to almost half of New Zealand's total war dead. Following these tragic events, overcrowding was regarded as a particular problem to be addressed.

5.1.7 The traditional inner city suburb, with its 'cheek by jowl' houses and overcrowding, fell out of favour as the Garden Suburb, as first established in Hampstead on the outskirts of London in 1907, became a vision of the ideal in Auckland. Those who previously had to rely on walking because even the horse-drawn trams were too expensive, were now able to afford to travel on the cheaper electric trams, to get to their places of work and visit relatives in other parts of the city, achieving a better living environment while leaving behind their reliance on pedestrian travel.

5.1.8 With the Garden Suburb came a new form of house, the bungalow. Based loosely on the open plan bungalow that evolved in California, the 'Californian Bungalow' in New Zealand was a more modest proposition, generally designed by builders, sometimes following standard plan books from the United States. These houses were less formal than their predecessors, often wider or lower with shallower roofs. In these streets, it was more likely that native trees were planted, while fences were sometimes made of wire or rock.

5.1.9 By 1940, more exotic house styles had arrived. These included 'Spanish Mission' style, 'Art Deco' style and the later related 'Moderne'. There were also revivals of the English Cottage and Georgian styles. Elements of these styles were often combined in various combinations, at a time when architecture in New Zealand was generally very eclectic. By 1940, the Government was embarking on large scale housing initiatives, sometimes creating whole new suburbs. The design of these suburbs followed the prevailing Town Planning ethos, creating spacious open frontages to foster the building of community, but creating more private living space at the rear, with a level of privacy and security offered by fencing at each side of the house.

5.1.10 Following the Second World War, modern architectural trends began to become apparent in the Auckland suburbs. Initially modern design influenced very small numbers of houses. Early Modern houses employed open plan living with standard detailing similar to State housing. Over time, increased glazing and more adventurous detailing developed a whole new design vocabulary, and a style with a much stronger relationship to its site and outdoor space developed, with a consequent desire for landscaping

which gave increased privacy to those living in these more open houses. Many of these houses were built on rear lots in established suburbs, and as such, do not contribute to a consistency of character as can be seen in other suburbs. Nevertheless, these houses are an important part of Auckland's architectural history, and their value and contribution need to be recognised.

5.1.11 Changing land uses have seen most of the early Eden Terrace and Newton workers' cottages removed, and residential intensification has changed the character of many other suburbs. Only limited areas of other early suburbs remain substantially intact. This highlights the importance of retaining this special character.

5.2 CHANGING YOUR HOUSE

5.2.1 The design of much of Auckland's character housing tends to reflect the social aspirations and values of the period of its construction. It also reflects the original owner's adherence to shared community values and structure.

5.2.2 One example - but by no means the only one - is the formal statement of the Victorian- Edwardian Villa front, commanding and significantly visible from the street, which was understood as a conscious expression of social standing, while allowing a level of personal individuality to be expressed as applied decoration on the frontage.

5.2.3 This formality of frontage architecture also applies to other period styles, such as the English Garden Cottage or Californian Bungalow. In all cases, the underlying design formality is a key part of the visual value of these places, and mandates a high level of respect for (and restoration of) such features and elevations. Most period frontages are therefore not appropriate candidates for significant design changes, other than restorative ones.

5.2.4 In contrast, side elevations in general have a less rigid design character, but nevertheless show a common approach to the potential conflict between the desire for light and outlook from a house, and the risk of close neighbour-to-neighbour visual intrusion - side walls are usually seen obliquely from the street (but directly from a neighbouring property). This resulted in sometimes smaller and always carefully-placed side windows, often (but not always) vertical in form, minor individually and cumulatively in proportion to the total wall area, and with minimal decoration, thus creating a more ad-hoc rather than formal side-wall design grammar.

5.2.5 On these significant front and side faces of a house, the original design approach (including window geometry) requires respect when altering existing period housing, without requiring a literal emulation in new rear additions.

5.2.6 In significant contrast, the rear of most suburban houses of all eras was the only practical location for the additions and alterations that changing family sizes and narrow lots necessitated. As a result, the rear of many dwellings developed (over time) a higher level of informality and change than either the sides or (particularly) the frontages.

5.2.7 As dwellings evolved in this iterative manner, the casual addition of successive building styles and details became common on the rear, leading to a relatively relaxed architecture there, while (critically) maintaining architectural dialogue with the remainder of the building. This progression does, for example, suggest the possibility of more extensive modern glazing at the rear elevation, while maintaining traditional exterior wall cladding and window materials - such as timber rather than metal - and a recognisable pattern of subdivided glazing, rather than large unitary elements of plate glass.

5.2.8 While more modern design details in an addition can successfully complement, rather than imitate, the original detailing of a building, any attempt to use significant contrast as a claimed architectural 'relationship' is not appropriate in these zones.

5.2.9 This three-level hierarchy of front, sides, and rear allows the design rules to prioritise between highly visible street frontages, obliquely visible side faces, and the more private rear elevations, while still maintaining the overall three-dimensional design integrity of these buildings.

5.2.10 In these ways an equitable balance can be achieved between retention of the essential architectural character, while meeting the needs of present owners.

5.2.11 Very few older houses are ideally suited to the way people live today. Many were built before radio, computers, spa pools and even cars were not available. Most have had some changes made for these modern necessities, but in some cases that change has altered the appearance of the house. Many house owners now seek to have further modern conveniences without changing the fundamental character of their house, in keeping with its period style.

5.2.12 Each generation has tried to bring older houses up-to-date with modern materials and replacing original 'out-of-date' features with modern-looking designs. Victorian villas can be seen with bungalow bay windows or plastic weatherboards, and a bungalow

may have been recently restored with the fretwork which originally belonged to a villa style.

5.2.13 Although this has probably been done in the belief that it will improve the appearance of a house and add to its value, it is now likely that this house will be considered less desirable than one in its authentic state. For this reason, it is necessary to be wary of any product claims of 'no maintenance' or 'adding value to your home', because one person's improvement may be another person's act of vandalism.

5.2.14 Similarly ill-conceived additions, made without consideration of form, mass, proportion, materials or relationship to the original house, have detracted from a number of houses, and taken value away rather than adding it.

5.2.15 Before making any changes to an older house, it is important to make a record of its present condition. Take photographs of each side of the house and of details such as decoration, doors and windows. (Black and white photographs last longer than colour.) Measure rooms and draw a simple plan with dimensions noted. An 'existing' detailed plan of the site, trees and buildings must be prepared.

5.3 GENERAL GUIDANCE ABOUT ADDITIONS

5.3.1 Adding to an existing house can be difficult. There is a strong possibility of spoiling the original house if some simple rules are ignored. It is first necessary to understand what kind of house you are dealing with, and which parts give it its characteristic style. The most important of these are:

- roof - form, slope and detail;
- wall - height, finish and proportions;
- window - type, size, location and height to width proportion.

5.3.2 Alternative Approaches to Additions

5.3.2.1 When adding in period style, it should be recognised that each main period of house building had its own way of dealing with these elements, and it is a good idea to repeat existing forms, proportions and joinery in a new addition. This approach will be even more successful if the same materials and details are used. Use existing features to make patterns for replacement decorative detail - this is better than buying a different modern reproduction. Additionally, be restrained in the amount of decorative detail applied, to ensure that it is consistent with the original character of the house, and the hierarchy which often exists between the elaborately decorated parts of the house readily seen from the street, and those beyond which are treated more simply.

5.3.2.2 It may be acceptable to design extensions in contemporary but empathetic style if some rules of scale, massing, form and proportion are observed (as shown in Figure 10).

5.3.3 Scale and Proportion

5.3.3.1 Buildings in established neighbourhoods with a sense of unity will generally be of similar height, size and proportion. In the same way, well-designed additions will maintain the scale of the original house, and will not dominate the original.

5.3.4 Form and Mass

5.3.4.1 Certain parts of a building are important because they give it form. A very large building can appear to be smaller if its mass is broken into smaller connected elements. (The composition of these elements can be referred to as its 'massing'.) Similarly the bulk of a building will be influenced by the form of the roof. Additions should use roof forms found on the original building.

5.3.4.2 New design ideas are often necessary in Auckland so that older houses can have a better relationship with the outside. This will be most successful if there is continuity of at least some elements of the existing building such as materials, height of walls or slope of roof, but here, avoid copying period details. A good extension is more difficult to achieve if it is different from the original in every respect.

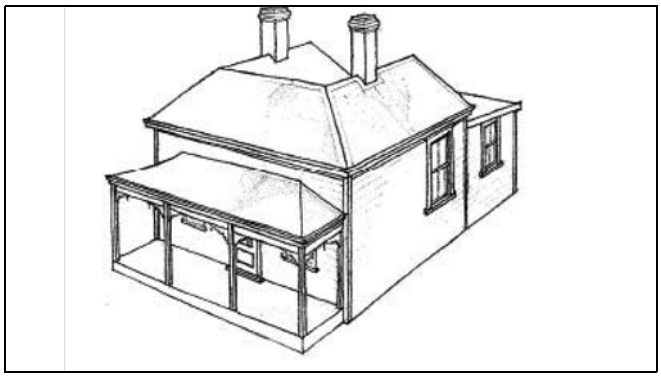

Figure 8: Illustrated is a small early villa, with a leanto which would have contained the original kitchen. For many people, this kitchen would be of inadequate size, and a larger space, possibly associated with an informal living space with strong links to the outside would be desired.

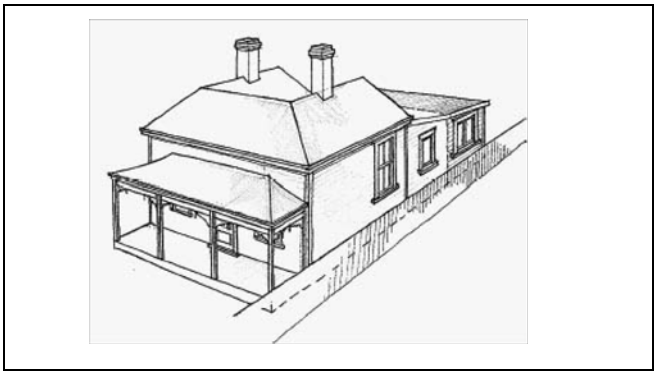

Figure 9: An addition to the same early villa in traditional style. This involves extending the lean-to form, and using the same materials. Sometimes windows may need to be changed in kitchen areas, to allow for the height of kitchen benches and the need to have windows which can be easily opened while leaning across the bench. This approach can present problems with ceiling height as the roof descends to the rear, especially if doors are to be installed. This can sometimes be resolved by slightly decreasing the roof pitch of the addition to the lean-to, or over the entire lean-to (including the original portion).

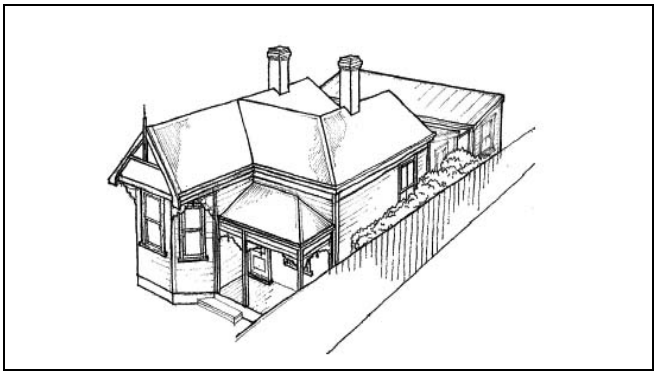

Figure 10: An addition to a villa in contemporary style, based on traditional forms. The form of the addition is essentially a pavilion with a monopitch roof, reflecting the pitch of the typical lean-to and attached using a glazed element which links the pavillion to the house.

5.4 COTTAGES AND EARLY VILLAS BEFORE 1890

5.4.1 Although increasingly rare in their original form, there are still significant numbers of these early small houses in the city, especially around Arch Hill, Newton, Parnell and Freeman's Bay. These are just some of the many thousands which once made up the inner city, and those that remain are a valuable record of Auckland's past.

5.4.2 Cottages

5.4.2.1 Early cottages were very small, sometimes only two rooms, with a simple gable or hipped roof - usually wood shingled. Though small and cheap, they were still very orderly on the street side, with a centre door and windows each side. Others were two storeyed (such as the example shown below), but only one room wide with the end wall facing the street. At the rear there might be a lean-to, and over time even more lean-tos might have been added to the first. A verandah was often added to the front.

