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This study has been carried out in partial fulfilment of the requirements for a Diploma of Landscape Architecture.

Lincoln College, 1978
Julia Williams

the kelburn connection
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I would like to express my appreciation to everyone who helped me with this study.

Julia Williams
INTRODUCTION

This study was made following a decision of the Wellington Landscape Group to assess the Wellington townscape. My brief therefore was to:

1) Define townscape
2) Find a method of recording and assessing townscape from an overall context down to the fine subtleties and sophistications. The concern of the study is with the spatial and visual composition of townscape, rather than the social composition
3) Apply the townscape notation to a real situation – Kelburn
4) Indicate a means of controlling/exploiting townscape
SUMMARY

The city is an active organism that needs to link the past with the present. The city must have functional order and must cater for the needs of those who live in it. But the city must also preserve some continuity in time. The speed of modern development is such that the human mind cannot keep up with the changes in the environment. If new images can be absorbed, digested and incorporated so that the landscape is recognizable, the result is a sense of place and personal identification. There is a certain delight in 'knowing' and recognizing a place.

The city is therefore a means of communication. What the observer sees - his composite mental image - is townscape. Townscape is a schematic perception of the city if the elements which make up the city are easy to assimilate. e.g. there is visual interest but not confusion, contrast but not visual anarchy, then the townscape will have 'imageability'.

Kelburn, an inner city suburb has several functions in Wellington's townscape. It is a visual catchment and an identity area with clearly defined boundaries. It is also a microcosm of Wellington, containing some of the elements of the city which gives it a unique character. Finally, Kelburn is also a vital link between the city and the suburbs and between the city and its greatest recreational resource, the townbelt.
Using townscape notation, a picture was built up of Kelburn as a very richly detailed area linked visually to the city. Kelburn in fact is a tremendous resource for the city.

In order to exploit this resource, Kelburn should be managed and looked at as one complete identity area; development of views, buildings, vegetation and circulation should reflect this.

KELBURN - a visually rich area, surrounded by landmarks. The area can therefore sustain a high level of visual complexity because the inhabitant can orientate himself from outside the site.
1.0 LANDSCAPE AND TOWNSCAPE

Landscape encompasses the total complex of man-made and natural elements. It may be completely natural or only partially so for there is no defining line or set proportion. But in New Zealand landscape has tended to refer to land untouched by human hand, whereas in Europe very little land can be literally described as untouched. Over here in New Zealand much of the landscape termed "natural" e.g. bush may have stood for only fifty years and may in fact be younger than the buildings it surrounds. Although a large proportion of the urban environment is man-created, the underlying topography, the climate and the orientation of the city inevitably have influenced these man-made parts. Landscape is a co-ordinated environment. Therefore the city is just as much a landscape as is the rural area.

1.1 THE CITY

The city provides both a focal point and a framework for human activities. But it does not play an entirely passive role: the city also influences urban life by a form of non-verbal communication called townscape. A creative urban environment is one which provides diversity and freedom of choice, beauty and a sound functional base. If these qualities are not communicated adequately and cannot be understood then they may as well not exist. The city need not be a work of art - it must just exploit and communicate those qualities which it does possess in a two way process.
First there is a need for co-ordinated design to create some understandable visual order. The built form is a logical consequence of the growth pattern of the city. The city uses and its form must adjust to contemporary needs; it cannot be a museum for as a living organism the city needs to live with itself and not on itself. A city must be a functional object serving the cultural values of the day.

Within the framework man himself needs a place. The city is not a "disposable container" to be used up and then rebuilt every decade (1). This is not only gross waste but comfort and security is derived from seeing one's place in the pattern of the last fifty or five hundred years. A city needs a link with history, a background.

Once the city has some perceivable meaning for its inhabitants it must communicate this to them. The built form and the spaces it encompasses and the land underlying them transmit something to the observer. The theory of architectural determinism which was in vogue in the 1930's, i.e. that design has a direct effect on the way people behave, is now not regarded as being so absolute. Rather it is said that the built environment provides a setting for human activities: The urban landscape presents stimuli which in turn with sociological and cultural factors, influence inhabitants' attitudes towards it and consequently their behaviour. Contradictory communication results in an ill-perceived and misunderstood message and the inhabitants' feelings towards their city change as a result, ending with disorientation and finally Durkheim's "anomie".
If the city is to be seen and its message understood then visual communication must be reinforced by functional order.

1.2 TOWNSCAPE

Townscape is the city as perceived by the observer. It has been variously defined as:- groups of buildings, streets, spaces between buildings and site characteristics
- the visual and aesthetic component in urban design as perceived/created by people
- landscape in the extra dimensions of time and movement
- the raw materials of urban design and their correlations
- the result of an accumulation of different elements representing different social and cultural values
- a sensory perception

In fact townscape combines the actual elements of the city with the composite mental image of how these elements fit together. It is not just those aspects of the city which are seen but the mental image formed when the city is thought of.
The city as it stands today is so big that it is impossible for an observer to take in all impressions at once. Instead it is imagined as a large amorphous mass in which sit a few familiar distinguishing characteristics. So the experience of the townscape has become less immediate: instead of one clear projection, the observer must compartmentalize the city into streets, suburbs or directions. If it lacks the strength of identity and structure which "make up its imagability" the resulting image is a very simplistic one. But if there is a cohesive visual plan, whether it occurs naturally or by "deliberate manipulation for sensuous ends" the observer mentally forms a symbolic image of the city landscape (2). The image of the city is formed from "what is" -- a visual communication -- and "what I think there is" -- non visual communication.

1.21 VISUAL COMMUNICATION

Visual communication develops a three dimensional view of the city. First the fabric of the city is seen simply from the point of view of a still observer: the basic network of facades, streets and open space; the structure of houses, fences, buildings; the furniture of litter bins, seats, lamp posts, signs; the detail of colour, texture, geometry and lettering. The relationships between these elements, their use and scale present a flat picture of the city.
As the observer moves through the townscape the kinetic eye creates a new relationship of place as what was "over there" now becomes "here". The unfolding landscape is seen as a series of views in a serial fashion. The organisation of them from existing news to the emerging view gives use to vistas, progression and rhythm and with it a sense of the spaces and their enclosure, openness and closure.

From these stationary and moving perceptions a composite visual image is fabricated. The depth of perception is dependent on the speed of the observer: the visual image of a street seen from a moving car is different from that of a pedestrian or a cyclist or that seen from a parked car. Therefore townscape should be considered in the light of the position of the possible observers, and a motorway for example should have different visual requirements from an arcade.
Non visual communication is not a static process but rather a cyclic process of perception, evaluation and intuition, resulting in a final cognitive image.

**PERCEPTION:** is a sensory and emotional response through all the senses including sound, feel and smell, the sensor receives a message which is modified by his emotional state. For example his mood, or the weather, or the time of day may unconsciously alter the picture. Perception organises the townscape elements and their relationships within the whole landscape. Kevin Lynch has defined five major townscape elements (3).

1. **PATHS** are the channels along which the observer moves and other elements are arranged. Any visual exposure of the path emphasizes the image just as its continuation gives a clarity of direction to the observer.

2. **EDGES** are linear but are not used as paths. Rather they are a break in continuity. This is not necessarily a barrier but rather can be considered as a line of reference for the observer.

3. **NODES** are strategically placed points, foci, concentrations or just junctions which delineate the beginning and end of a path.

4. **A DISTRICT** is a two dimensional conceptualisation of a section of the city. It provides a reference in space (I am Here).

5. **LANDMARKS** are points of reference outside the observer's district.
These five categories are not mutually exclusive but overlap with one another so that their delineation is entirely dependent on the position (point of reference) of the observer.

These five categories are generally agreed upon. Norburg Schultz reduces these elements to three: a district, a street which is a linear element and a square which is an enclosing, three-dimensional element (4). However for the purposes of this study this is too esoteric a model, and Lynch's five categories are more realistic.

**EVALUATION:** Previously experienced cities, the concept of the city itself, and past experiences in that particular city build up a body of knowledge to which the observer constantly refers. The resulting comparison is an evaluation of the sum of experiences, so that in some way the perception is rated.

From perception and evaluation comes cognition.

**COGNITION:** Cognition is an intuitive "knowing" response to an observation. From the cognitive image comes both appreciation and comprehension, and a schematic image of the environment. Every experience in the city gives greater familiarity and a clearer, more sophisticated conceptualisation of the townscape.

SEE DIAGRAM

A cognitive image is therefore a series of overlays where intuition, experience and perception interact.
"METHODS OF STRUCTURING MAPS"

(Baumrner, T. F., "Environmental Planning, Perception and Behaviour"
adapted from "Planning Urban Growth and Regional Development"
Every individual has a unique map of the city - some elements stand out where others are blurred. The scale may be distorted where an area of particular familiarity and interest takes up a greater part in the mental image than actual size warrants.

In the final assimilation of knowledge of the city the places recognized are turned into a mental image. The observer orientates himself in the landscape by steering with his cognitive image. He moves through, checking off points, looking ahead for reference and reassuring himself that he is going where he wants to be going. Recurring visits modify the perception to suit the mental image so that one sees what one expects to see and wants to see. Likewise the mental image is adapted to better suit the visual image at that time. Thus the two perceptions - visual and mental - mutually interact to give an image of the city. The observer personally identifies with his mental image and he takes pleasure in the matching of the two images (a mental game of SNAP), a personal verification of recognition.

1.3 IMAGABILITY

"It is assumed that a city with a clear, coherent image is one that is a pleasure to live in. There is no distress from disorientation as one always understands one's relationship to the larger whole"(5).

There is a basic human need for an ordered world. An ordered world has an image which can be understood, i.e. it can be reduced to simple, legible forms.
A confused image is not necessarily the result of bad design: the imposition of new elements on an older urban development may cause temporary disorientation. Whatever the reason, the final townscape is seen as being incoherent, characterless, strange or dismal.

Ambiguity may be a problem but there also exists a human need for variety and complexity. "Complexity and legibility are not mutually exclusive but are even complementary" (7). But ambiguity must be placed within a strong framework to sustain a coherent image; for example the more irregularity existing in a street pattern then the more dominant must be the landmarks to produce a clear visual image.

Perceptual problems are the result of communication breakdowns. They occur for several reasons. First the image is too confused or too enormous to grasp and as a result the observer cuts chunks out of his visual perception of the city and thus produces a too simplistic mental image. Secondly the mental image may become blurred or confused. Here, the visual and cognitive images are at variance because of direction/shape ambiguity, characterless/chaotic areas and broken or branching paths. The result is that a sense of the whole lost and "visual anarchy" reigns (6).
1.4 EVALUATION

The identification of places and the recognition of their fit into the mental "framework" not only allows people to function effectively but it also gives them security, pleasure, understanding and a sense of belonging. We have powerful abilities for recognising places and for integrating them into mental images, but the sensory form of those places can make that effort of understanding more or less difficult. So we take delight in physically distinctive and recognisable areas and attach our feelings to them. Evaluation is thus not a constant response but is governed by familiarity, the structure of the townscape and its scale in relation to the observer.

1.5 THE OBSERVER IN THE TOWNSCAPE

The observer does not play an entirely passive part. There is little point in creating a strong, vivid landscape which can be 'appreciated' only by the initiated. If the observer is not educated or made aware of the appreciation of townscape, then the townscape must be rearranged to suit his needs. "A highly developed art of urban design is linked to the creation of a critical and attentive audience" (8).

One method of creating environmental awareness is through some form of urban trail or walkway. A deliberate presentation of townscape values, especially if accompanied by a written guide should lead to individual meaning and appreciation with added benefits of concern for and enjoyment of the townscape.
FOOTNOTES

(1) 1) Lewis Mumford, *The Urban Prospect* (New York: Harcourt, Brace and World, 1968)


3) Ibid


8) Kevin Lynch, *The Image of the City* (Massachusetts: The MIT Press, 1960) p.120
2 situation & topography
2.0 SITUATION AND TOPOGRAPHY

Wellington is a city most fortunate (practical considerations aside) in its situation. The bay formed between the coast and the peninsula focuses the city upon itself while the enclosure of the hills gives a sense of security and belonging. And the triumph of a new and untamed landscape over rigid Victorian planning principles gives Wellington a somewhat rural flavour. Wellington has never been completely urbanised. In a city limited in its growth by hills and the sea, the rising ground provides a backdrop of mixed residential building for the central business district. The whole scene is framed by a skyline of bush so that the colonial charm of the townscape is offset by the strong visual impression of harbour and vegetation.

The 'imageability' of the city is enhanced by the surrounding topography. Tinakori Hill, Mt. Victoria, and the Orongorongo Ranges always lend a point of reference so that while in Wellington, the observer is never disorientated.
Within the heart of the city sits Kelburn, unique yet containing the essence of the city. Its topography and situation make it a local identity area, while because of the variety of townscape within it, Kelburn can be seen as a microcosm of Wellington. Kelburn site is a visual catchment contained on the northern and western sides by a ridge extending from Bowen Street up and around the Botanical Gardens, and by a rise, on which Victoria University sits, on the southern side. The site falls into Shell Gully and the flow out towards the harbour is held by The Terrace and the motorway. The natural ridge of The Terrace has been accentuated by the high rise development along it and the Foothills Motorway behind that. Kelburn is, in fact, a basin lying between the flat of the city and the beginning of the western suburbs and a north-eastern aspect. It is sheltered to a degree from Wellington's "refreshing variety of climate" (1) but Kelburn proper does receive some of Wellington's most severe winds.

Kelburn is situated upon an earthquake fault, an unstable crush zone of greywacke. Its major effect has been to make the architecture of the city earthquake proof.

Kelburn is a focal point from most of the major lookouts around the city; from Mt Victoria and the harbour (including the ferry). From closer vantage points such as the Botanical Gardens and The Terrace, only glimpses of the site can be seen. Because of its situation Kelburn is overlooked or visually absorbed from within the city.
From within the site, however, superb views of Wellington are obtained, including the city, the harbour, the Orongorongo Ranges, the Tararua's, Hutt Valley River basin, Mt Victoria and Brooklyn, as well as Kelburn Hill and Tinakori Hill behind the site. The motorway no longer screens the view and it is lost in Shell Gully in views from much of the site.

2.2 **KELBURN'S IMPORTANCE OF SITUATION**

1) In the centre of the town: Kelburn is a non-suburban residential area which has been encroached on by the city but which is now protected from further violation.

2) By the motorway: Kelburn lies on a major transportation route.

3) In the vicinity of important buildings: Kelburn is the closest residential area to the Government Centre, and the University.

4) In the vicinity of the greenbelt area within the city: Kelburn is contained by the Botanical Gardens, and this enhances both its visual and physical attractiveness.

5) In the middle of newer sections of the city: Kelburn is more than a buffer zone between suburban areas and the city's urban renewal. It also acts as a connecting element and as such is actively used by Wellington's residents.
The strong visual and topographical reference system, which Wellington provides, lessens the disorientation which irregularities of street patterns and ambiguities of direction give rise to. But the rapid turnover of population requires a cognitive image from which the form of the city can be grasped and assessed. Although Kelburn is a visual catchment and its topography and situation make it a historic urban sector in the heart of the city, from within the city it is a visual blank, one of Lynch's "grey areas". It needs a strong and positive image if it is to be exploited for its unique qualities.

(2) 1) City of Wellington Public Relations Office, Wellington
3 the inner city
3.0 THE INNER CITY

The inner city is distinguished by its high density development and specialised functions within a framework of low density residential, industrial and commercial development. The inner city is not only the heart of a metropolis but more often than not is also an historic centre: as cities grow from a centre outwards, with new development concentrated on the fringes of the city, the original settlement remains relatively intact. However 'historic' does not necessarily imply extreme age. Rather it defines a pattern of development where original characteristics of townscape growth including buildings, spaces, topographical features and the continuity of urban and social development can be seen. "The uniqueness of a town or city results from the way it has been organised, its streets formed, buildings grouped and adapted to the microclimate, national and local traditions absorbed, changes of levels exploited, important buildings retained or given prominence, the spaces landscaped and people's habits catered for" (1).

But the traditional centres of cities have been greatly affected by contemporary urban growth. A changing metropolitan structure, population pressures and increased mobility and affluence have all had an impact on the inner city.
3.1 THE CHANGING STRUCTURE OF THE CITY

As the city has grown and spread, the functions of the inner city have differed from those of the surrounding low density development. If these functions are complementary, the inner city dovetails into the neighbouring district. If these functions are mutually exclusive, where two districts adjoin a seam is formed. But when the functions of the inner city are antagonistic to those of the neighbouring district, the junction between the two becomes a barrier and the inner city is seen as being potentially both a physical and financial threat to adjacent suburban development. The resulting neglect is seen as a discordant element in the flow of townscape. It reflects the difference between people living in an area from choice and those who live there because it is the only alternative available to them.

3.2 POPULATION PRESSURES

There has been a tendency in the last forty years for a population shift from urban residential districts to 'suburbia'. A new house with land and community facilities was considered better value than old 'run-down' city housing. Consequently the inner city residences became simply places to stay while saving for a proper home in the suburbs, and there was no attempt to renew or refurbish housing stock. Many of the advantages of inner city living are now appreciated but would-be residents must often cope with rundown and unsound buildings.
Increased mobility and affluence have brought with them two major problems for the inner city. First are the problems of traffic with its inherent noise, hazards and congestion in streets which were never designed to take such traffic loadings; parking and circulation constrict the pedestrian and erode or destroy the human scale of the inner city by decreasing its viability as a pleasant and safe place in which to live. Secondly, there is the desire for two kinds of life; a public, social and extroverted relationship with the community in general and a private, self-orientated life. The scale and design of the inner city is such that both lifestyles cannot be fully catered for. Unless inner city residents accept that 'home' is also part of the community life, the inner city becomes just a slightly more compressed suburbia.
3.4 CONCLUSION

Despite these problems the inner city has many advantages. Residents live near employment, shopping, educational, entertainment and cultural facilities and with a rich diversity of people so that what were once considered undesirable features of the inner city are really design problems which have been socially created in the past.

If the inner city is lived in, used, and cherished through a programme of protection, rehabilitation and regeneration of old buildings, the spaces between them and in fact the whole townscape, the inner city comes to life again. This has been demonstrated all over the world. But "protection and rehabilitation are not just the retention of one or two buildings or even chunks of an area, but a continuation of the intimate scale and enriched visual experience the inner city provides". (2)
3.5 THE WELLINGTON SCENE

It has been said that New Zealand cities have retained a rural flavour. Wellington especially has this greenness of the unplanned and unexpected wildness scattered throughout the heart of the city. But the practical idealists at the New Zealand Company who founded Wellington were concerned with the notion of an organised society living and growing within a physical environment which was both functional and beautiful. What they did not foresee was that Wellington would become the capital city and government centre, with a very mobile and unsettled population. Figures from the 1971 census show that 10% of the population moved once in the previous year within Wellington, and 12% had moved into Wellington. i.e. 22% of Wellington's population shifted at least once during the year so because of this highly mobile population and the constant influx of government employees there exists "the unusual housing situation in Wellington, where constantly rising prices for newer houses make older buildings still acceptable" (3).