5.4.2.2 Main windows were double-hung, with two, four or six small panes in each sash. Other windows were casement (hinged). Doors were panelled, and the front door might have had arches in top panels which were glazed. Decorative pieces were small and delicate especially verandah fretwork, and moulded architraves were quite simple. These houses were always very simple, and unlike some of the over-decorated 'renovations' which have been applied in recent years.

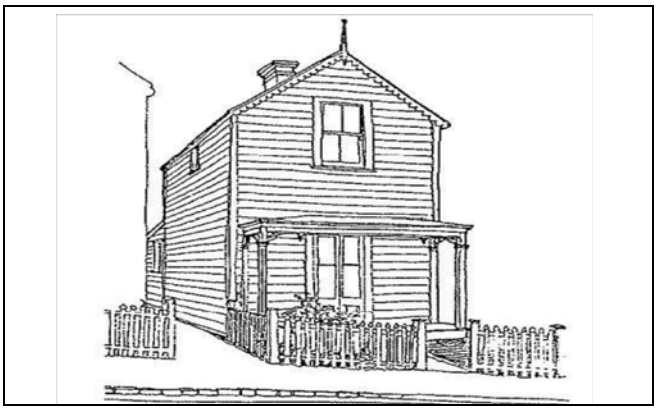

Figure 11: An example of an early cottage on a narrow site.

5.4.3 Early Villas

5.4.3.1 Before 1890 the small villa was really a large cottage, usually of four rooms, but with additional rooms in a lean-to. The roof took on the typical shape of the later villa during this period, with a central gutter hidden behind a main cross roof at the front. Alternatively, a quite steep pyramid roof was common. Verandah roofs were sometimes straight, but also popular was the very elegant concave (curved) roof, and very occasionally, the ogee or reverse curve roof.

5.4.3.2 Slightly grander villas were built with a projecting front room, on the end of which a bay window, purchased from a joinery factory, could be added. The detail of these houses was very like that of cottages, with the same symmetry on the street frontage, and perhaps slightly more elaborate in the larger examples. Chimneys featured bricks of different colours, or may have incorporated brackets made from white Oamaru stone. Roofs were frequently wood-shingled, but iron became increasingly common.

5.4.3.3 On many houses with a projecting room, elaborate carved bargeboards were fitted, with a tall sharp finial at the top. The carvings, which were usually produced by machine in the factory, were modelled on medieval examples in the Gothic style, and this form of decoration has been termed 'Carpenter Gothic'.

5.4.4 Exterior Alterations to Pre-1890s Houses

a) Refer to the general guidelines for alterations above, as well as to 7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED.

b) To enlarge the house, use either a lean-to structure, or (for a cottage) repeat the existing form behind the original building, with a lean-to as well if necessary.

c) If developing the roof space of a cottage, it is necessary to consider that dormer windows were almost unknown as original features in these houses, despite being common in earlier colonial cottages. Therefore, dormer or gable windows are not usually acceptable, especially facing the street. Changes to the roofline should be modest in scale and allow the original form of the roof to be perceived(by retaining existing roof ridges) and remain visually dominant.

d) Materials used, such as weatherboards, window frames, mouldings and decorative features should match those existing.

e) It is preferable to have the addition smaller than the original house.

f) At the rear of buildings, additions which are modest in scale in relation to the original building, scope exists for more innovative design responses. These responses will need to provide a clear relationship to the original building in terms of form and proportion, and there is a predominance of traditional materials.

5.5 THE LATE VICTORIAN VILLA - 1890-1905

5.5.1 The larger villa has come to be the most sought-after of older houses in Auckland. These were built in very large numbers at a time when the kauri milling industry was at its peak, and timber factories were producing vast quantities of mouldings, decorations, doors, windows and weatherboards, all formed by steam-powered machinery. In addition, very colourful elaborate imported glasses were available, some etched or engraved in elaborate patterns.

5.5.2 The particular appeal of the large villa lies partly in its generous scale, but also in the quality and variety of its ornamentation. The suburbs comprised of these houses tend to be close to the city and are valued for this convenience and often splendid views of the harbours. Some of these houses were only slightly larger than the earlier small villa but at their grandest, villas were two-, even three-storeyed, with turrets and verandahs.

5.5.3 The most characteristic form of villa was the bay villa, an evolution of the earlier small house with a projecting room. The facetted bay became a primary architectural element and attracted some of the most extravagant ornamentation in the gable above. Similarly the verandah alongside was festooned with wooden fretwork and mouldings, in the balustrade and in the frieze overhead.

5.5.4 Larger houses had two bays, or a second on one side, joined to the first with a sweeping verandah around the corner. Every element facing the street was ornamented. These were the houses of the growing successful middle class, and no expense was spared. In spite of this public display, the rear of these houses remained very plain, with the scullery and bathroom still housed under a lean-to roof.

5.5.5 Generally, the villa roof was a uniform height all round, this being determined by the width of the bay and the roof pitch - commonly 30 degrees. On a large house, the front roof concealed a gutter in the centre of the roof which drained to the rear, or sometimes a long shallow roof which avoided the need for a centre gutter.

5.5.6 All this was dictated by the preferred architectural character of the house which, as the name implies, sought to emulate the style of the classical Roman villa (but with Gothic decorations). Verandah roofs were commonly straight, but a very popular alternative was the rolled edge or 'bull-nosed' verandah roof.

5.5.7 Large areas of Mt Eden, Grey Lynn, Remuera and Herne Bay were covered by these houses, facing onto wide streets, often tree-lined. In many streets, several sites were purchased by one builder who then speculatively built and sold several houses.

5.5.8 The plans of these houses were very like that of the earlier small villa, with a central hall from front to back and rooms arranged either side. The size and complexity of mouldings, doors and other features diminished progressively from the front to the back, and an archway half way down the hall marked the change from 'public' to 'private' within the house. Bathrooms were at the rear, very often at the end of the hallway, but the lavatory remained in a small shed at the rear of the property or in an outside washhouse.

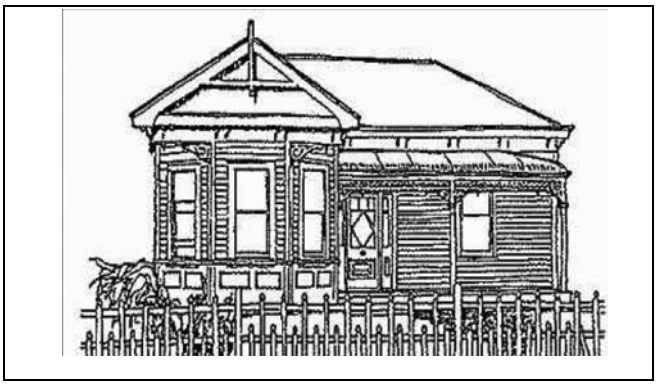

Figure 12: Example of a Victorian Bay Villa. The bull-nosed verandah is the most common form, and the bay window below the gable end and level of decoration shown is typical of the period.

5.5.9 Alterations to the Villa

a) Refer to the general guidelines for alterations above, and to 7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED.

b) To enlarge the house, use either a lean-to structure or repeat one of the major roof forms as a bay to the side of the house or as an extension of the existing roof.

c) It is not necessary, or appropriate, to use windows with small panes in the villa - this is more the style of a cottage. Similarly, the villa never had dormer windows, since the upper floors (where they existed) were always full height, virtually a repetition of the ground floor. Therefore, dormer or gable windows are not usually acceptable, especially facing the street. It is preferable to avoid the use of dormers, particularly facing the street.

d) If new verandahs are to be added, repeat the dimensions and proportions of the original verandahs. If these are missing, look for traces of the original under paintwork and, especially, try to locate historic photographs in libraries.

e) If it is wished to develop the roof space of a villa, use the taller, more complex roof forms borrowed from later Edwardian villas (see Figure 13).

f) At the rear of buildings, additions which are modest in scale in relation to the original building, scope exists for more innovative design responses. These responses will need to provide a clear relationship to the original building in terms of form and proportion, and there needs to be a predominance of traditional materials.

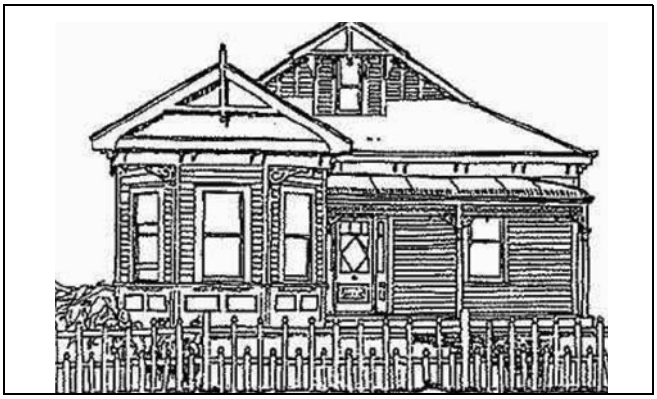

Figure 13: An example of a Bay Villa with a traditional roof extension, based on the architectural style and ornamentation of the original house.

5.6 EDWARDIAN AND TRANSITIONAL VILLAS - 1905-1920

5.6.1 The Edwardian Villa

5.6.1.1 At the time of the death of Queen Victoria (1901), the late villa was in the throes of change, responding to new ideas about taste, and influences from Australia and the United States. The extravagant ornament of the Victorian villa began to give way to a more restrained and elegant style with increasing formality. House plans however became more complex, reflected in the changing location of the front door, now sometimes at the corner of the house, or even at the side.

5.6.1.2 The exterior appearance of the villa changed accordingly, with increasing use of the multiple bay at the front and on the sides. Under the influence of the Queen Anne style, turrets were popular, most often at the corners of the house. The bay window regained something of its 1870s character, being once more an addition to the projecting room and with a roof of its own.

5.6.1.3 The main roof was freed from the constraint of a maximum height and rose to become a pyramid, or a combination of hip and gable, sometimes referred to as a 'Dutch gable'.

5.6.1.4 Other notable changes were in the style and design of decoration. The Queen Anne influence, combined with new furniture styles led to widespread use of turned wood for posts and brackets and a multitude of little 'spindles' in the verandah frieze. Other popular motifs were the fan (or 'sunburst') pattern, used at junctions between posts and beams, and in the eaves brackets, while the balustrade and the eaves brackets also featured a complex geometry of spindles and plain sticks in an alternating pattern referred to as 'chinoserie'.

5.6.1.5 New materials became popular, including pressed metal panels for ceilings, walls and even parts of the exterior. Windows continued to use the double-hung sash principle, but with the addition in the front rooms of a 'fanlight' above. The glass in these windows was decorative, with leadlights being used for the first time, or more simply being divided into many small panes of pale coloured cast glass. This glass was also used in the front door and in windows lighting the entry hall, in often complex patterns of diamonds, ovals or circles.

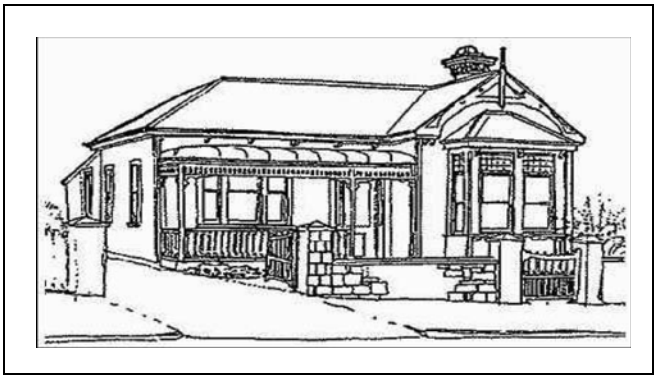

Figure 14: An example of an Edwardian Villa. The bay window is now forward of the front gable end, and incorporates windows with 'fanlights' made of fixed square panes of coloured glass. The ornamentation is also more 'Classical' than the Victorian example, which had ornamentation based in the 'Gothic' style.

5.6.2 Transitional Villas

5.6.2.1 At about the time of the First World War (1914-1918), the villa underwent its final transformation. During and after the war, partly as a result of increasing austerity and partly again because of changing taste, the style began to adopt characteristics of the American bungalow style, as well as reflecting the Australian Federation style (this also influenced by the Queen Anne style).

Figure 15: An example of a Transitional Villa. Of note is the lower roofpitch, the verandah beneath the main roof form, and the move towards 'Arts and Crafts' detailing (such as the eaves brackets). The main bay window is once more below the front gable end, but the bay window projecting to the side is now cantilevered in the manner of the later bungalow style.