Although this is the determining factor in the life of many buildings, Wellington does exhibit many of the classic symptoms of urban blight. There is the usual decrease in city living and the inner city population has decreased by 50% in the last 25 years and the city has a high proportion of pre-1940 housing stock, although many houses have been converted and 'done up'.
"Capital Plan", a survey of Wellingtonians' attitudes towards their city, found a distinct preference for inner city residential living coupled with an equally strong desire for private, individual ownership and privacy surrounding the house. Only 10% of those questioned favoured wholesale renewal; the remainder want pepper pot renewal or conversion. A great faith was expressed in Wellington's future as an exciting and pleasant place in which to live and feelings were strong about Wellington even when criticisms were made.

A programme of urban renewal has begun. In May 1970 by the Regional Authority Scheme review which stated objectives of bringing people back to live in the city and encouraging higher residential densities closer to the C.B.D. At the same time the Wellington City Corporation (under some public pressure) announced the Aro Street Comprehensive Urban Renewal Area with the concept of identifying the community and unifying it. The Corporation promoted and co-ordinated renewal to:

i) meet the demand for housing
ii) encourage inner city living
iii) improve the condition of housing
iv) develop community facilities
v) develop a safe, healthy and pleasant environment.

W.C.C. is currently carrying out this scheme, and at the same time is encouraging private redevelopment by financing renovations and giving practical advice on alterations and townplanning.
Originally Thorndon, Te Aro and Kelburn were surveyed and 2350 acres of land were sub-divided into 1100 one-acre town sections, and ten-acre town belt sections. Over the years, these old sections have been progressively subdivided into awkward shapes and block sizes so that now development is not a straightforward matter. Kelburn does differ from Te Aro in that voluntary redevelopment has occurred. Houses have been used for non-residential purposes such as small professional offices, tutorial spaces and meeting places, as well as embassies, hostels and flats. But coupled with this is the counteracting flow of flats etc. which are being reconverted into family homes.

Kelburn has a large range of social groups in different phases of life. There is not a large variety of ethnic groups but because of Kelburn's situation, it houses many students, government officials and young, single, professionals as well as the city's innermost primary school.

The advantages of Kelburn - its richness in history and interest, its proximity to the university, central city, government centre and Botanical Gardens, its vegetation, its scale and ease for pedestrian circulation are beginning to make it a choice place to live, whether in a flat or a house. For this reason some clear management policy must be developed before changes in the social character of Kelburn have some detrimental effect on the area's physical attributes.
Kelburn, along with Thorndon and Te Aro, was one of the earliest suburbs settled in Wellington. Surveying was hastily done and much land which would have otherwise been considered unsuitable was developed. Streets such as Aurora Terrace were designed as paper roads and laid down on 1 in 5 slopes and were named after ships in harbour or personalities of the day. In earlier days Kumutoto Pa sat where Wellington Club is now situated and was ruled by Chief Wi Tako. The rest of the site was covered in manuka scrub with the Kumutoto Stream running from what is now Kelburn Parade down to Everton Terrace, along The Terrace and down Woodward Street to Lambton Quay.

Even after the land had been surveyed and houses were spreading over Kelburn, the suburb had a rural air with cows being driven along the roads and a swing bridge over Kumutoto Stream from Everton Terrace to The Terrace. The site was not purely residential; there was the Mills Iron Foundry on Aurora Terrace till 1871 and Toomaths Grammar School on The Terrace from 1857 to 1876. In 1852 Sir George Grey endowed the Wesleyan Church with 73 acres overlooking The Terrace and up to the Botanical Gardens. Part of this land, on Clifton Terrace, was used by Wellington College until it shifted to Hataitai when the building was taken over by a primary school.
The development gradually concealed the topography, although the streets, such as Wellington Terrace (later The Terrace) followed the ridges. Any large trees were felled and used for building. By the late nineteenth century a series of robust to elegant, simple wooden buildings adorned with wrought iron and stone work lined the hills along The Terrace. Another burst of building in 1900-1910 filled Clifton Terrace and much of Talavera Terrace and in the 1930's with the establishment of the University, the streets off Bolton Street, i.e. Easdale, Wesley and Kinross) were built up. By this time the original high class housing along The Terrace had deteriorated, demolition was cheap and easy and redevelopment started from the Bowen Street end. Houses were converted to offices and finally the financial community expanded onto The Terrace to compete with the doctors and lawyers located there. Although the commentary on the 1967 Town Plan declaimed 'street canyons' as being undesirable, over the 1970's the head offices moved in to create Sutch's "concrete gulch".

During this period the rest of Kelburn gently deteriorated, apart from a few new houses in Salamanca Road. The Foothills Motorway in the 1970's finally severed the residential area completely from the high rise development on The Terrace. Although its proximity to the city has always made Kelburn a popular place in which to live, a new attitude to inner city living has led to an upgrading of the housing in the area and the probable future of Kelburn as a "desirable" inner city residential area.
Designated use

Open space

Residential

Road

Commercial

Office

5 zoning
5.0 TOWN PLAN

The first town plan of Wellington, based on surveys done by pioneers, was drawn up in London. But the first actual surveying and development of Wellington was carried out by the Chief Surveyor General, Captain Mein-Smith. Because the New Zealand Company's settlers arrived earlier than expected, Captain Mein-Smith was forced to survey rapidly: he laid out roads over most of the readily available flat land and nearer hillslopes but used large townsites only really suited for flat land. Thus streets of 1 in 5 grade such as Aurora Terrace and Bolton Street were formed, and houses were built on the steep land adjoining those streets.

Captain Mein-Smith had instructions that "ample reserves should be made for all public buildings, a botanical garden, a park, and extensive boulevards - that a broad belt of land should be left for public use between town and the country sections - that in the form of the town the future should be provided for rather than the present, and that the public convenience should be consulted and the beautiful appearance of the city secured so far as possible".
WELLINGTON AS LAID OUT IN LONDON
5.1 TOWN PLAN AND ZONING TODAY

In the proposed district scheme for Wellington the site is zoned as follows:

- Office
- Residential C2
- Residential F
- Reserve
- Designated Government Use
- Designated Victoria University.

5.11 OFFICE ZONE

**Predominant Uses** are for offices, licensed hotels, private hotels, residential and non-residential clubs, cafes, restaurants and residential accommodation if above ground floor level.

**Conditional Uses** are for petrol stations, car sales showrooms, parking lots and buildings, auction rooms, funeral directors, retail shops and display and marketing.

**Controls** are for plot ratio, which is determined by the width of the street and height, based on admission of daylight but with a bonus system allowing for additional height "in order to protect panoramic views of the city central area, and to preserve views of the city from lookout points, it is proposed that the central area be divided into five height zones" (1).
5.22 RESIDENTIAL C2

Predominant uses are for dwelling houses, apartment houses, group houses, town houses, playgrounds and recreation/scenic reserves, offices in the house, food shops in the house and storage in the house, i.e. housing and small scale businesses.

Conditional uses are for transient accommodation, embassies, halls, churches, community centres, hospitals, garages and comprehensive residential developments.

Controls include a maximum height of 12 metres, but with conditional use of a greater height. Car parking and garages "shall be suitably landscaped or screened from the street or adjoining residential areas".
5.13 RESIDENTIAL F

Under the proposed district scheme a new Residential F category will be created especially for Kelburn.

OBJECTIVES

1. To retain the distinctive character of this residential area which is based on its steepness, its magnificent views and the large area and variety of vegetation which still remains in the locality.

2. To ensure that development of the area does not block the views that are obtained from the Botanical Gardens and that views of, and from the area itself are not impaired by out of scale development.

3. While retaining these characteristics to increase the density of this desirable central residential location as far as possible.

Proposals are to control building heights and thus protect views, to retain a high proportion of the area in vegetation, to restrict uses to residential ones and to encourage high density living in the Scheme aims to protect the special characteristics of the area while exploiting its closeness to the city and Botanical Gardens through high density use.

(5) 1) Wellington City Corporation District Scheme Review, 1978
6 circulation
6.0 INTRODUCTION

Wellington is a city with inbuilt transport and circulation problems. Unlike Auckland for example, which has a vast amount of traffic passing through the city, Wellington is a cul-de-sac and therefore a traffic trap. Once within the city, the steep grades and narrow twisting roads daunt the hardiest of walkers. But despite this, Wellington is a very immediate city, especially for the pedestrian and for many people walking to work is routine.

Kelburn is the residential area which lies closest to the central city and the Government centre: ten minutes walk or three minutes on the cable car brings one from the furtherest edge of the district to Lambton Quay. Kelburn also has two other functions. First, it acts as a buffer zone between the city traffic and the western suburbs. Secondly it forms an important link between Tinakori Road and the city, the Botanical Gardens and the city, and the university and the city. Many people in Wellington therefore see Kelburn as a connecting element rather than a separate entity.
6.1 THE MOTORWAY

It became apparent in the late 1950's that Wellington had an acute traffic problem for two major reasons. First, the city had invented a street network which was not designed around private vehicles. Streets are now too narrow, with dangerous corners and steep inclines, to allow an easy traffic flow. This problem was further compounded by the constructive siting of the city. A bottleneck is formed between the harbour and the foothills with land splaying out at the Hutt Valley in the north and Te Aro flat in the south. As much of Wellington's labour force is housed in the Hutt and the Porirua basin, the consequent traffic to and from the Southern end of the central city and the South-eastern suburbs causes major problems, especially in peak hour times.