5.6.2.2 The most obvious effect of these influences was the change to the roof edge where the rafters were exposed. The pitch of the roof also fell and the verandah was incorporated within the main roof. Room heights reduced, so that these houses now had a distinctively lower profile. Interior planning did not however change to the same extent and inside, the Transitional house remained essentially a villa. Decoration changed from fretwork and turnery to plain boards with simple patterns cut into the edges, often in a style reminiscent of art nouveau. Posts in verandahs now tapered to the top and balustrades were made up of plain boards with elegant floral motifs cut out like a stencil.

5.6.2.3 In gable ends, shingles became common, often cut in elaborate patterns. The design of doors changed from the traditional four-panel to new designs with a single top panel and two or three vertical lower panels.

5.6.2.4 **Exterior Alterations to Edwardian and Transitional**

a) Refer to the general guidelines for alterations above, and to 7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED.

b) To enlarge the house, use either a lean-to structure or repeat one of the major roof forms as a bay to the side of the house, or as an extension of the existing roof.

c) Because Edwardian and transitional villas had more complex roof forms, it is less difficult to incorporate a roof expansion.

d) It is not necessary, or appropriate, to use windows with small panes in the villa - this is more the style of a cottage.

e) If there was an upper floor, it was always full height, virtually a repetition of the ground floor. The villa of this period never had dormer windows, and any roof extensions should employ taller more complex elements. Therefore, dormer or gable windows are not usually acceptable, especially facing the street.

f) At the rear of buildings, additions which are modest in scale in relation to the original building, scope exists for more innovative design responses. These responses will need to provide a clear relationship to the original building in terms of form and proportion, and there will need to be a predominance of traditional materials.

5.7 EARLY STATE HOUSING

5.7.1 In 1905 the Workers' Dwelling Act was passed. This allowed the State to set aside land, and for the first time to build houses for lease to workers at modest rentals. Thirty-four designs were selected from 150 submitted by local architects. Workers were reluctant to rent houses in some areas, however, because of cost and poor public transport. A second Act passed in 1910 increased the loan limits and encouraged tenants to buy houses over a period of twenty-five years. A maximum cost was set at 600 pounds and the booklet of plans that was published showed houses in the Transitional style. The Housing Act of 1919 increased the cost limits further, and the Department of Labour produced more designs in a loose English bungalow style, although applicants could present their own designs for consideration.

5.7.2 These early State houses were, however, still beyond the reach of many, and relatively few were built (about 650 between 1905 and 1919). 118 of these were erected in Auckland City, notably in the Lawry settlement at Ellerslie where many of them still remain intact as an important piece of Auckland's socio-political heritage.

5.7.3 These architect designed houses strongly favoured the traditional villa style, and may have influenced the popular tastes for these houses. Elements of Queen Anne style can be seen in the decoration and the multiple-paned windows, including stick work boards fixed over weatherboards.

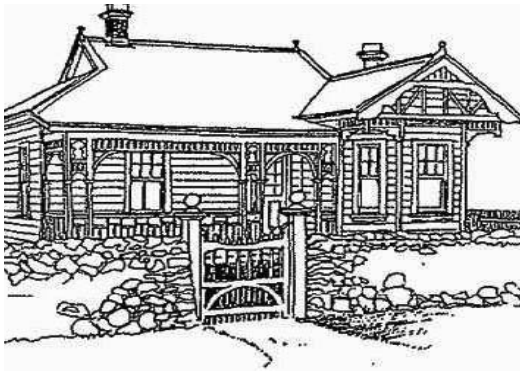

Figure 16: An example of an Early State House. This particular design includes Queen Anne style ornamentation including stick work boards over weatherboards on the main gable end, and multi-paned window sashes.

5.7.4 Exterior Alterations to Early State Houses

a) To enlarge the house, use either a lean-to structure or repeat one of the major roof forms as a bay to the side of the house, or as an extension of the existing roof.

b) Refer to the general guidelines for alterations above, and to 7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED.

c) If it is wished to develop the roof space of a villa, use the taller, more complex roof forms borrowed from later Edwardian villas. Like Edwardian villas, early State houses never had dormer windows, since the upper floors were always full height, virtually a repetition of the ground floor.

d) If new verandahs are to be added, repeat the dimensions and proportions of the original verandahs. If these are missing, look for traces of the original under paintwork and, especially, try to locate historic photographs in libraries.

e) At the rear of buildings, additions which are modest in scale in relation to the original building, scope exists for more innovative design responses. These responses will need to provide a clear relationship to the original building in terms of form and proportion, and there will need to be a predominance of traditional materials.

5.8 THE CALIFORNIAN BUNGALOW

5.8.1 By the end of World War I, the villa style had fallen from favour. Post-war society had become preoccupied with new ideas about domestic life, with increased interest in leisure, home comfort, cleanliness and efficiency. These ideas, shared in America and Britain, were equally popular in New Zealand and dramatically influenced the design of houses although in different ways. Most builders were influenced by plan books imported from America, while architects were more influenced by the British design journals.

5.8.2 The Californian bungalow had already influenced the transitional villa and its architectural features were already familiar in Auckland houses. The long low-pitched roof with rafters exposed in the eaves, the design of doors, and use of materials such as wooden shingles became even more common in the new style, although truly transitional examples exist.

5.8.3 New features appeared, including barge boards at the roof edge in a scalloped curve. The double-hung window gave way to the casement (hinged) window, but with a 'fanlight' window above, generally filled with leadlight glass in Art Nouveau patterns. (These were later replaced with more sober designs of uncoloured cast and bevelled glass in geometric patterns). Special 'feature' windows appeared at corners and in main rooms, with sweeping curves and bell-shaped shingle walls beneath. Box windows and curved 'bow' windows were widely used, sometimes in miniature, each with its own roof - usually flat.

5.8.4 The verandah of the villa was replaced in the bungalow by the porch. This was sometimes a small covered landing at the front door, but often was a wide spacious external 'room' with its own roof spanning clear across and resting on massive posts of thick timber, or tapered masonry columns, or a combination of these. It was common in these early bungalows for families to sleep in the porches during the summer but in many cases, less hardy later generations have enclosed them as sunrooms or additional bedrooms.

5.8.5 The roof was usually made up of one major gable with smaller gables over projecting rooms and porches. Sometimes a small false roof contained a window to allow light into the roof space. The elaborate moulded brackets of the villa were replaced by plain or scalloped propped beams in the gable. It was very common to build a louvred ventilator into the gable end wall. These were sometimes rectangular, but often narrower at the top or even round. Square openings were most often framed by tapered boards.

5.8.6 The planning of the bungalow was much less formal than the villa. Typically, the entrance was now at the side, and the entrance hall led directly into a number of rooms which then gave access to the rest of the house. In the living room, the fireplace was often located in a shallow recess with built-in seating - an 'inglenook'. The chimney finished above the roof with a wide flat cap.

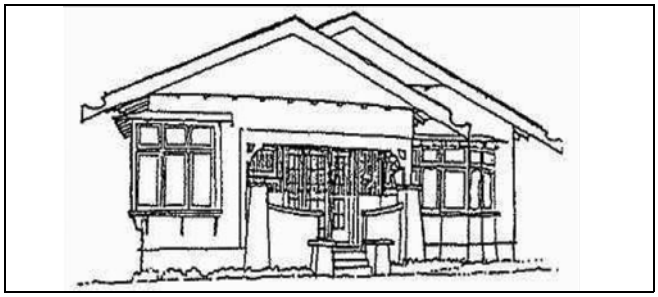

Figure 17: An example of a Californian Bungalow.

5.8.7 Exterior Alterations to Bungalows

5.8.7.1 It is important to remember, when making changes to a bungalow, that this is a completely different style of architecture to the earlier villa.

a) Refer to the general guidelines for alterations above, and to 7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED.

b) While it remains important to keep the original street frontage intact, the design and form of the bungalow gives more flexibility for adding on at the side as well as the rear. If adding at the side, however, consideration needs to be given to future requirements, such as the need for extra garaging that may be most appropriately located at the rear of the house, requiring suitable access beside the house.

c) To enlarge the house, new rooms can be added under a new major roof form or as an extension of the existing roof.

d) The detail of box and bow windows and the deep-set porches will be very useful architectural forms to incorporate in additions.

e) Because the bungalow had a shallower roof pitch, it is much more difficult to incorporate a roof expansion. There are however good examples of two-storeyed bungalows, which share some features with the arts and crafts style and which are appropriate models for enlarging the Californian bungalow.

f) At the rear of buildings, additions which are modest in scale in relation to the original building, scope exists for more innovative design responses. These responses will need to

provide a clear relationship to the original building in terms of form and proportion, and there will need to be a predominance of traditional materials.

5.9 ENGLISH COTTAGE STYLE

5.9.1 As previously discussed, after the end of World War I, society had become preoccupied with new ideas about domestic life, with increased interest in leisure, home comfort, cleanliness and efficiency. These ideas, shared in America and Britain, were equally popular in New Zealand and dramatically influenced the design of houses although in different ways.

5.9.2 Part of the inspiration behind these new ideas came from the arts and crafts movement of 19th century Britain. Following the work and teaching of such noted designers and architects as William Morris and C. F. A. Voysey, an increased appreciation of the value of hand-crafted construction, furniture and implements led to a revival of interest in traditional building forms, especially those of rural England. At the same time new theories of town planning led to the development of the English Garden Suburb movement, with an emphasis on picturesque siting of such buildings in tree-lined streets, close to public amenities. In New Zealand, these ideas took root, sometimes in diluted form, in what is now known as English Cottage style, or sometimes 'English Cottage revival'. These houses were characterised by steep pitched asymmetrical roofs over mostly two-storeyed plans. Many of the materials were those found on the bungalow, but there was greater use of picturesque features such as small-paned windows, arches and tall chimneys which became narrower as they rose up the outside of the house.

5.9.3 In these houses, it is common to find dormer windows lighting attic bedrooms, while the stair may be lit by a small projecting oriel window, or by a tall narrow window, or a set of windows, with leaded glass. It is less common to find either verandahs or large porches in English cottage style houses.

5.9.4 In their planning, these houses closely resemble the bungalow in the relationship between rooms. However, the stair is a major feature which frequently occupies a considerable room at the entrance to the house. In some houses, the sleeping porch of the bungalow was incorporated on the first floor, but these have usually since been enclosed.

5.9.5 Outside the house, fences were often of rough brick or plaster, and gardens frequently featured picturesque structures such as pergolas or frames for climbing plants.

Figure 18: An example of an 'English Cottage', with the characteristic asymmetrical steep-pitched roof, smallpaned windows and dormer window indicating rooms within the roof form comprising much of the second storey.

5.9.6 Exterior Alterations to the English Cottage Style

5.9.6.1 It is important to remember, when making changes to an English cottage style house that this is a completely different style of architecture to the earlier villa.

a) Refer to the general rules for alterations above, and to the set of criteria set out in 7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED.

b) While it remains important to keep the original street frontage intact, the design and form of the English cottage gives more flexibility for adding on at the side as well as the rear. If adding at the side, however, consideration needs to be given to future requirements, such as the need for extra garaging that may be most appropriately located at the rear of the house, requiring suitable access beside the house.

c) To enlarge the house, new rooms can be added under a new major roof form or as an extension of the existing roof.

d) The details of oriel and bow windows and the asymmetrical roof forms will be useful architectural forms to incorporate in additions.

e) Because a typical feature of these houses was their use of roof space, there is seldom unused space to develop further. However the roof forms used can make extension of the building relatively straightforward.

5.10 STYLE MODERNE AND SPANISH MISSION STYLE

5.10.1 Style Moderne

5.10.1.1 Was a reaction to the traditional practice of adding ornament to buildings. It was a popular version of a style that evolved after World War I as the international style, based on a new philosophy of building and aesthetics. Moderne houses in New Zealand are identifiable by their apparently flat roofs (although some of these are lowpitched roofs, sloping to the rear of the house behind level or stepping parapets), textured masonry walls (often stucco on a timber frame), and windows arranged in horizontal bands flush with the wall surface. Walls frequently curved around corners, giving the house the appearance of being enclosed by a continuous horizontal strip of wall. These repeated curving changes of wall surface in some houses gave rise to the term 'Waterfall Style'.

5.10.1.2 While the style rejected ornament, owners of Moderne houses could not resist a few embellishments. Typical decorative motifs included horizontal bands (often in threes), wave patterns, chevrons and even sailing ships, all formed in plaster on the surface of the stucco wall. Many of these designs and patterns came from the Art Deco style - another European decorative style which emphasised abstract designs representing speed, streamlining and energy. The sailing ship however seems to have been a symbol of British patriotism, recalling New Zealand's close ties with Brittania.

5.10.1.3 The Moderne style was especially popular in cinemas, and this influenced ordinary New Zealanders who perhaps associated it with sophistication and progress. In spite of all this, Moderne houses were simply bungalows in new clothes.

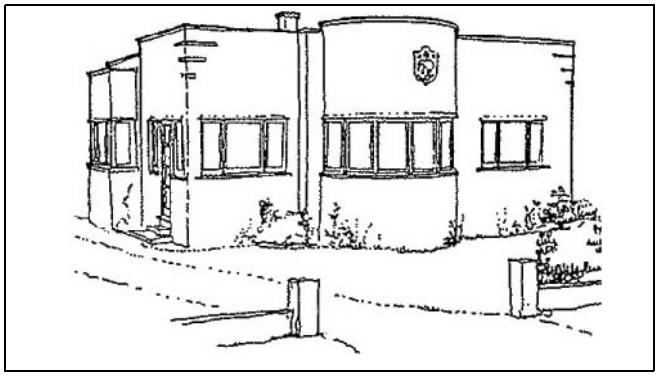

Figure 19: An example of 'Moderne' house, showing plastered walls and flat parapets which step down towards the rear (concealing a sloping roof behind), bands of windows alluding to the 'International Style', and minimal ornament, but including a medallion with a locally-derived motif.

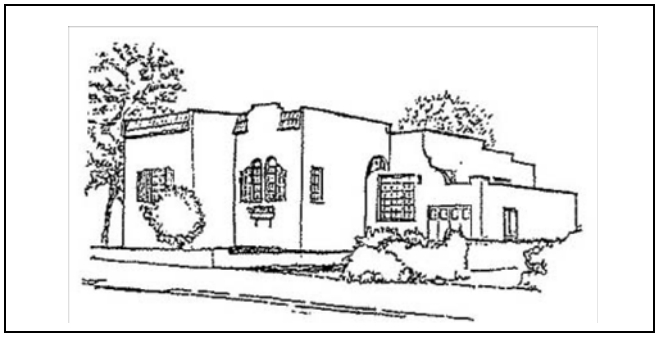

Figure 20: An example of a 'Spanish Mission' house, with characteristic plastered walls, parapets topped with half-round earthenware tiles, and small windows, some with arched heads and shutters. A single garage is also incorporated.

5.10.2 Spanish Mission Style

5.10.2.1 These houses are similar in interior planning and overall form to the Moderne style house. They are, however, relatively distinguishable by their exterior detail, inspired by a revival of early Spanish religious architecture on the American West Coast, and popularised through plan books as an alternative style to the Californian bungalow. The style was introduced to Australia in 1922, but in Auckland the most notable building in this style is Auckland Grammar School of 1913.

5.10.2.2 Typically, Spanish Mission style houses were built of stucco on timber frame, in this case with heavily textured finishes. Windows were rather small, often with arched heads, and often with decorative timber shutters. Groups of windows might have a twisted column separating each sash. The trademark of the style was the parapet wall

topped by a row of half-round earthenware tiles, and perhaps also the ends of false timber beams stepping out of the wall at roof level.

5.10.3 Exterior Alterations to Moderne and Spanish Mission Houses

5.10.3.1 It is important to remember, when making changes to a Moderne or Spanish Mission Style house, that these are completely different styles of architecture to earlier house styles.

a) Refer to the general rules for alterations above, and to the set of criteria set out in 7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED.

b) It is important to keep the original street frontage intact, so most additions should take place at the rear. However it may be possible to add at the side, behind an extension of the external wall. If adding at the side, however, consideration needs to be given to future requirements, such as the need for extra garaging that may be most appropriately located at the rear of the house, requiring suitable access beside the house.

c) Because of the flat roof, it is much more difficult to incorporate a roof expansion on these houses. There are, however good examples of two-storeyed Moderne style houses which are appropriate models for enlarging these houses.

d) It is often necessary to form better access to the garden in these houses. This will best be achieved at the rear where a more contemporary architectural style can be used, incorporating sliding or folding doors, with pergolas to give shelter.

5.11 1930S/40S STATE-DESIGNED HOUSING

5.11.1 In 1935 the first Labour Government made a major commitment to providing good, cheap state rental housing on a mass basis. The houses constructed were well built and in many cases, provided accommodation well beyond the tenants' expectations.

5.11.2 Over the ensuing years, the driving ambition was to 'decently house all New Zealanders', either in rental homes or by the provision of low-interest loans to build one's first home. Loan applicants were encouraged to use architect-drawn designs and specifications issued by the State Advances Corporation. These 'Design Books' contained a large number of design variations and in the 1938 edition the emphasis was on a simplified form of English Cottage, invariably with an exposed brick chimney and multi-paned casements. The 'Moderne' style was also offered as an option.

5.11.3 In 1936, a new Department of Housing Construction was created to build well designed houses of good materials to let to worker tenants at low rentals. The designs were similar in appearance to those of the State Advances Corporation Design Books. The then Under-Secretary for housing, John A. Lee, concerned himself with every detail of the programme and declared that no two adjacent dwellings should be the same. However they were defined by their characteristic roof tiling, roof shapes and pitch, window design and detailing.

5.11.4 The State houses of the late 1930s/early 1940s were a compact form of 'cottage' of English and some American origins. They were extremely compact with the last remnants of verandahs stripped away. The roofs were consistently tiled, mostly hipped or gabled, with minimal eaves and a typical pitch of 30 degrees. Windows were casement type with high sills. The houses were either brick veneer or weatherboard.

5.11.5 This type of housing became a solid base for mass government and private housing in New Zealand for the next two decades.

5.11.6 Construction was by private contractors, and by mid-1937, 1,000 contracts had been let nationally. By early 1940 significant groups of State houses had been built at Harp of Erin (Oranga) and Orakei in the characteristic cottage style; small pockets had also appeared by then in Sandringham, Mt Albert and Meadowbank. These could be described as areas of vintage State housing, some parts of which are now zoned Residential 2.

5.11.7 When the Department first started buying land on which to erect State houses, it took up single or groups of sites in developed suburbs. However by 1940 the State had begun buying whole blocks of undeveloped land on which it designed and constructed comprehensive neighbourhoods.

5.11.8 Town planning in New Zealand was still in its infancy and this conscious neighbourhood planning and physical design was managed by the first town planners in the Government Service.

5.11.9 Sections were typically 28 perches (709 square metres) with a 55 foot (16.7 metre) frontage. The front yard was generally quite deep, and it was decided that it would be unfenced 'so that each unit would be a co-ordinated part of a community whole'. Tamaki is an example of this comprehensive approach, parts of which are now zoned Residential 2.

Figure 21: An example of a State designed House. This particular design is influenced by the English Cottage style.

5.11.10 Exterior Alterations to 1930s/40s State Housing

5.11.10.1 State houses of this period are very compact with tight internal living spaces. There is often a good case for substantial additions and alterations, especially at the rear, to provide higher quality living space and access to the outside.

a) Refer to the general rules for alterations above, and to the set of criteria set out in 7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED.

b) It is important to keep the original street frontage intact, so most additions should take place at the rear.

c) Use the same roof pitch, so that the roof of any extension is not obvious from the street.

d) If expanding a weatherboard house, match the weatherboard.

e) If extending a brick house, it is very unlikely you will be able to match the brick. Do not use non-matching brick. Extend in timber or stucco, paying particular attention to the way in which the two materials are joined stylistically.

f) State houses never included attached garaging, although generally a suitable width for future vehicle access beside the house was provided, to enable a garage to be constructed without impinging on the open frontage. Any additions should preserve this opportunity to construct future garaging as originally intended, to enable the front yard to remain open.

5.12 POST-WAR MODERN MOVEMENT HOUSES

5.12.1 Post-War Modern Architecture had its roots in the Modern Movement, a school of architecture that emerged in the late 1920s, in parallel with Modern Art movements and the search for primary forms without cultural references. In New Zealand, it was to be a further decade before the ideas embodied in the Modern Movement began to influence domestic architecture in New Zealand. Even by the late 1930s and early 1940s, Modern architecture in New Zealand was only practised by a few architects, who had the opportunity to study overseas or by some who had fled the political climate of Europe, and who designed for relatively wealthy or culturally sophisticated clients. Those clients that did build as the Great Depression lifted tended not to be adventurous in matters of style, preferring a precautionary approach to investment in buildings. The intervention of World War II and the associated restrictions on building resulted in limited building activity, and a focus on austerity rather than conspicuous consumption. While some other architects adopted aspects of modern design in a more outward form, the result was more an imposition of a modern external appearance to houses with traditional internal planning and limited relationship to the site, more akin to a new set of 'clothes'.

5.12.2 During the 1940s, the staff and students at the School of Architecture of the (then) Auckland University College explored the theory and practice of Modern Architecture, and its application to the New Zealand context. This coincided with popular dissemination of the same ideas through publications and newsreels, as well as the direct contact with Europe available to military service personnel and ex-personnel.

5.12.3 By the late1940s and early 1950s, modern architecture was no longer seen as the preserve of the elite, and there were deliberate attempts to popularise it by the Labour Government. There was a move to more open planning of the interior of the house, a stronger relationship between the interior and exterior (sometimes almost seamless), and more simple shed-like forms, using low pitched roof planes which usually did not connect in a ridge, and sometimes even a 'butterfly' roof form with a central gutter. This new architecture was based on a functional approach. This functional approach in turn responded to the social changes that occurred in Post World War II New Zealand, when many New Zealanders sought not only a new architecture, but a new way of life.

5.12.4 Refusing to conform to established conventions regarding suburban form and character, some of these houses were built in established neighbourhoods with little or no regard to neighbourhood character. The form of the new followed the function, not the preferences of previous generations as embodied in the surrounding neighbourhood. As such, Modern architecture should not be viewed as a style, but a new approach to design and building reflecting a changing

way of life, and rejecting the social conventions and imported styles belonging to another time and place.

5.12.5 A key characteristic of Modern architecture is the strong response to the orientation of the site, and an often immediate connection between the inside and the outside. Domestic architecture in New Zealand prior to World War II followed changes in fashion, and generally ignored factors such as orientation to the sun, views and outdoor living areas, in favour of formal relationships with the street. Internal planning of the houses was generally dictated by perceptions of public, semi-public and private space, as demonstrated in the hierarchy of spaces in the villa. Conversely, well-designed modern houses used extensive (sometimes full height) glazing providing visual and physical access between internal and external living areas, captured wide or even glimpse views with strategic window placement, and placed outdoor living areas according to access to the sun or aspects of microclimate including prevailing wind, and provided screening or landscaping to assist privacy within rather than the view from the street. Frequently, the planning of the house is used to create outdoor living opportunities within the site, sometimes using additional screening or landscaping to ensure a private outdoor living area, not viewed by neighbours or passers-by.

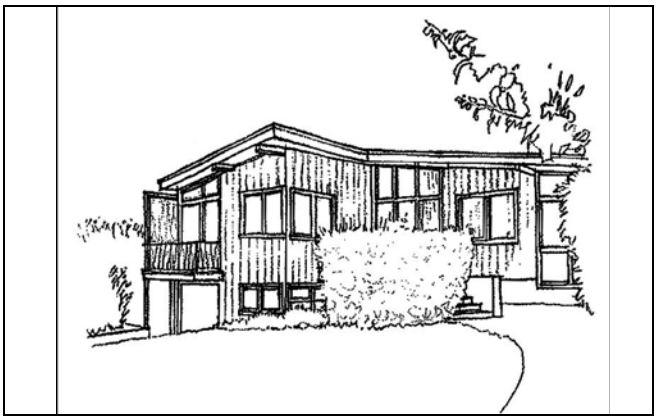

Figure 22: An example of a Post-War Modern House.