In 1961 De Leuw Cather & Co, transportation engineers from the United States, were commissioned to examine Wellington's roading problems. From their study came a recommendation for the FOOTHILLS MOTORWAY scheme and by 1968 the motorway had reached Aotea Quay, aggravating Wellington's traffic situation by bringing commuters directly into the city. But in 1978 the motorway was pushed through to the Southern central city. The total cost to this date was $68.9 million of which one third was spent on land acquisition, one third on relocation of services and one third in direct construction. But now at least the Hutt Valley traffic was cleared and the western suburbs of Karori, Wadestown, Ngaio etc had direct access to the motorway.
KELBURN The final stage passes through Kelburn, sweeping around the hills but parallel to The Terrace, ending in an important by-pass tunnel through to Ghuznee Street. Eventually there will be two tunnels but the Western tunnel takes two way traffic for the present. A large part of lower Kelburn was ripped apart for the motorway, including many residential areas behind The Terrace. Parts of Bolton Street and Aurora Terrace were replaced by overbridges, as were The Terrace and Everton Terrace. Shell Gully itself became basically two overlapping bridges which tucked into the hillside, following the gully rather than crossing it, and intertwining along its length.

6.2 RESULTS
1) "Their dynamic lines soar from a square section at the base to a retangular one at the top and are capped by a trapezium at the soffit - an engineer's nightmare but a three-dimensional feast to the onlooker:

excerpt from a motorway leaflet describing the Bowen Street Overpass piers.

Such hyperbole aside, the motorway is an exciting if rather overpowering piece of 'traffic architecture'. For whether it is welcomed or not, the car is dictating a new form and character to the city. From the textures on the structure itself to the form of the motorway weaving through the gully to the fantastic spaces created beneath it, the motorway can be admired for its visual as well as functional qualities.
2) A wealth of parking was created by the motorway. The different levels in the gully beneath it have been exploited and the future southbound lane is also used for access and parking.

3) A great deal of thought was given to the final detailing and amenity treatment on and around the motorway. A walkway system was developed and integrated with planting, a lookout and urban furniture. An initial survey pinpointed trees thought to be worth retaining or transplanting and most of these were saved. Cut and cover was replanted.

4) An effort was made to minimise the effects of the motorway on the site. Clifton Terrace bridge, for example, was built to avoid encroaching on private property. Land adjacent to the motorway was bought at considerable cost and planted. Overall, the motorway was dropped into the landscape rather than over it, and both the noise and visual domination were reduced.

5) The motorway bypass has bad several positive effects for the site. It reduced through traffic and provided quick and convenient motorway access for residents.

6) Because of the barrier effect of the motorway, Kelburn has become something of a backwater from the city proper.

7) The motorway did destroy much of the history and 'validity' of the site. For such places as the Bolton Street Cemetery, direct ties cannot be replaced.
8) The site itself has been visually cut off from the city for the pedestrian as the Motorway forms a visual screen.

9) The motorway can be a frightening experience for the pedestrian. It makes walking uncomfortable in terms of noise and rush, and the city rush is more immediate.

10) The community as such has been severed and must reform.
6.3 WALKWAY SYSTEM

One of the spinoffs from the motorway was the walkway system comprising a series of linked pedestrian routes running alongside the motorway. The residual land from realignment of streets and boundaries was combined with land specially purchased to make a complete walkway system. The initial concept was for a continuous unbroken path that the elderly, mothers with prams, and bicyclists could cope with, i.e. no steep grades or steps. Although this concept was not carried through and the walkway is disjointed, it does take the pedestrian from one end of the motorway to the other. The Bowen Street overpass is the weakest link in the system, and the pedestrian must walk across a major traffic route to rejoin the walkway.

Also included in the initial scheme was a piazza which was designed to link the severed parts of the much celebrated Bolton Street Cemetery; this 40m slab was to be contoured to blend in with the surrounding land form, with gardens, open spaces, paths, seats and water features. However the scheme was finally decided to be too expensive and the McGrath Footbridge was built instead.
The walkway system winds along both sides of the motorway. On the western side it joins the Botanical Gardens to the Bolton Street Cemetery and follows the motorway through to the Kelburn Sports Ground, with a lookout and a crossing under Shell Gully Motorway along the way. The eastern walkway similarly runs through the Gully Settlers Memorial Park to Aurora Terrace and does not begin again until Everton Terrace although pedestrian access along Shell Gully is available. A subway from Woodward Street to Wellington Club and hence Shell Gully, joins the walkway system directly to Lambton Quay.

The walkway has been planted and furnished throughout with detailed signs, steps and lighting. Grass, shrubs and trees have been used to "soften the massive structures nearby". The walkways are exhilarating and exciting paths, although the experience of walking alongside the motorway can be overpowering. But the accessibility of the route is admirable and the pedestrian can move through the site quickly and pleasurably.
PATHS ON THE WALKWAY
6.5 PEDESTRIANS IN KELBURN

One of the charms of Wellington is the pedestrian system of zigzags, back alleys and paper roads. Many are so discreetly placed that they are passed daily without being noticed. A certain prestige is given to 'knowing one's way' through the city and residents delight in enumerating the number of ways they can walk to work.

The Kelburn site is ideal for residents who work in the city or who go to the University. Hence the web of pedestrian routes which have been established over a period of time, and many more people use these routes on their way through from Glenmore Street and Thorndon via the Botanical Gardens.

The reverse is also true. Lambton Quay has one of the highest lunchhour pedestrian counts in New Zealand and many of those workers spend their lunchhour in the Botanical Gardens. In fact the site is completely within the reach of any pedestrian with an hour or less to spend.

For those with more time, there is the Northern Walkway designed by the Parks and Reserves Department of Wellington City Corporation. The Northern Walkway connects the Botanical Gardens with Johnsonville Park via Tinakori Hill and Ngaio, and takes anything from 4 hours to a day to complete. The walkway bounds on to the site at Salamanca Road.
"The triumphantly Victorian Cable Car, all brass handles and garden seats" James Morris in 'Cities'.

The cable car was started in 1902 by a syndicate, the Kelburn and Karori Tramway Co, which was interested in developing upper Kelburn and wanted good transport to the suburb. The cable car was paid for with proceeds from their investments. All the work was done manually with pick, shovel and convict labour. The cable car was steam powered till 1933. Now it is electrically powered and climbs 130 m in 3½ minutes on a grade of 1 in 5.6.

The cable car stops at Clifton Terrace, Talavera Terrace and Salamanca Road before finally reaching the Botanical Gardens and connecting with Highbury and Karori buses. It is a tremendous convenience, used by students, workers and commuters, as well as its obvious tourist attractions. The pedestrian usage of the site is increased with the cable car. Many who would be daunted by the grade of Bolton Street or Aurora Terrace going uphill, think nothing of walking downhill after catching the cable car up.
THE CABLE CAR
6.7 **SUBWAY**
Although access from Lambton Quay to The Terrace has been limited, the Woodward Street subway now directly connects the two and even more importantly, connects the site with the Quay. Mason's Lane and Farmer's Lane are now secondary routes which direct the pedestrian up to the Terrace but no further.

6.8 **SUMMARY**
Kelburn forms an important connecting element between the suburbs and the city.

Kelburn's scale, proximity to the city and minimal through-traffic make it an ideal pedestrian area therefore Kelburn deserves to be looked at as an entity in itself, and the motorway serves to firmly delineate one edge.
7 vegetation
7.0 WELLINGTON

The edges of Wellington are defined by its vegetation, and by the town belt, which tends to lie along the ridges of the enclosing hills, and thus both emphasize the topography and contain the city. The rich, dark green slopes visually highlight the townscape and act as a backdrop for the city.

The townbelt therefore is a visual and recreational asset to Wellington, and a source of pleasure for its inhabitants. It separates town and country and divides the city from its surrounding suburbs. The green wedge of parkland, as well as being a feature of the city, also acts as an environmental reserve.

The Surveyor-General, Captain Mein-Smith, laid out the townbelt in the 1840's but it was not until 1873 that the land was vested in the Wellington City Council to be used as a public recreation ground. An Act passed in 1877 describes the townbelt "to be a broad belt of land with no building to be ever erected on it".

Today the townbelt follows a broad horseshoe shape from Mt Victoria to Berhampore and around up north to Tinakori Hill, 407 ha. in all. Despite the present day demand for land, the policy is to regard the townbelt as sacrosanct.
7.2 KELBURN

The Kelburn site is defined by the townbelt and the Botanical Gardens along the ridgeline, and by the Bolton Street Cemetery on the Northern side.

7.1 TOWN BELT POLICY

1) maintain present boundaries
2) try to reassemble the original town belt
3) improve the vegetation by replanting, especially with native species
4) encourage public participation in townbelt matters
5) design a walkway system through the townbelt
6) improve access to the townbelt
7) improve facilities

The townbelt is now managed as a Recreation Reserve under the Reserves Act of 1977.
7.3 BOLTON STREET CEMETERY

In Loving Remembrance of Ewen McColl
Who Died Dec. 5th 1880
Aged 53 Years

"Rest for the Aching Head
Rest for the Weary Brow
Rest for the Way Worn Feet
Rest from All Labour Now"

Also 4 Children of the above
Duncan
Died Nov 11th, 1860 Aged 18 Months
Cecilia Mary
Died Dec 16th, 1860 Aged 2 Years 6 Months
Both Died on Board the Lady Egidia

Archibald James
Died Nov 28th, 1866 Aged 5 Years 5 months
Alfred Domett
Died July 1st, 1875 Aged 3 years 4 months

"He Took Them Up In His Arms,
Put His Hands Upon Them And Blessed Them"

Inscriptions from Stones which have been removed.
Alexander Turnbull Library.
It seems however that Ewen McColl was not to rest from all labour: in 1968 he was moved to make way for the Foothills Motorway and in 1978 was finally reinstated in the Early Settlers' Memorial Park. The inscription on Ewen McColl's tombstone is typical of many in the cemetery. It illustrates the importance of Bolton Street Cemetery and the reasons for the long history of protest over and concern for this resting place of early New Zealanders. Colonial life was not easy in New Zealand: the voyage out here was long and tiring and, once on dry land, only the fittest survived.