5.12.6 External alterations to Post-War Modern Houses

5.12.6.1 Post-War Modern houses were entirely different to any earlier style. A completely different approach to alteration is therefore required, which offers considerable freedom, provided the original concept is understood.

a) Refer to the general rules for alterations above, and to 7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED.

b) External additions and alterations to Post-War modern houses should be based on a respect of the original architecture, using similar forms, proportions, materials and detailing. Extensive glazing could be used, and the strong relationship between the interior living spaces of the house and the outdoor living spaces should be maintained. Preferably, however, the original house should remain as the dominant architectural feature, rather than being subsumed by any additions, and the use of a new wing carefully positioned to maximise outdoor living opportunities is a useful approach.

c) Where garaging is open rather than enclosed, installation of a door and walls can adversely affect the design integrity and style of the house. It should therefore be avoided, and security achieved in other ways, particularly if the existing carport is highly visible to the street or within the defined front yard.

d) Because of the often experimental nature of these houses, and use of traditional materials with unconventional detailing, some failures have taken place. Similarly, some modern materials, such as roofing membranes, have failed. The result can be a house with extensive deterioration and deferred maintenance. If it is necessary to replace the roofing or cladding with a new material, the material should be selected for durability and appearance (if the material will in fact be seen), so that an appearance close to the original is achieved without unduly sacrificing durability or leaving an ongoing maintenance problem.

e) Although many Post-War Modern houses do contrast with the architectural character of their neighbourhood, they have frequently become a significant part of the streetscape, and an indication of evolving suburban character. Attempts should not be made to impose another character on these houses. The contrasts between these houses and their neighbours should be managed by the use of trees and planting consistent with the treed character of the zone, and additions should maintain a suitable clearance from adjoining properties to allow this.

6.0 NEW HOUSING

6.1 INFILL UPON SUBDIVISION

6.1.1 It is anticipated that over time, subdivision of larger lots will continue, as will the combination of part lots to produce new building sites. The development controls for the special character areas take into account the existing pattern of development, while still acknowledging the need to retain the amenity of neighbouring sites.

a) Where new lots are created, houses should be designed to reflect the form, mass, proportion and materials of the buildings in the immediate vicinity. For houses on rear lots, particularly those which are not readily seen from the street, materials and detailing will be less critical (in terms of the effects on streetscape) than form, mass and proportion, which are more easily discerned from a distance. It is still important to ensure, however, that the development is generally consistent with the surrounding houses, given that it will be seen from adjacent private properties, and also in conjunction with other houses.

b) For new houses on new lots with street frontages, the effect on streetscape will be a critical consideration, and attention to all aspects of appearance from the street is important. In such cases, the use of materials and detailing is more important than on rear sites. Sensitive detailing can be used in conjunction with the more generic issues of form, mass and proportion to produce a contemporary design that responds to, but does not compete with, the special character and pattern of development.

6.2 DEMOLITIONS AND SITE AMALGAMATIONS

6.2.1 Single Sites

6.2.1.1 Where it is desired to clear and redevelop an existing site, the same care is required as though the site were a newly created lot. The house should be designed to reflect the form, mass, proportion and materials of the buildings in the immediate vicinity. The effect on streetscape will be an important consideration, and attention to all aspects of appearance from the street is critical, especially in the use of materials and detailing. If the building being demolished is a period house, the design of the new building should also take into account the positive design attributes the former house made to the streetscape. Although the streetscape aspect is significant, designs should respect other aspects of character adherence 'in-theround'.

6.2.2 Double Sites

6.2.2.1 As large sites become increasingly rare, those wishing to build new houses on large sites in the special character areas may look to site amalgamation, buying two properties in order to remove both houses to build a single large one.

6.2.2.2 In such instances, there is a possibility that the resulting large house, which will still be constrained by the development controls such as the maximum height, will be very different in size and form and proportion to existing houses in the area, potentially resulting in a house with a very different appearance. Placement on the site may also be significantly different, particularly if ancillary facilities such as swimming pools and tennis courts are proposed, or extensive garaging serviced by an on-site manoeuvring area. This should be avoided by careful articulation of the form and mass of the house, in order to make its large size less apparent, and reduce visual dominance.

6.2.2.3 Adverse effects on the special character can be avoided or mitigated by:

a) The judicious use of planting, variation of materials and careful distribution of the bulk of the building on the site are all useful devices that assist in blending a very large house with a neighbourhood of houses of more modest proportions.

b) Careful articulation of form and mass should be employed so that the building complements the period housing in the neighbourhood, and visual dominance isavoided.

c) A form and mass of replacement building that reflects and responds to the rhythm and grain of the original subdivision pattern (as demonstrated by any period house or houses to be removed to allow construction of the new building).

6.3 MAINTENANCE OF STREETSCAPE CHARACTER

6.3.1 Maintenance of Streetscape Character in the Residential 1 zone

6.3.1.1 In the Residential 1 zone, the streetscape character is generally quite consistent and coherent, often arising from the large number of period houses built within a relatively short period on sites of a similar size and at a similar setback. Recognising that the construction of new houses within a consistent streetscape can interrupt such a consistency, new houses should take design and appearance cues from period houses in close proximity.

6.3.1.2 When the proposed new house is shown in elevation alongside the group of existing houses it will sit within, it should not depart radically from the overall form or silhouette of the period housing. For instance, a house with a large barrel vault roof or large flat roof should not be constructed within a row of bay windowed villas with gable and hipped roofs.

6.3.1.3 The same principle should also apply to the placement of the main mass of the house on the site and the relationship between the house and the street.

6.3.1.4 Similarly, the use of large surfaces of highly reflective metallic materials, which are out of keeping with the traditional ambience, should be avoided. Materials chosen should reflect the materials of period housing in the vicinity.

6.3.1.5 Design solutions should respond predominantly to the special character of the context, rather than any existing examples of later development that has not acknowledged the special character of the context. The presence of a building or buildings of a later style in close proximity to the subject site may suggest design alternatives that would not be available in a street of similar and pristine period housing, but any design proposed should reinforce the special character of the neighbourhood rather than further dilute it.

6.3.1.6 The individual context will be a generator for the appropriate form, mass, proportion and materials of any design. Similarly, new houses should employ permanently-visible windows (without external screening devices) with a similar 'window to wall' ratio to the traditional houses in the vicinity.

6.3.1.7 If fixed or operable window screening devices or opaque louvres are used, the design should respond to the streetscape equally whether the devices are in the open position or a fully or partially closed position.

6.3.1.8 Five examples follow in Figures 23-27 that illustrate the principles that apply. These examples conform to the provisions of the Guidelines. These should not be taken, however, as representing standard solutions to be slavishly followed in other contexts.

Figure 23. An example of a new house drawing on traditional architecture.

Figure 24. An example of a new house drawing on traditional architecture.

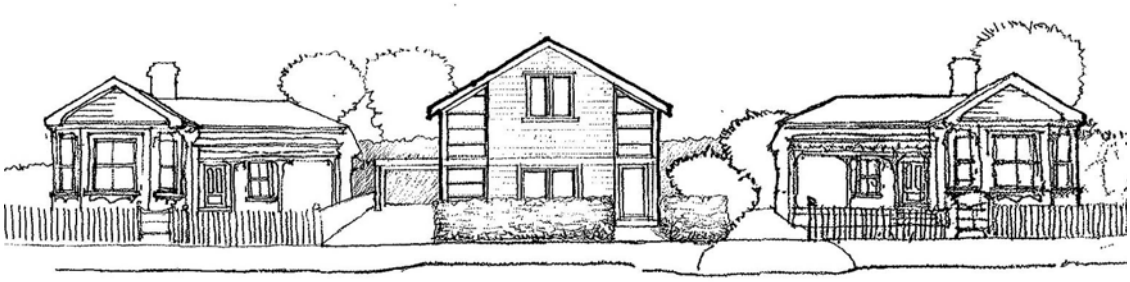

Figure 25. An example of a new house which maintains traditional proportions of elements on the front façade, while incorporating contemporary design ideas.

Figure 26. An example of a new house which combines modern and traditional design approaches. Although operable opaque louvres are used, they complement rather than conceal the windows.

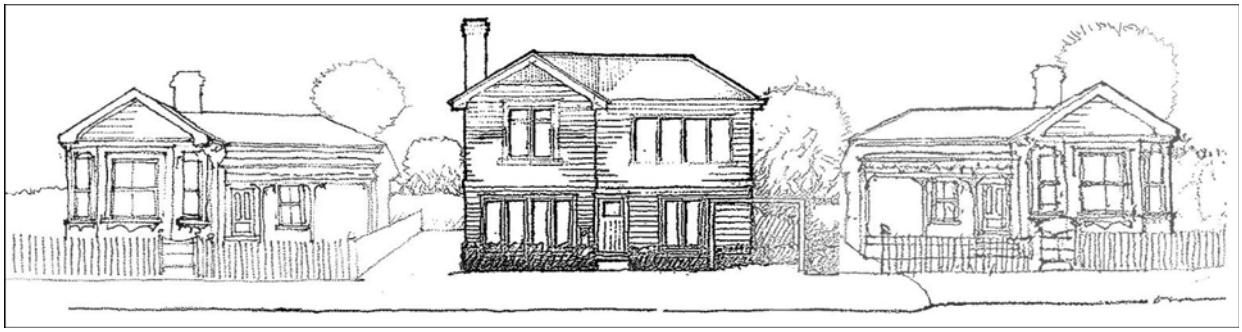

Figure 27. An example of a new house drawing on traditional architecture.

6.3.2 Maintenance of Character in the Residential 2 zones

6.3.2.1 The mature trees and sense of spaciousness are character-defining elements in the Residential 2 zone. Within the Residential 2 zone, there is often a greater diversity of architectural styles, and positioning of the house within the site. Additionally, in the Residential 2 zone, houses are generally at least six metres from the front boundary, and many considerably more, and often screened to some extent by mature trees. For these reasons, the more varied parts of the Residential 2 zone give more latitude for design response, provided that generic criteria of mass and form are met, the landscape quality of spaciousness is maintained, and mature trees protected.

6.3.2.2 Where there is a higher consistency of housing, of similar style, or similar in the qualities of form, mass, proportion, materials and detailing, there will be less latitude available in the design response, to avoid adverse effects on the identifiable special character that exists. Where the consistency of period housing makes a strong contribution to the streetscape, it is necessary to design buildings that are compatible with the architectural style that prevails, particularly in terms of the qualities of form, mass and proportion, that can be readily perceived from a distance, or even if mature trees offer a degree of screening.

6.3.2.3 New houses should be designed so that existing mature trees on the site can be retained. The mature trees were often planted to complement the style of period housing. For instance, English Oaks and other deciduous European species sometimes accompany English Cottage style houses. If it is not possible to retain mature trees, for reasons such as the presence of disease, the site should be laid out so that new trees will be able to reach their mature form without causing conflicts with buildings, swimming pools and driveways. The District Plan encourages the planting of native trees where appropriate in the special character areas, but proposals should also have regard to the species of any replacement planting in terms of the effect on the special character. The extensive use of hard paving in the front yard should be avoided.

6.3.2.4 New houses, and additions to houses, should also be designed and positioned so that trees planted on the site can be allowed to mature without blocking sunlight and views in respect of the new house and also the neighbours.

6.4 CONSIDERATION OF EFFECTS ON COLLECTIVE CHARACTER

6.4.1 As a summary of the above:

a) It is important that new housing respects and responds to the surviving original built form and pattern of development in the Residential 1 and Residential 2 zones.

b) New housing should neither compete with, nor ignore the existing housing stock, but should be a credible complement to it. Harsh contrasts with existing buildings or 'iconic' architectural statements should therefore be avoided; instead a perceptible architectural dialogue should be articulated between original and new built elements.

c) The effects on the streetscape and wider landscape are an important consideration in the Residential 1 and Residential 2 zones, and it is necessary for new housing to be a genuine response to its specific context.

d) The special character provisions present a level of constraint on the type and scale of development that can take place in the Residential 1 and 2

zones. Expectations of the size of house, level of amenity and type of ancillary facilities (such as swimming pools and tennis courts) that can be provided on a site of modest size should be realistic, and not an overriding consideration if such expectations preclude compliance with the development controls, or design and appearance controls.

6.5 THE NEED FOR AUTHENTIC, CONTEMPORARY DESIGN

6.5.1 The Guidelines have been written to allow authentic, contemporary design responses, that respect the special character of their context, and are 'good neighbours' to the surrounding houses, whether these are early period houses or later houses designed to be sympathetic to the early houses.

6.5.2 The Guidelines have not been written to encourage the construction of replicas of early period style. Such replicas tend to dilute the authenticity of the special character associated with the Residential 1 and 2 zones, and confuse perceptions of what is old and what is new.

a) Owners and designers are encouraged to find solutions that not only respond to the special character of the context in order that it is maintained, but develop innovative solutions that make a credible contribution to the identified qualities of these early neighbourhoods.

7.0 ANCILLARY BUILDINGS, STRUCTURES AND FENCES

7.1 RETENTION OF EXISTING STREETSCAPE

7.1.1 In the Residential 1 and Residential 2 zones, the primary problem posed by introducing any prominent structure into the front yard, be it a garage or high wall or fence, is that it is liable to mask and thus destroy the visual amenity of the period dwellings, as appreciated from the street. This visual domain or streetscape is highly valued by the community. If the view of such dwellings from the street becomes obscured by other structures, then this amenity value - at least from a public perspective - is lost. (See 7.2 below)

7.1.2 Thus in the Residential 1 zone, the provisions are directed at avoiding adverse effects on streetscape by the positioning, form or mass of front-sited garages, carports or walls (or portions of either) that significantly impair the appreciation of the house from the street. Where other siting options are absent, in the first instance, consideration would need to be given in this zone to the siting of a single-car-width garage or carport at one or other side of the frontage, and not directly in front of the villa. In the Residential 2 zone, where more options exist, new garages and carports should be excluded from the front yard, and high solid walling at the front boundary avoided.

7.1.3 Consideration also needs to be given to the extent and location of paved surfaces. Extensive paving within the front yard detracts from houses in both the Residential 1 and Residential 2 zones. A further consequence in the Residential 2 zone is that it can prevent the use of significant planting. Trees that grow over such paved areas will continually drop litter, increasing maintenance requirements.

7.2 FENCING ISSUES

7.2.1 Many traditional houses were constructed before the street outside became dominated by motor traffic. In contrast, pedestrian movement predominated, and fences and verandahs evolved in directions that greatly facilitated conversation and close visual contact between owners and occupiers (sitting on the transitional indoor/outdoor space of a front porch or verandah) and pedestrian passers-by. This social interaction was a key facet of existence in these areas, and had a signature impact on the design and transparency of these frontage elements.

7.2.2 In areas where transparency largely remains, new houses should respect this characteristic, notwithstanding the physical reality that the street is now generally less pedestrian-friendly. In such areas, it is highly unlikely to be appropriate for high-walled, visually secure front amenity yards that cut the house off from the street.

7.2.3 There are many and varied ways to create this sense of visual access, and to balance the use of low solid versus open fencing appropriate for the various ages, styles, and traditional design for fences in each era. For similar reasons, the height of fencing is constrained by the District Plan. Where a carport is possible (consistent with the rules), gates - where installed - should be a visual continuation of the adjacent fence design.

7.3 TRADITIONAL FENCES

7.3.1 Historically, fences varied according to location, available materials and current fashion. The picket fence, typically about 0.8 to 0.9 metres high, was the most commonly used type at the street frontage. Other types of fence at the street frontage were a relatively low height above the footpath, even if there was some element of retaining. Up until about 1910, plain boards were widely used on side and rear boundaries (generally at a height of 1.5 to 1.8 metres) while at the street frontage the picket fence was most often used. With time, many picket fences disappeared inside hedges of various species. At the height of the villa style, factories produced many picket designs which could be coupled with a choice of gates and gate posts.

7.3.2 With the Edwardian villa came the crinkle wire fence, worked into often complex patterns within a metal frame, as well as on gates. Following World War I it became increasingly common to find post and 3-wire fences, with a top rail of 100x100 wood set on the diagonal. In volcanic areas dry stone walls were common, as well as stones set in mortar.

7.3.3 Fences for bungalows were of various materials including brickwork (sometimes plastered), natural field stone, post and wire and 'Cyclone' crinkly wire. Concrete blocks imitating stone were also popular.

7.3.4 The front fencing associated with English cottage style houses was more varied, and was constructed in a range of materials such as brickwork (sometimes plastered), wooden pickets, field stone, and even concrete blocks imitating stone. Where houses were of brick construction, it was usual to find a matching street wall with plastered capping to posts and wall. With the Moderne and Spanish Mission came low brick plastered walls. Low clipped hedges were sometimes associated with Moderne houses.

7.3.5 The State Housing of the late 1930s and 1940s minimised fencing. In such areas, the front boundary, and the forward part of the side boundaries were often defined simply by a simple row of basalt stones, sometimes squared, set in the ground. This would continue until it met an open wooden fence between the house and the side boundary, which on one side of the house would include a matching gate. The side and rear boundaries of the rear yard were secured with utilitarian fencing (such as post and wire fencing), and privacy could be provided by adding a hedge.

7.4 NEW FENCING

7.4.1 The streetscape character within the Residential 1 and Residential 2 zones can be compromised or enhanced by fencing choices. As with other forms of construction on the property, new fences should be in keeping with the special character and should fit in to the general streetscape (as outlined above). Dry scoria walls, set low, are recognised as a historic characteristic boundary fence in the volcanic areas such as Mt Eden.

7.4.2 Fencing can be used to provide a level of containment and security, while maintaining or even enhancing the streetscape character. Fencing can also be continued (as gates) behind a car pad or car-port, to give additional protection to the vehicle.

7.4.3 In both the Residential 1 and Residential 2 zones, it is important to maintain a level of visual connection between the street and the dwelling. In the Residential 2 zone, it is also important to maintain an appreciation of the landscape qualities. Maintaining these visual connections is not entirely inconsistent with providing privacy, or security. Such connections are critical, however, if the streetscape qualities of these zones are to be maintained. In order to achieve this, it is the height above the footpath level that is important.

7.4.4 If there is an existing ancillary building (such as a garage), the choice of fencing is all the more important if cumulative adverse effects are to be avoided.

7.4.5 Although the design of fencing is controlled, there is considerable scope for designing fences, using traditional or more modern but sensitive solutions, that give a level of security and privacy, while maintaining the existing streetscape qualities for which these areas are identified. To assist with security, slim metal posts and open metal screens (which give a clear view to the other side) can be used as an alternative to high solid fences or walls in the Residential 2 zone. This approach has the advantage of providing a safer street environment, and a safer environment within the property.

7.4.6 It is anticipated that there will be instances where solid walls or fences will be approved on sites abutting arterial roads, particularly where a predominance of such walls already exists. This relates to the exceptional circumstance of high traffic volumes. Such design solutions will not be considered appropriate in other circumstances.

7.5 ZONE-SPECIFIC FENCING CRITERIA

7.5.1 In the Residential 1 zone:

a) Fences should be constructed to match or respond to the existing original fencing in the street, and for period houses, be based on original evidence of fencing if practicable;

b) Fences should match or complement the style and material of the house to which they relate;

c) Solid walls or fences within the front yard should be no higher than 1.2 metres (as measured from the footpath level), and preferably slightly lower;

d) As a general rule, as fences increase in height, the amount of visually permeable elements should increase. For instance, fences or walls in the front yard, to a height of 1.2 metres (as measured from the footpath level), should include areas which are visually permeable, which should be evenly distributed and forming at least 20% of the surface area of the fence;

e) If there is already a retaining wall at the front boundary, so that the ground level of the subject property is above the footpath level, fencing using a greater degree of visual permeability should be provided to achieve visual access to the front yard and the house on the property.

f) On corner sites, higher fencing can be used on the longer secondary frontage, which is traditionally treated more as a side boundary than a front boundary. While the fence to the primary frontage should wrap around the side at least as far as the front of the house on the site, where the fence is adjacent to the house or adjacent to the private space behind the house it can be stepped up to achieve some privacy, in the traditional manner.

Refer illustrations in Figures 28-31

7.5.2 In the Residential 2 zones:

a) Fences should be constructed to match or respond to the original fencing in the street, and for period houses, be based on original evidence of fencing if practicable;

b) Fences should match or complement the style and material of the house to which they relate;

c) Solid fences or walls in the front yard, higher that 1.4 metres (measured from the footpath), should be avoided unless significant visually permeable elements can be included to allow appreciation of the spaciousness and landscape qualities of the zone;

d) If there is already a retaining wall at the front boundary, so that the ground level of the subject property is above the footpath level, fencing using a greater degree of visual permeability should be provided.

e) Hedging can be used to provide visual privacy.

Refer illustrations in Figures 32-37

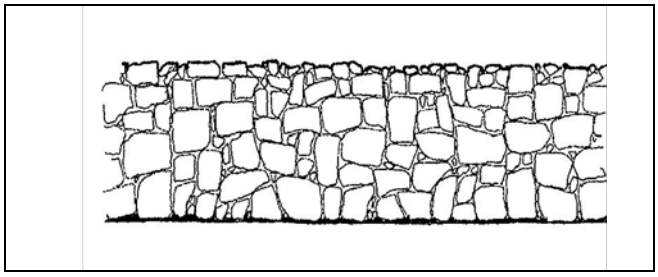

Figure 28: The traditional early stone wall as seen in Residential 1 areas was approximately one metre high. It was commonly constructed as a dry stone wall (without mortar), resulting in a rustic appearance, rather than the more refined appearance of many contemporary stone walls. In the early suburbs where these walls occur, such as Mt Eden, it is preferable to construct walls with a similar appearance to the traditional, even if reinforcing steel and mortar is used. With care, the mortar can be largely concealed on the faces and top edge of the wall. In the suburbs with a predominance of volcanic walls, the District Plan allows such walls to be built to a height of 1.2 metres as a permitted activity.

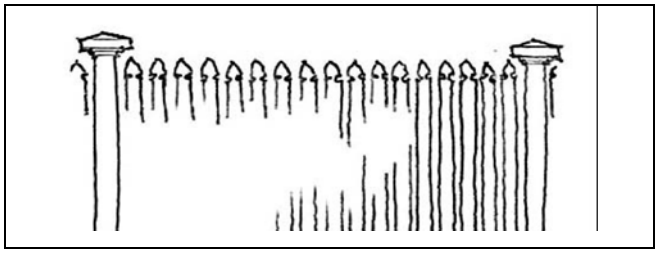

Figure 29: A traditional picket fence with posts, widely suitable for use in the Residential 1 zone.

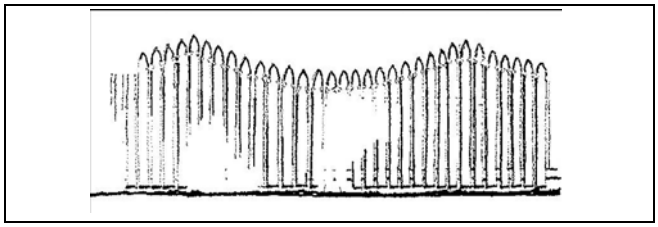

Figure 30: A traditional picket fence with a scalloped top, widely suitable for use in the Residential 1 zone.

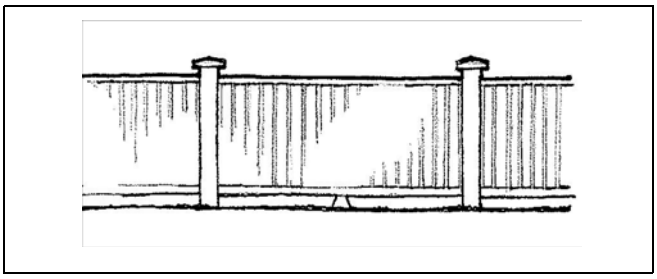

Figure 31: A fence that could be used for a villa, transitional villa or bungalow, in either the Residential 1 or Residential 2 zones. This design is a reinterpretation of the traditional picket fence, and more suitable for a street where most of the fencing of original design has been lost.

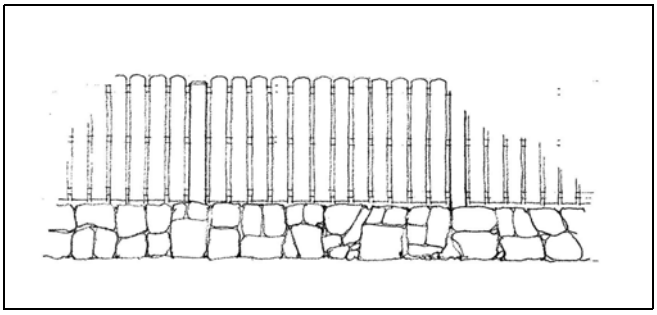

Figure 32: In the Residential 2 zones, where a higher fencing is permitted, a fence which is a combination of stone or brick is often suitable, particularly if there is already an exisiting retaining wall. This example, with spaced boards, will allow some perception of space or planting beyond.