Not only the graves of forgotten colonists are here. Many of New Zealand's important figures, including Seddon, Parnell, Holland and the Wakefields, are also commemorated. The area could well be described as a national shrine as well as a social document on early colonial life.
The requirements for the cemetery were set down in the original town plan of 1840, and the streets created around its perimeter were named after ships in anchor at the time - the Bolton, the Aurora, and the Glenbervie. In 1844, when it was proposed that a church be built on some of the cemetery land, a petition was got up and the Bolton Street Cemetery began its history as a controversial issue. There were more protests at the threatened closure of the cemetery in 1873 and at the possible encroaching by trams in 1920. A slip destroyed part of the cemetery in 1945 and finally in the 1960's the motorway proposal initiated the founding of the Bolton Street Preservation Society. The Society aimed to fight and protect the cemetery from the encroachment of any motorway or other public work, and to preserve it as an open space and memorial, and public sympathy was with them. "Bolton Street Cemetery should be carefully preserved and other open spaces should be developed"... and in fact many never really believed that the cemetery would be destroyed.... "the six-lane highway through the Bolton Street Cemetery of course just cannot happen. It is one of the craziest proposals ever made .... instead of a hillside there will be a concrete gulch for all time (1)."

Although overgrown and sadly neglected, the cemetery had long been a 'green oasis' in the city. So following the destruction of the cemetery in 1968, a society called The Friends of Bolton Street Cemetery was formed. It incorporated all groups interested in the cemetery and with their pressure an Early Settlers Memorial Park was planned.
7.4 THE EARLY SETTLERS MEMORIAL PARK

Initially the park was planned as an extension of the untouched cemetery on the western side of the motorway, via a piazza, but when the piazza proposal fell through the park was designed as a three acre memorial separate from the cemetery proper but joined by a footbridge. The one remaining building of the original site, the Sexton's Cottage, was purchased and restored by the M.W.D. The Park now acts as a green wedge into the city by linking the Botanical Gardens and the Government Centre.
7.5 MANAGEMENT PLAN

As an open space link and part of the town belt, the cemetery has its own management plan and policies.

7.51 POLICIES

BOUNDARIES 1) Screen the cemetery from the motorway

2) Soften lines of boundaries by planting and land molding.

3) Retain the character of the site.

ACCESS 1) Maintain, upgrade and develop paths

2) Link cemetery with Thorndon, Botanical Gardens, Bolton and Bowen Streets and city pedestrian walkways

3) Tracks in more secluded parts shall not be overmaintained

FACILITIES 1) Will be designed to reinforce the historic and 'national' character of the area.

BUILDINGS 1) Require careful siting and control of visual intrusion.

2) Present sheds may require resiting.
GRAVES AND MONUMENTS

1) Shall be cleaned, repaired and maintained but in keeping with the character of the site.

In all, the standard of maintenance shall be restrained and sympathetic to the "informal" quality of the area at present.

The vegetative character of Kelburn is further enhanced by the Kelburn Sports Ground, the motorway and private gardens.
7.6  KELBURN SPORTS GROUND

The sports ground contains a cricket pitch, a croquet green, tennis courts, squash courts and an area to the south of native bush. The dense green belt around Victoria University and along Salamanca Road is carried over and along the hillside in regenerating bush on an area cleared in the 1920's. This wilderness around an expanse of sports greens and contained by a very urban landscape comes as a surprise: the view, especially from the motorway, is one of luxurient greenery as the bush and carefully groomed greens complement one another.

7.7  THE MOTORWAY

Extensive replanting on cut faces and fill slopes, contoured land forms and grass give the motorway a well vegetated appearance. New amenity planting and retained trees and pockets of vegetation reduce the rawness of the motorway. From the city below, the motorway is seen as a band of light green divided by concrete and bordered with denser planting.
7.8 PRIVATE GARDENS

The age of Kelburn gives it an advantage over other city residential areas and many private gardens are quite extensive, being densely and lushly planted. Trees, ferns and flowers spring up in surprising places - on banks, behind office buildings and between closely spaced houses. The Steepness of the site enhances this effect and the residential area is seen as bands of vegetation interspersed with rows of houses.

Planting is rich and varied. Some gardens are well maintained while others run rampant but overall the vegetation visually dominates the built landscape. These gardens, together with extensive street-side planting, give Kelburn a parkland quality of character in contract with its very urban setting.

(7) 1) W.B. Sutch, Wellington, A Sick City (Wellington, Sweet and Maxwell) p.21
The notation used in this townscape study has been devised to be used in two different ways. First, it is a means of recording the overall and specific, inherent characteristics which are created by the components of an urban landscape. The notation records urban development at a given point in time, and the resulting map can be used both as a reference and as a memory aid. Secondly, the notation can be used to assess and evaluate the townscape by noting:

i) the townscape as a whole

ii) relationships between components within the townscape

iii) relationships between the townscape and its component parts, recognising that aggregates of qualities can all add to the quality of the townscape. It is important to record the more delicate, sophisticated and refined qualities.

The balance of uniformity/incongruity, contrast/confusion, simplicity/complexity and clarity/continuity, decides the visual image of the townscape or what Lynch calls its 'seemliness'. Because townscape is not perceived as a static image, notation must include the orientation of the observer as he moves through the townscape.

The composit image, the sense of the structure is presented as a series of paths, districts, edges, landmarks, nodes and views.
8.1 **SCALE**

In this study, notation has been applied to two different scales. First, the site was arbitrarily divided into manageable segments of one to three blocks at a scale of 1:3168, and mapped in detail. Then the area was looked at as one visual catchment, or identity area and was mapped at a scale of 1:6336.

8.2 **DETAILED TOWNSCAPE**

The townscape mapped in its four components: vegetation and building; circulation; space; views and topography.

i) **Vegetation and building.** This is the physical structure of the site. The vegetation and building is mapped and analysed for its location and value in that location for defining landmarks and delineating boundaries.

ii) **Circulation.** Circulation defines where and how the observer moves through the site. It is analysed for its clarity of orientation in defining paths and positively directing the observer.

iii) **Views and Topography.** These affect what the observer sees and how he orientates himself to the site, and the city as a whole. Views and topography are analysed for their value in controlling the observers orientation and appreciation of the townscape.
iv) Space. Human comfort in a space is a combination of several factors: the proportions of the space, its degree of exposure and the spatial movement. Space is analysed for its ability to determine spatial entities and boundaries.

The final evaluation is of the composite image of the site, with indications where reinforcement or retention of elements is important for legibility or where elements could be removed or screened. From this evaluation, suggestions for improvement of the townscape can be given as a particular detail of new planting or painting a fence or providing a seat.

8.3 Identity Area

The site and its components of building, vegetation, circulation, views, topography and space have been discussed in previous chapters. These components are analysed for their imageability as were the detailed areas. Evaluation of the site, and its definition as a series of NODES, EDGES, LANDMARKS, PATHS, DISTRICTS and VIEWS shows where these critical image elements could be clarified and strengthened.
8.4 SUMMARY

Notation provides a means to an end, rather than providing the ends, i.e. positive suggestions for townscape improvement. Proposals come in two forms: First, direct and detailed suggestions for specific items and directions; secondly, they can be stated as open-ended adjectives which are inferred from the evaluation maps. The spirit of development is better stated by overall management proposals, e.g. in the form of town planning proposals.
### Notation & Vegetation & Building

The physical structure includes:

**ITEM** | **SENSE** | **DEGREE**
--- | --- | ---
| 1 | 2 | 3 | 4 | 5 |

**A tree**
- 1-touch
- 2-texture: fine
- 3-colour: white, mixed spectrum
- 4-pattern: defined strongly
- 5-smell: pleasant, heavy

**B group vegetation**
- Soft, hairy, ridged, rough
- Bold, coarse

**C shrub/flower**
- Mixed spectrum
- Black

**D wall/fence**
- Indefinite

**E roof**
- Smell: pleasant, heavy, pungent, acid, unpleasant

**F paving**
- Rhythm: regular, formal, informal

**G sign**
- Character: shabby, solemn, pompous, rakish, gay

**H building**
- Style: pre 1900, 1900+, 1930+, 1950+, 1970's

**I house**
- Flora: flower, leaf, berry, mass, bark

**J office**
- Special species: e.g., X NO1 = Pittosporum, talphii

**K material architecture**
- Material: clay, slate, concrete, wood, iron

For more detail, use E+12 = slate roof, strong visual pattern.
NOTATION: VEGETATION & BUILDING ANALYSIS

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 hidden</td>
<td>1 natural life</td>
</tr>
<tr>
<td>2 glimpsed</td>
<td>2 commercial</td>
</tr>
<tr>
<td>3 recessed</td>
<td>3 positional - presence is part of space sequence</td>
</tr>
<tr>
<td>4 merged</td>
<td>4 group - part of time sequence</td>
</tr>
<tr>
<td>5 particular</td>
<td>5 architectural - work of art or example of style</td>
</tr>
<tr>
<td>6 incident</td>
<td>6 preservation - historic place or associations</td>
</tr>
<tr>
<td>7 blocking</td>
<td></td>
</tr>
<tr>
<td>8 axial feature</td>
<td></td>
</tr>
</tbody>
</table>

INDICATORS

- shape ambiguity
- landmark
- similarity
- continuity
NOTATION & CIRCULATION moving through the townscape

INDICATORS

<table>
<thead>
<tr>
<th>Pedestrian access</th>
<th>● ● ● ● ●</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private access</td>
<td>○ ○ ○ ○ ○</td>
</tr>
<tr>
<td>Steps</td>
<td>N NN</td>
</tr>
<tr>
<td>Serial vision</td>
<td>① → ②</td>
</tr>
<tr>
<td>Parking</td>
<td>ⅠⅠⅠⅠⅠ</td>
</tr>
<tr>
<td>Terminus</td>
<td>*</td>
</tr>
<tr>
<td>Public lift</td>
<td>H</td>
</tr>
</tbody>
</table>
# Notation & Circulation Analysis

## Indicators

<table>
<thead>
<tr>
<th>Indicators</th>
<th>Illustration</th>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambiguous branch</td>
<td><img src="ambiguous_branch.png" alt="Diagram" /></td>
<td>Which way will I go?</td>
</tr>
<tr>
<td>Point of confusion, visual blank</td>
<td><img src="point_of_confusion.png" alt="Diagram" /></td>
<td>Where am I going (direction)?</td>
</tr>
<tr>
<td>Direction ambiguity</td>
<td><img src="direction_ambiguity.png" alt="Diagram" /></td>
<td></td>
</tr>
<tr>
<td>Characterless path</td>
<td><img src="characterless_path.png" alt="Diagram" /></td>
<td></td>
</tr>
<tr>
<td>Broken/incomplete path</td>
<td><img src="broken_path.png" alt="Diagram" /></td>
<td></td>
</tr>
<tr>
<td>Lack of differentiation</td>
<td><img src="lack_of_differentiation.png" alt="Diagram" /></td>
<td>Where does this go to?</td>
</tr>
<tr>
<td>Complete confusion</td>
<td><img src="complete_confusion.png" alt="Diagram" /></td>
<td></td>
</tr>
<tr>
<td>Discontinuity</td>
<td><img src="discontinuity.png" alt="Diagram" /></td>
<td>Physical barrier</td>
</tr>
<tr>
<td>Visual barrier</td>
<td><img src="visual_barrier.png" alt="Diagram" /></td>
<td>Visual barrier</td>
</tr>
</tbody>
</table>
NOTATION $SPACE$ the observers feelings within the townscape

<table>
<thead>
<tr>
<th>EXPOSURE</th>
<th>SPATIAL FORCE</th>
<th>WHERE AM I?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 exposed</td>
<td>static</td>
<td>### here</td>
</tr>
<tr>
<td>2 partially exposed</td>
<td>directional</td>
<td>### moving</td>
</tr>
<tr>
<td>3 neutral</td>
<td>moving</td>
<td>### there</td>
</tr>
<tr>
<td>4 partially enclosed</td>
<td>pushing</td>
<td></td>
</tr>
<tr>
<td>5 enclosed</td>
<td>no space</td>
<td></td>
</tr>
</tbody>
</table>

INDICATORS

- noise level
- loud: PP
- quiet: 3
- space narrows

---

cross section

- observer
- preparations: $\frac{1}{2}/2$
- $\&$
### Notation & Space Analysis

<table>
<thead>
<tr>
<th>Formality</th>
<th>Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 formal/axial</td>
<td>1 vacuum</td>
</tr>
<tr>
<td>2 axial/sloping</td>
<td>2 still</td>
</tr>
<tr>
<td>3 asymmetrical</td>
<td>3 slow</td>
</tr>
<tr>
<td>4 complex/logical</td>
<td>4 slowing</td>
</tr>
<tr>
<td>5 perspective</td>
<td>5 moving</td>
</tr>
<tr>
<td>6 complex/random</td>
<td>6 quickening</td>
</tr>
<tr>
<td>7 overlapping</td>
<td>7 lively</td>
</tr>
<tr>
<td>8 linked</td>
<td>8 busy</td>
</tr>
<tr>
<td>9 irregular</td>
<td>9 rushing</td>
</tr>
</tbody>
</table>

**Indicator**
- [ ] Space lies under surface
- [ ] Spatial entity
**INDICATORS**

<table>
<thead>
<tr>
<th>Ridge line</th>
<th>Panama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skyline/silhouette</td>
<td>Closed vista</td>
</tr>
<tr>
<td>Rising ground</td>
<td>Infinity</td>
</tr>
<tr>
<td>Visual barrier</td>
<td>Water</td>
</tr>
<tr>
<td>Physical barrier</td>
<td>Spot level + 25m</td>
</tr>
<tr>
<td>View of water</td>
<td>Building height (storeys) + 2</td>
</tr>
<tr>
<td>Glimpse</td>
<td>Tower</td>
</tr>
<tr>
<td>Vista</td>
<td>Plateau</td>
</tr>
</tbody>
</table>

**LANDMARK**

1. Meteorological Office
2. Mt. Victoria
3. Tinakori Hill
4. Khandallah Hills
5. Hunter Building
6. War House
7. Segreys Island
8. Seddon Memorial
**NOTATION & VIEWS & TOPOGRAPHY ANALYSIS**

**INDICATORS**

<table>
<thead>
<tr>
<th>Essential sightline</th>
<th>for orientation/appreciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chaotic/characterless area</td>
<td></td>
</tr>
<tr>
<td>Lack of differentiation</td>
<td></td>
</tr>
<tr>
<td>Weak/absent boundary</td>
<td></td>
</tr>
<tr>
<td>Lack of relation</td>
<td></td>
</tr>
<tr>
<td>Isolation</td>
<td></td>
</tr>
<tr>
<td>Disconnected/hidden view</td>
<td></td>
</tr>
</tbody>
</table>
## NOTATION & EVALUATION

<table>
<thead>
<tr>
<th>II</th>
<th>△</th>
<th>□</th>
<th>□</th>
<th>II</th>
</tr>
</thead>
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**INDICATORS**
- reinforce, exploit, retain
- decrease

- landmark
- space
- boundary
- incident

- view out
- in
- path main
- minor
EVALUATION: intentions and opportunities for clarifying townscape imageability for example: & how these intentions could be carried out

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NOTATION & IDENTITY AREA SPACE ANALYSIS

1. formal/axial → 9 irregular 1. vacuum → 9 rushing

IDENTITY AREA VEGETATION & BUILDING ANALYSIS

1. hidden → 8 axial 1. natural life → 6 preservation
INDICATORS
landmark: shape ambiguity?

IDENTITY AREA CIRCULATION ANALYSIS

INDICATORS
ambiguous branch? broken path ← ← ←
lack of differentiation in path
direction ambiguity characterless path point of confusion

IDENTITY AREA VIEWS & TOPOGRAPHY ANALYSIS

INDICATORS
focus: weak, absent boundary
sightline: isolation
lack of differentiation in space: chaotic characterlessness area

disconnected view ← ← ←
NOTATION & IDENTITY AREA EVALUATION

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INDICATORS

reinforce <
decrease >
district ○ = 2D section of townscape.
node - - - = focus, junction, concentration, point of entry
path •••• = channel which observer moves along objects arranged along
landmark □□ = Point of orientation
edge ——— = break in continuity, lateral orientation
viewline ———>
9 maps
9.0 MAP NOTATION

Scale for Areas 1-7 : 1:3168
Scale for 'Kelburn' : 1:6336
Orientation : See Key Map
Area 1-7 : For definition see Key Map

For clarity, street names are not included.
Glimpse of Mt Victoria from Summana Rd.
VEGETATION
A 01 Metrosideros excelsa
02 Pittosporum ralphii
03 Metrosideros excelsa
B 01 Metrosideros excelsa
02 Leptospermum ericoides
Cytisus prolifer
Leber stricta
Pinus radiata
03 Neopanax arborum
Brachyglochis repanda
VIEWS &
TOPOGRAPHY
RUSSELL

UPPER
PANORAMA FROM
SPORTS GROUND

LOWER
VISTA LOOKING SOUTH
FROM EVERTON BRIDGE
VEGETATION
A.01 Aravandana excelsa
B.01 Cordyline australis
02 Metrosideros excelsa
Sophora tetrapeta
03 Metrosideros excelsa
04 mixed indigenous/exotic
VEGETATION

A01 Quercus robur
A02 Acer pseudoplatanus
A03 Metrosideros excelsa
B01 Metrosideros excelsa
Sophora tetraptera
Eucalyptus sp

02 Pinus radiata
Tree Lane

B03 Metrosideros excelsa
includes Pinus lariciovarus
Pinus radiata
Melicytus ramiflorus
Cotula sp.
Circulation

Steps from Talavera Terrace to San Sebastian St.

Analysis
ANALYSIS

5

SPACE

KELEBURN

UPPER - CUPTON TIE
LOWER - TAMANERA TIE
VEGETATION
A 015 Liriodendron tulipifera
C 92 Nasturtium

TOUP TREE

ANALYSIS
KELBURN FROM THE TERRACE

ANALYSIS

VIEWS & TOPOGRAPHY 21/09/01
VEGETATION
A 01 Cythea dealbata
02 Metrosideros excelsa
B 01 Metrosideros excelsa
Eugenia australis
Gnetae litoralis
Schefflera digitata
Sophra tetrapera
Pittosporum crassifolium
10 management & design guidelines
10.00 MANAGEMENT

Management of the townscape can be achieved through three controls.

10.01 COUNCIL/PRIVATE EVALUATION

Can decide how much development can be allowed to occur in a given space of time without upsetting the balance of the townscape. The redirecting of the visible rate of change of the environment must be based on some given analysis and evaluation of the townscape i.e. there must be a base map to refer to.

10.02 DISTRICT SCHEME gives control through zoning:
predominant and conditional uses; bulk and location requirements;
management plan for specific areas; preservation; performance standards; codes of practice, i.e. Regulative measures.