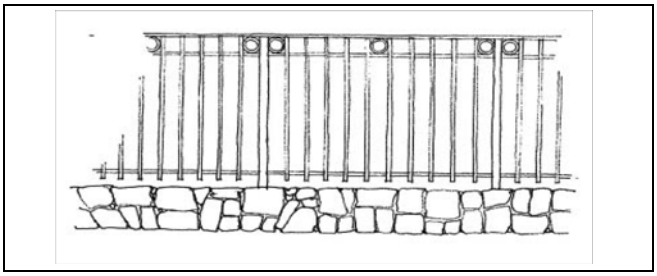

Figure 33: If an additional height of fence is required in the Residential 2 zone, providing extensive visual access by using an open metal fence allows the spacious, well treed frontages associated with the zone to remain visually open to the street, while giving a higher level of security.

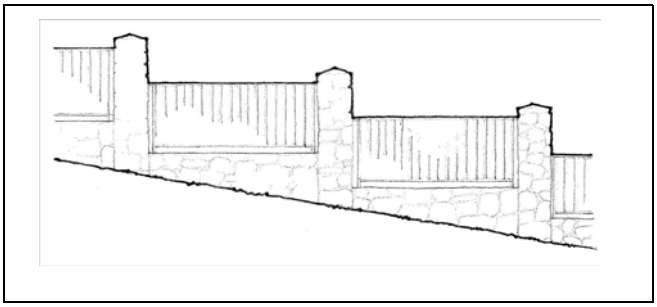

Figure 34: An alternative design for the Residential 2 zone, that uses stone pillars, which can be used on sloping ground.

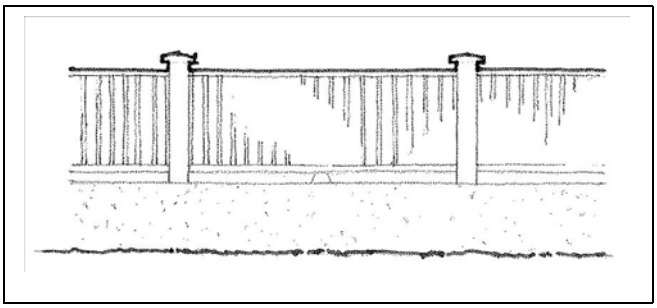

Figure 35: A design suitable for the Residential 2 zone, using plastered concrete or concrete block, with slender pillars and timber panels.

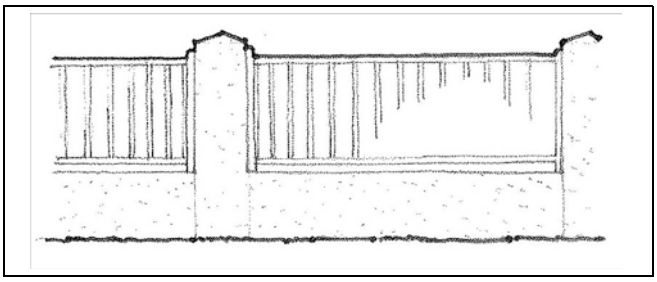

Figure 36: Another design suitable for the Residential 2 zone, which uses plastered concrete or concrete block, and timber infill panels.

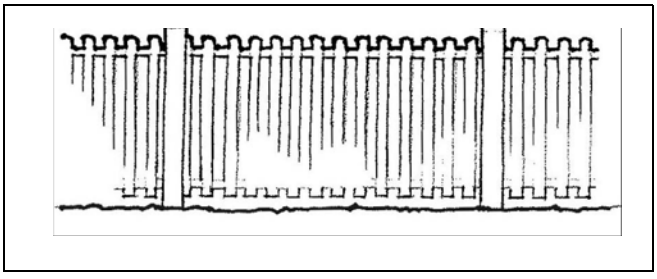

Figure 37: A design based on a traditional timber fence, but using substantial sawn timber posts with a metal capping (for reasons of durability and aesthetics). Such a design may be useful in either the Residential 1 or Residential 2 zones (depending on the particular character of the context), and in

particular in 'transitional' areas which display aspects of the character of both zones.

7.6 TRADITIONAL OUTBUILDINGS/ ANCILLARY BUILDINGS

7.6.1 The smaller sheds and traditional outbuildings (now referred to in the District Plan as 'ancillary buildings') which have always been a feature of the urban house section were rarely, if ever, finished like the house. As utilitarian buildings it was customary to conceal such buildings at the rear of the house and sometimes to conceal them under or behind fruit trees.

7.6.2 Garages were a later development for most houses built before about 1920. The need for a garage was solved in many ways including, not uncommonly, location at the street frontage, and this became a feature of some streets of the 1920s and 1930s. Some garages have a character of their own by virtue of age and their innovative design at the time of construction.

7.6.3 By the 1930s, some houses, generally in the English cottage style, were incorporating a single attached garage at one side of the front face of the house. Even in the 1930s, however, car ownership was far from universal, and very few families had more than one car. For this reason, double garages were never included, and the garage remained a relatively secondary element in the design of the house.

7.6.4 In Post-War modern houses, garaging was achieved in a number of ways. Sometimes it was beneath a house, particularly if the house had 'split levels'. Frequently open carports were used rather than closed garages, sometimes even with the main door to the house being accessed through a carport.

7.7 CONSTRUCTION OR ALTERATION OF GARAGES, CARPORTS AND OTHER ACCESSORY BUILDINGS

Refer also to 7.7.4.3(R)

7.7.1 The desire to park or house vehicles in the frontage of properties within the traditional suburbs is frequently at odds with intentions to retain special character. This is particularly apparent in the Residential 1 zone, in which houses are constructed close to the street (sometimes less than a car length from the front boundary) and close together.

7.7.2 The formality of frontage architecture can be disrupted by the presence of structures between the house and the street. These structures can obscure or dominate the architectural character of the dwelling behind, and have an adverse effect of streetscape character. In extreme cases, a new streetscape of ancillary buildings and/or walls can be created, masking the original, collective character of the streetscape. This can also occur in the Residential 2 zones, in which the frontages are more spacious and verdant, particularly if garaging has loft space above. An additional consequence in these areas can be the loss of trees, and the introduction of extensive areas of paving.

7.7.3 To retain the character that is evident in these streetscapes, care must be taken with approaches to off-street parking and vehicle garaging. Structures in front of or beside the house can obscure or change the character of the house, and also the collective character and landscape qualities of the streetscape. The location and design of off-street parking and garaging should take account of this, and also personal safety, particularly the separation of children's play areas and relationship of the driveway with doors to the house. If garaging can not be provided to the side or the rear of the house, the extent and design of garaging is critical.

7.7.4 In the Residential 1 zone, buildings in the frontage should be restricted in size so that the architectural qualities of the house can be fully appreciated. While the distance between the house and the front bay and the lot width plays a part (greater distances from the street and wider lots give more scope for larger buildings), in most circumstances it is not possible to accommodate a double garage without obscuring the dwelling behind. Many sites can sustain a single garage, if this is sufficiently low and positioned close to a side boundary. The use of a low pitched pyramidal roof or flat roof can greatly assist in allowing a better appreciation of the architectural character of the dwelling. They also minimise the visual impact of the garage or carport on the streetscape. Sometimes a carport can be added adjacent to a single garage, to house a second vehicle, while still allowing the dwelling behind to participate in streetscape character.

7.7.5 There will be circumstances where it is not possible to provide the type of garaging that owners might desire. In the Residential 1 zone, this may be due to insufficient space. It may also be due to the effects on streetscape character, or a combination of both of these. In the Residential 2 zone, the main issue is not likely to be a lack of space, but one of effects on character, sometimes in relation to the dwelling on the site, but frequently in relation to a loss of the open, well-treed qualities of the zone.

7.7.6 In most cases within the Residential 1 zone, however, where sufficient space exists, it will be possible to provide a parking pad for one or two vehicles, generally a carefully designed single car-port, and sometimes a single width garage while still allowing the dwelling behind to participate satisfactorily in the streetscape.

7.7.7 In the Residential 2 zone, it is generally possible to include garaging to the side, or behind the dwelling, where opportunities frequently exist. If there is no possibility for this, garaging should be modest in scale (it may not be always possible to construct a double garage), should not include a second storey or loft, if possible should be at least six metres from the front boundary. It should be designed and positioned so as not to compromise the open well-treed qualities of the site, or obscure the architectural character of any pre-1940 dwelling.

7.7.8 The following design principles apply when designing structures to accommodate vehicles:

a) Where possible, the construction of any building within the front yard of any site in the Residential 1 or 2 zones should be avoided unless the streetscape character of the property can be largely retained. If it is desired to create an off-street parking space, and there is no vehicle access to the rear yard, a sealed car parking pad should be the first option considered.

b) Even on a comparatively narrow site, with good design it may be possible to site a single garage or single carport within the front yard, consistent with the maintenance of the character of the property as a whole, retaining the visibility of the house from the street, and having regard to the streetscape generally. On such a property, however, it is unlikely that a double garage or even a double carport can be accommodated without detracting from the character of the subject property and the streetscape in general.

c) Where a garage or carport is proposed for the front yard of any property, a roof form should be chosen to avoid obscuring the existing house, or competing with it. Highly decorated gabled-roofs can become dominant elements in the streetscape, and devalue or obscure the original house. Simple hipped-roofed garages, or carports in the manner of a pergola or a thin apparently flat-roofed structure, are less obtrusive and leave the original streetscape more intact. Period decoration should be avoided.

d) Like an extension to the house itself, any new garage or accessory building should be designed to be sympathetic in character to the house, and similar materials, proportions and in situations where the garage or carport does not block the view of the house behind from the street, a similar roof slope should be used. Similarly, alterations or additions to accessory buildings should be in character, and should not involve the application of period decoration.

e) Where an open car-port is part of the design integrity or style of the house, or the character of the house is only perceived because an existing car-port is open, security may be achieved by use of an open metal screen that will respect the character of the house, as opposed to a solid door.

Illustrations demonstrating some of these design principles are shown below in Figures 38-51. Except where explicitly stated, these designs would comply with the guidelines.

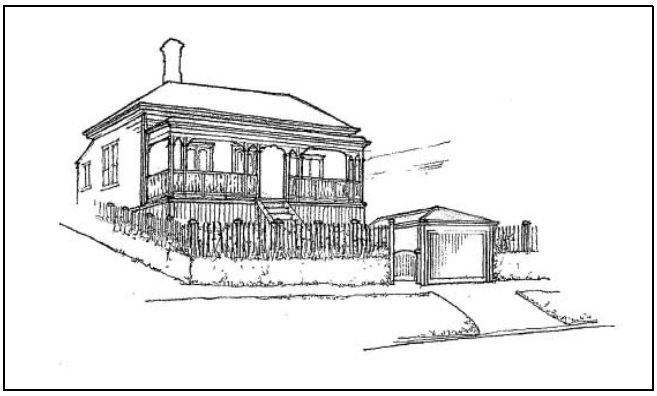

Figure 38: Where a house is elevated, there is potential to have a single garage, close to the street, with little effect on the appreciation of the house, particularly if suitable fencing is used. In this instance, the garage has been partially let into the ground.

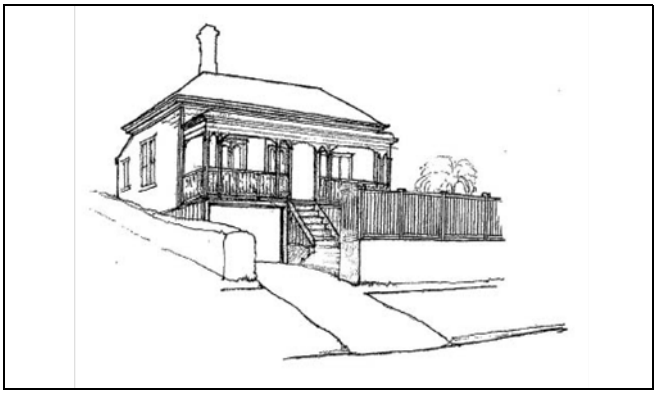

Figure 39: A similar situation, where the underneath of the house has been excavated to fit a garage neatly under the verandah, without interrupting any major architectural element on the house. The fence however, is solid, and little of the original character of the front yard can be appreciated. While the garage itself could be approved, and a condition would need to be applied requiring lower, more visually permeable fencing.

The following sequences of images illustrate the effects of different types of vehicle accommodation within the front yard of villas:

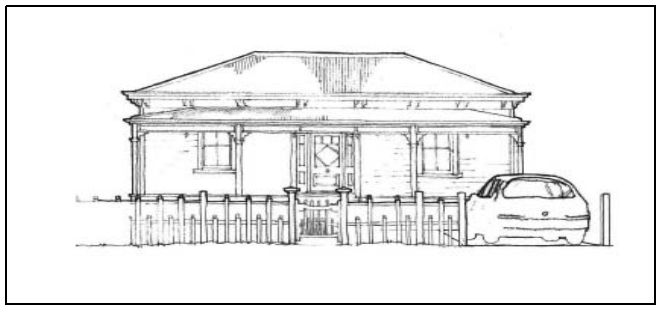

Figure 40: A car-pad is the least intrusive car-parking solution where in it necessary to provide off-street parking in the front yard of a traditional square villa.