10.03 CREATIVE TECHNIQUES to augment the planning process include recommended development and design parameters, public works and action, and education of user awareness. Townscape is a two way system, and the manipulation or control of the user for his enjoyment of the townscape is in itself a form of management. If the city is perceived to be legible/attractive/imageable then it will be so. An urban walkway is one way of creating user awareness in the townscape. Leaving public works and participation aside, this study looks briefly at design parameters and education of user awareness.
10.1  DEVELOPMENT AND DESIGN GUIDELINES

10.11  **Development** can vary from little or no development i.e. retaining the status quo, through to a highly developed townscape. Private developers, individual homeowners, the council or combinations of these people may be used.

10.12  **Density** can be controlled by bulk and location ordinances or by usage. Housing for example can include a single family home, home plus attached flat, townhouse and low, medium or high rise multi-unit apartments. Other forms of housing are boarding houses, flats, hostels, communal dwellings, or small cottage industries.

10.13  **Control** can be rigid/absolute, or through a management plan, creative in attention to details or inventive in the development of paths, planting and siting. The importance of the area within the townscape dictates the type of control needed.

10.14  **Timing** is important in the control of development. A townscape needs building in many phases of life so that there is some time continuity integrated with the historic landscape.
10.2 SITING AND FORM OF BUILDING

10.21 Preservation. Retention of buildings means that some criteria must be set for preservation.

Is the building -

.. a work of art that enriches the environment
.. an example of a particular style and period
.. an historic place or one with historic associations with events
.. part of a special space sequence
.. part of a group of buildings which have a particular time sequence.

10.22 REHABILITATION. Criteria for rehabilitation. Does the proposed building -

.. retain the crudity, robustness or delicacy/sophistication of spirit of the surrounding development (it is the townscape rather than the individual building which is important.

.. do the old and new elements of the building unite to give one complete piece of architecture.
10.23 **REGENERATION.** Preservation of character is dwelt upon, but the creation of character, or the development of latent character, is passed over. Place character in everyday surroundings is hardly thought possible; it is considered to be a special concern reserved for unique or historic localities.\(^{(1)}\)

**Criteria for building:**

i) does the new building observe the general form, height and appearance of the surrounding buildings

ii) if the colour or materials provide some strong unifying element, e.g. tile roof in the surrounding buildings, is the new building a discordant element.

iii) is the line of the facade preserved, in e.g. window heights, door heights, roof pitches.

iv) Overall, is the new building well mannered in design

v) does the new building complement its backdrop.

Similar criteria apply to vegetation and planting
10.3 **VEGETATION AND PLANTING**

Vegetation in the townscape does not only include parks and street planting. Private gardens play a large part in the image of the city. Private planting however can be increased by public assistance in the form of materials or information.

10.31 **RETENTION**

.. Is the vegetation in good condition and worth retaining
.. Does the value of the vegetation lie in its position.
.. Does the vegetation enhance the topography or present some backdrop, or is its bulk important.

10.32 **REINFORCEMENT**

.. Does the new planting reinforce the colour, texture and form of the surrounding vegetation.

10.33 **PLANTING**

.. is this planting the most suitable for the situation? should indigenous species be used? Do historic associations demand a particular type of planting?
.. must the site achieve a certain density of planting.
.. is some focus or visual relief needed for an otherwise inhumane or colourless area - a specimen tree, vegetation which will reflect seasonal changes.
.. is planting needed to screen
.. is planting needed for shelter
10.4 ROAD AND PATH CHARACTER, PARKING

10.41 ROAD
Many streets were planned for pedestrians, not motorists.
.. is the pedestrian protected from cars and the dangers of fumes, noise, anxiety, vibration and ugliness?
.. does the character of the street impair its efficiency as vehicular thoroughfare?
.. is the character of the street, its widening, narrowing and fluctuation being retained?
.. are crossings provided for pedestrians.

10.42 PATH
A path should not just lead from A to B but should be interesting and comfortable i.e. on a pedestrian scale.
.. does the path allow for ease of movement of wheelchairs, prams (and bicycles). Can the elderly use it comfortably.
.. is some hierarchy of paths established, either visually by paving changes or by signs.
.. is the condition of the paving and drainage good. Is the path kept cleared and cleaned.
.. is the path overmaintained.
.. is the path well lit and signposted.
10.43 PARKING
Parking in an old residential area is an inherited problem: as long as people own cars, they will park them at or outside their house.

.. does the parking of cars interfere with views, or create an eyesore.

.. is off-street parking adequate

.. does street parking interfere with the through-traffic flow.

10.5 DETAILS
Norms and standards can be defined for the detailed townscape.

.. are there adequate public facilities - toilets, shops (especially dairies), letter boxes and telephones. Are they easily found.

.. is the street furniture - seats, hand rails, litter bins, signs - adequate, co-ordinated and well maintained.

.. is shelter from noise, rain, wind and sun provided

.. does wind tunnelling occur around public buildings, is glare off the surface of buildings a problem

.. are seats located so that the occupier can see others, or has a 'view'.
10.6 SPACE

Many townscapes tend to be linear. The spaces which occur are often also streets.

.. has there been some sensitivity to high buildings
.. are spaces humane, and on a pedestrian scale
.. has the space been provided with seats or shelter
.. does the space get the sun or is it in the shade for the greater part of the day
.. are public spaces linked
.. have the proportions of the space created been considered in new building developments.

10.7 VIEWS

Views work two ways so that both the view and the view point are important to the viewer. A view can be interesting and informative in enabling the viewer to orientate himself.

.. are there views from public places
.. is the silhouette/skyline of sky/plants/water preserved
.. are there sites for views and viewpoints
.. are views focussed or managed so that a certain townscape is framed.
10.8 ACTIVITIES. THE SOCIAL ASPECT OF TOWNSCAPE

The informal blending of uses and variety of housing types are attractive in inner city townscape. Once redevelopment occurs the population structure changes and often the area is 'gentrified'.

.. is there a blend of preservation, rehabilitation and regeneration of housing

.. has inner city living been encouraged and are different phases of life catered for

Residents are not the only occupants of the townscape. There are also people who work there or those who move through it and their needs must be considered.

.. could someone unfamiliar with the area find his way through it.
10.9  KELBURN LANDSCAPE AREA DEVELOPMENT GUIDLINES

From the evaluation of Kelburn and its imagability certain 'areas' emerge. These are looked at in terms of their future development.

10.91  KELBURN PARK

i) Development, Density and Control.
No development unless squash courts are extended but siting has allowed for this. Carefully managed control of one of the few low density areas of Kelburn.

ii) Building siting and form.
Keep building below the vegetation profile as seen from the motorway and the Terrace. Group further park service buildings near cricket club and cable-car terminus.

iii) Vegetation.
Introduce indigenous vegetation to thicken the present bush for a more homogenous mass and to prevent misuse of the walkway system. Reinforce perimeter planting, especially along lower Salamanca Road to screen the tennis courts and block out buildings that screen panorama from park.

iv) Paths and Parking
Screen sports carpark, continue the path from the fountain down to the walkway through the bush so that the fountain is not isolated. Define path leading down to Everton Terrace.
v) **Detail**
Seating is needed in the hollow which lies between the bush and the houses on the Terrace to encourage use of a sheltered and secluded space. Some shelter could be provided for seats around sportsground, with possible outside seating for the cricket club/milk bar complex. The Cable Car terminus should have a map, and lighting from the cable car to the university should be reinforced. This area, around the cable car terminus, is used by many people all through the day, and late at night, and provision should be made for it to be as safe and comfortable as possible.

vi) **Space.**
The sport ground area is naturally enclosed by the surrounding topography, and a large pohutakawa hedge further reinforces the space along Salamanca Road/Kelburn Parade. The space opening on the eastern side to the harbour should be preserved by controlling the height of the vegetation. The line behind The Terrace houses could be reinforced by low planting which encloses the hollow but does not interfere with glimpses of the bush beyond from The Terrace.
vii) Views
The panorama of Wellington from the fountain is important and should be maintained, preventing further encroachment from highrise buildings in the central city. Glimpses of this area from The Terrace give visual relief and lend an air of mystique to an otherwise very urban landscape.

Thick vegetation along Salamanca Road enhances the enclosure of the viewer and his 'revelation' at each successive turn of the road. It should be maintained and reinforced, especially along the banks of the road.

viii) Activities
Kept as a sports ground with possible expanded commercial activity such as an outdoor cafe.

ix) Overall
The park is a large green patch linking the city and residential Kelburn, and visually important from the motorway and the city.
10.92 THE SOUTH END OF THE TERRACE

i) Development, Density and Control
Preservation of a high density area, or carefully managed renovations which preserve the character of the present housing.

ii) Building siting and form
The scale of the houses and their set back from the road create a distinct pattern and rhythm which should be maintained.

iii) Vegetation
Reinforce low profile green swathe between house and street with specimen trees.

iv) Paths and Parking
Give houses on either side of walkway paths privacy with fences, and increased vegetation in rear yards.

v) Detail
These houses represent a period of architecture with lively detail which should be retained. Timber materials should be used in renovations.

vi) Space
The houses enclose both the street and the hollow. If demolition is essential, gaps in the facade should be filled with new housing designed in the spirit of the facade.
vii) **Views**
Retain the glimpses of Kelburn Park between the houses by controlling vegetation at these points.

viii) **Activities**
Residential only

ix) **Overall**
This area represents a typical view of turn-of-the-century Wellington as well as part of an architectural time sequence from North to South along The Terrace.