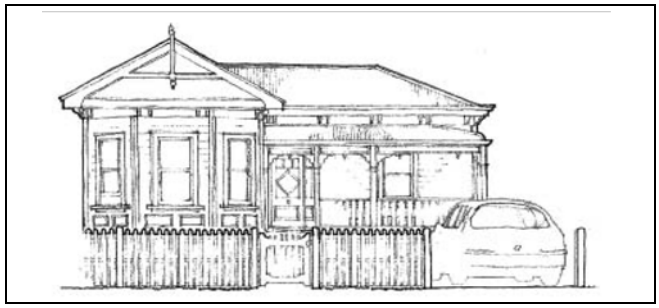

Figure 41: A car-pad is the least intrusive car-parking solution where it is necessary to provide off-street parking in the front yard of a traditional bay villa.

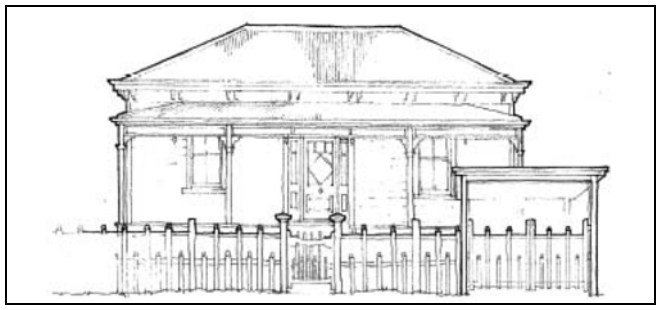

Figure 42: A carefully designed carport, near the property boundary, has a minimal effect on a traditional square villa. In this instance, gates matching the fence have been illustrated. As well as giving extra security, the gates give a visual continuity which reduces the visual impact of the carport.

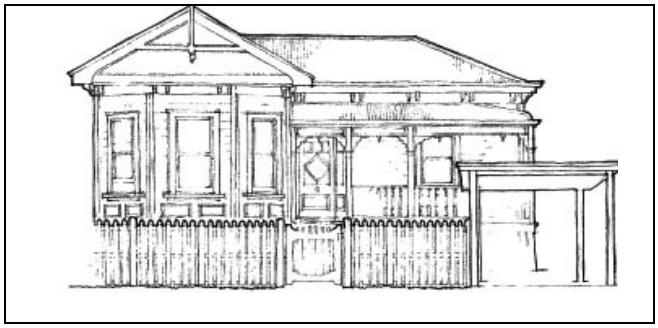

Figure 43: A carefully designed carport, near the property boundary, has a minimal effect on a traditional bay villa.

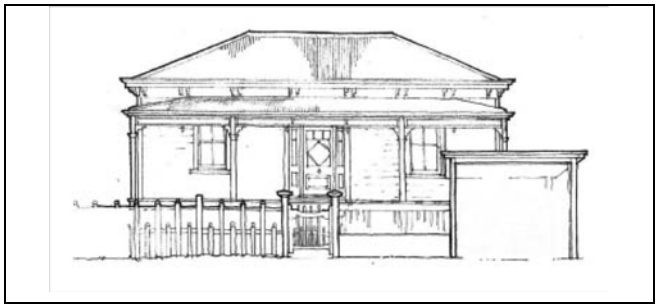

Figure 44: A single carport with a flat roof and adjacent car-pad, with the carport constructed near the side boundary, does have an effect on streetscape, but is an acceptable compromise provided that the majority of the house is still visible. A good indicator of this is whether all the windows facing the street can be seen in elevation. Significant separation from the house (three metres) remains necesssary.

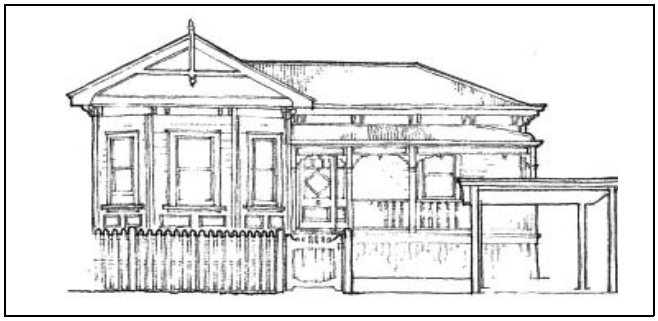

Figure 45: A single carport with a flat roof and adjacent car-pad, with the carport constructed near the side boundary, does have an effect on streetscape, but is an acceptable compromise provided that the majority of the house is still visible. A good indicator of this is whether all the windows facing the streset can be seen in elevation. Significant separation from the house (three metres) remains necesssary.

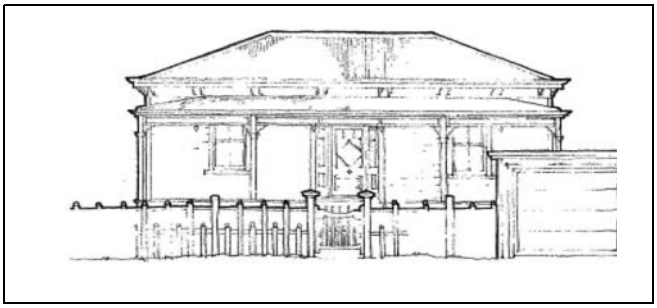

Figure 46: A single garage with a flat roof, constructed near the side boundary, does have an effect on streetscape, but is an acceptable compromise provided that the majority of the house is still visible. A good indicator of this is whether all the windows facing the street can be seen in elevation. Significant separation from the house (three metres) is also necesssary.

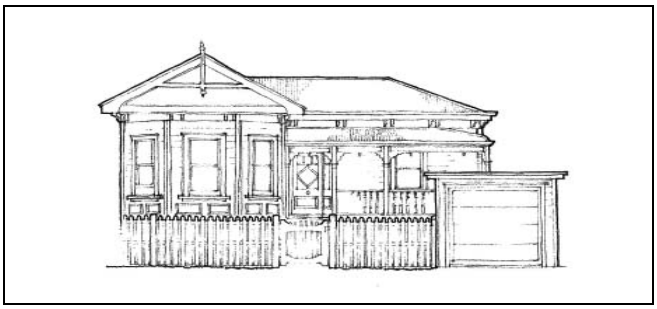

Figure 47: A single garage with a flat roof, constructed near the side boundary, does have an effect on streetscape, but is an acceptable compromise provided that the majority of the house is still visible. A good indicator of this is whether all the windows facing the street can be seen in elevation. Significant separation from the house (three metres) is also necesssary.

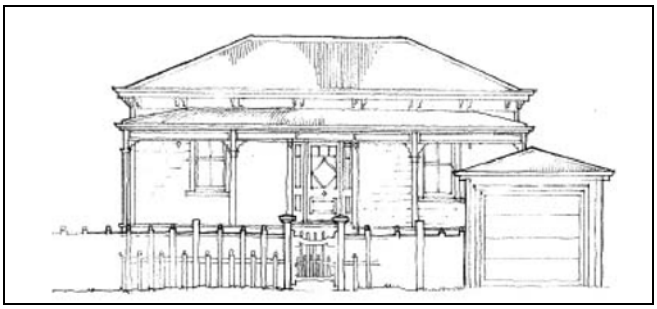

Figure 48: A single garage with a lowpitched hip roof, constructed near the side boundary, does have an effect on streetscape, but is an acceptable compromise provided that the majority of the house is still visible. In most instances it will appear a little more obtrusive than a flat roof, and in respect of a square villa, is generally less desirable than a flat roof.

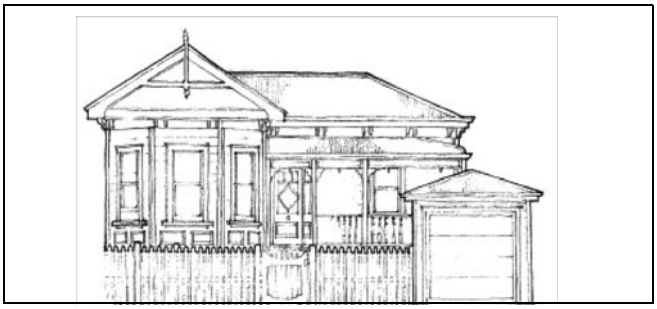

Figure 49: A single garage with a lowpitched hip roof, constructed near the side boundary, does have an effect on streetscape, but is an acceptable compromise provided that the majority of the house is still visible. The asymmetery of the bay villa reduces the visual impact of the garage. A good indicator of this is whether all the windows facing the street can be seen in elevation. Significant separation from the house (minimum three metres) is also necesssary.

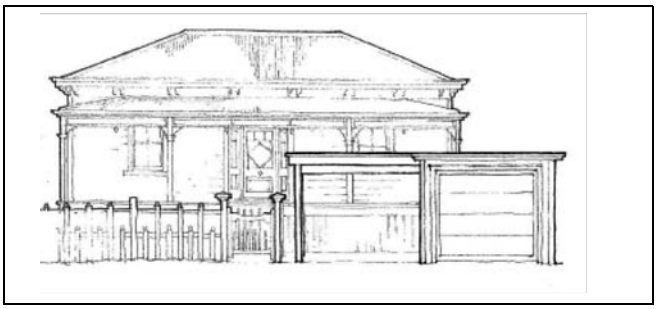

Figure 50: Adding a carport to an enclosed garage creates a visual intrusion on the symmetry of a square villa. This design solution would not be consistent with the guidelines, because it clashes with the architectural character of the house and significantly obscures the house from the street.

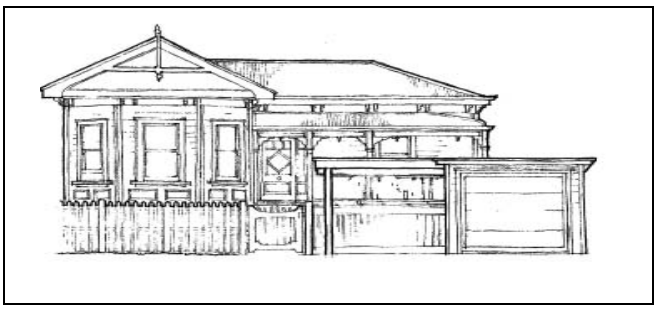

Figure 51: Adding a carport to an enclosed garage on a bay villa does not have the same effect as adding it to a square villa, because the asymmetry is more forgiving of such an approach. It would be considered consistent with the guidelines. Significant separation from the house (minimum three metres) is also necesssary.

Figure 52: A roofed double garage will only be approved where there is sufficient elevation and separation from the house (minimum 2 metres) to enable the house to remain a dominant element in the streetscape. A good indicator of this is whether all the front windows can be entirely seen in elevation.

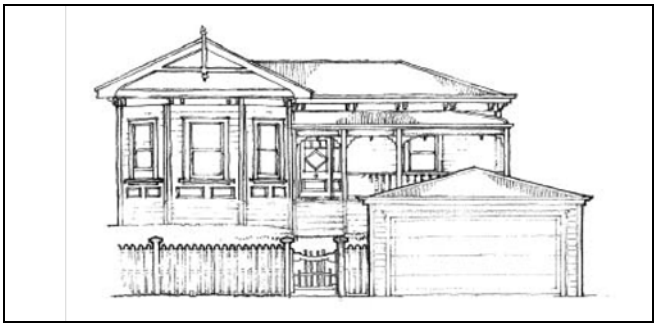

Figure 53: A roofed double garage will only be approved where there is sufficient elevation and separation from the house (minimum 2 metres) to enable the house to remain a dominant element in the streetscape. A good indicator of this is whether all the front windows can be entirely seen in elevation.

Figure 54: In this the gable on the garage creates an additional level of dominance. It also starts to create a new streetscape of garaging. It would *not* be consistent with the guidelines.

Figure 55: In this the gable on the garage creates an additional level of dominance. It also starts to create a new streetscape of garaging. It would *not* be consistent with the guidelines.

7.8 FURTHER INFORMATION

For further information or clarification of the design and appearance requirements for new building works, please contact a Council Planner at Auckland City Environments, telephone 379-2020. For clarification in relation to conservation areas, contact the heritage division of council.

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