10.93 **EARLY SETTLERS' MEMORIAL PARK**
The Wellington City Corporation Management Plan details development guidelines very adequately. Perhaps the importance of the Seddon Memorial and views of it could be emphasized. Vegetation needs controlling so that the memorial is not obscured. Paths through the park could be given more 'sense', and the walkway from Bolton Street West linked directly through to the McGrath Footbridge.

Overall this area is visually extremely important, linking the town belt to the city and enclosing the Kelburn site on the Northern face.

10.94 **THE RESIDENTIAL F AREA**
Again the Wellington City Corporation has created a very explicit set of objectives and proposals for this area.
i) Development, Density and Control.
This is a high density residential area where renewal and renovation can be carried out to maintain and encourage high densities without too rigid controls.

ii) Building Siting and Form
Architecturally very few of the houses in this area have great merit: their importance lies more in their siting on steep, well vegetated slopes. Any development should try to duplicate the scale of the existing buildings and the rich, varied detail.

iii) Vegetation
Private gardens should be encouraged. New development must achieve a certain percentage, say 40%, vegetation coverage. Where carparks for hostels or apartments are essential, they should be screened with vegetation.

iv) Paths and Parking
Consider restricting through traffic flow to non-residents as the visual quality of this area is lessened by the on-street parking. Path surfaces and drainage should be upgraded, and pedestrian walkways clearly delineated by surfacing.

v) Detail
Tie the contrasting and diverse townscape together with co-ordinated urban furniture - discreet signs, railings, and lighting.
vi) **Space.**
Discourage high fences on street boundary so that the street space is not completely cut off from the houses. Keep thick vegetation on banks enclosing street space so that the streets keep their form of a series of linked spaces.

vii) **Views**
Serial vision is part of the charm of this area, and this subtle combination of mystique and revelation should be maintained. Any road works should recreate street fluctuations and emerging views.

viii) **Activities**
Residential mix with different housing types encouraged.

ix) **Overall**
This area ties two green spaces together. As visual charm and position as a backdrop to the Terrace architecture tucked away behind the Motorway make it an essential part of Kelburn's townscape.
10.96 THE TERRACE FROM BOULCOTT STREET TO THE MOTORWAY OFF RAMP

i) Development, Density and Control
Medium to high density, with careful control of development

ii) Building Siting and Form
Restrict height so that views from and to Kelburn are permitted. Buildings should architecturally relate the residential part of The Terrace above Boulcott Street to Shell Gully, i.e. some visual interest rather than bland and imposing facades, and a gradual change in scale with no gaping holes.

iii) Vegetation
Speciman and detailed planting on street. Thick screening between buildings and motorway.

iv) Paths and Parking
No carparks directly off The Terrace - use service road behind. Provide pedestrian access to motorway parking and walkway.

v) Detail.
Shelter and seats essential along The Terrace for workers. Opportunities for textural and visual detail.

vi) Space.
Break down scale of building so that the concrete canyon is not extended. Step back buildings or detail facade to avoid vertical enclosure.

vii) Views.
Permit glimpses of Kelburn between buildings.
10.97 THE TERRACE, SHELL GULLY

i) Development, Density and Control
   No visual opportunities

ii) Building, Siting and Form
   until urban renewal.

iii) Vegetation
   More use should be made of detailed planting design,
   using form, colour, texture and smell.

iv) Detail
   Provide more public shelter and facilities - shops,
   telephones, letterboxes, litterbins.

v) Space
   No visual opportunities until urban renewal. Many
   spaces between towers could be humanised with small
   scale planting and furniture.

vi) Views
   Maintain few views left through to Kelburn

vii) Activities - Office
    Commercial activity should be allowable in an otherwise
    totally work orientated environment.

viii) Activities
    Some commercial development and facilities - lunch bars etc - are necessary
    Possible residential development above office space.

ix) Overall
    At present a no-mans-land but must be developed to give
    some continuity and diversity to The Terrace.
viii) Paths and Parking
Provide pedestrian access through to motorway underspace.
Define some path system under motorway instead of random mixing of cars and pedestrians.

10.98 THE TERRACE, AURORA TO BOLTON STREET

i) Development, Density and Control
Medium density development rigidly controlled for bulk and location and height.

ii) Building Siting and Form
Preserve very human scale and diversity of building form. Development should continue facade diversity without being discordant.

iii) Vegetation
Specimen trees and detailed planting e.g. Christian Scientist garden, needed.

iv) Path and Parking
Give pedestrians access to motorway walkway.

v) Detail
Use colour for visual interest, e.g. reddish brown National Library, brown Apartments.

vi) Views
Keep glimpses of Kelburn and allow for them in new development.
10.99 MOTORWAY WALKWAY

The walkway system should be further developed at weak points so that a continuous system is achieved. Paths should interlock and lead from one place to another. The Shell Gully area is particularly bad in this respect. The lookout point on Clifton Terrace could be further developed and some indication given of orientation and views.

vii) Activities
Development should include a mixture of activities - especially residential use, churches and some commercial activity.

viii) Space
Maintain some open space behind building and motorway. Create small scale spaces between new development and the street i.e. buildings set back slightly or with courtyards.

ix) Overall
A very sophisticated townscape with a mixture of activities, architecture and scale which should be continued in future development.
KELBURN AS A VISUAL DISTRICT

i) Development, Density and Control. Kelburn should be managed to reinforce its identity as a visual district, i.e. any proposals for development should be examined in the light of the district as a whole as well as its particular identity area. The objectives and proposals for the management of the Residential F Zone could well be expanded to cover the entire district, but with the emphasis on separate area design guidelines(10.91-10.98) The major concern, however, is the control of development within a framework of time. The visual interest of Kelburn is the result of many years of city development with successive overlays of building and planting to form a rich, three-dimensional townscape. Neither preservation nor total renewal can do this. A judicious mixture of the two, combined with urban rehabilitation, is needed to retain the 'Kelburn' townscape.

ii) Building Siting and Form. Building in Kelburn follows no distinctive siting pattern. Although most houses have some small set-back from the street and are set closely together, the steep topography can exaggerate or diminish this distance. Building behind the Terrace and Clifton Terrace is, in the main, one or two storey residential development and should remain this way. Highrise building should be confined to lower Clifton Terrace and The Terrace, along the periphery of the district.
Houses should be sited so that they relate to the street, and are not cut off by fences or garages.

iii) Vegetation. Kelburn's visual impact comes from the rich green vegetation belts which run through the district, and enclose it along the north, west and south edges. Kelburn, as seen from the ferry or Mt Victoria, is a green oasis sheltering behind the Motorway. The present extensive motorway planting will also soon form a thick protective belt between the pedestrian and the motorway, as well as reinforcing the effect of the Motorway as an edge.

Private gardens provide colour, texture, form and scent to interest the resident and the pedestrian moving through the district. This detail should be maintained and increased, to encourage high site coverage. Specimen trees and low profile tree and shrub planting should be used to keep the scale of development at a human level.

Unoccupied steep banks which line streets should be managed to give a varied, dense coverage but not one that needs severe annual maintenance or keeps the road and footpath damp and cold for the major part of the day.
iv) **Detail:** Kelburn's charm lies in its visual complexity. This cannot be preserved or recreated. Kelburn should not become a precious area or a period piece. But diversity rather than discordance should be aimed for - the area's identity could be strengthened by a co-ordinated system of urban furniture - railings, paving, lighting, seats and litter bins.

v) **Paths and Parking.** A clear hierarchy of paths should be established, from main pedestrian walkways to small local paths or shortcuts which are not overmaintained. Paving and drainage need upgrading. Streets cannot cope with street parking and through traffic; thorough-fare restrictions are necessary if the streets are to work both functionally and visually.

Kelburn is too valuable an inner-city resource to waste on parking lots. Parking should be small scale and unobtrusive.

vi) **Space.** Open space is restricted, apart from the obvious Kelburn sports ground, motorway and some smaller spaces within the Early Settlers' Memorial Park. The major spaces tend to be street spaces. Spatial qualities caused by the fluctuation, widening and narrowing of the road, and its siting on steep and rolling terrain must be retained so that the efficiency of the roads must be balanced with their townscape qualities.
vii) Views. Much of the panoramas of Wellington from Kelburn have been blocked out but the remaining vistas, and glimpsed views are doubly valuable. From outside the site, Kelburn has no particular detail: landmarks lie on the periphery of the site and tend to obscure a "particular" image. But internal views and serial vision, draw the observer into a game of anticipation, mystery and infinity. Both immediate and long distance views must be guarded.

viii) Activities. The site should retain the present heart of residential zoning within a framework of office, commercial and recreational functions. Residential areas which have been taken over by university functions should return to their original uses.

ix) Overall. Kelburn can be regarded as a visual entity or catchment or district because of the combination of -

- topographic enclosure
- visual enclosure
- vegetation enclosure
- historic associations
- position as a link with the city and the suburbs
- possible position behind the motorway
- townscape imagability.
Kelburn is a resource which should be appreciated and exploited.
11 urban walkway
11.0  TOWNSCAPE WALKWAY

"In the development of the image, education in seeing will be as important as the reshaping of what is seen. Indeed, they together form a circular, or hopefully a spiral, process and visual education impelling the citizen to act upon his visual world, and this action causing him to see even more acutely" (1).

A walkway through the townscape is one method of visual education: it is a way of presenting the essence of an area and an attempt to help the observer to perceive "the genius of the place" (2).

An urban walkway can function on three levels:

11.1  A RECREATIONAL RESOURCE

Criteria -

.. visual interest
.. accessibility to public transport
.. connection to walking, running routes
.. an identifiable beginning and an end
.. durability and maintenance
.. furniture - seats, rubbishbins, lighting
.. a means of identifying the route
.. publicity
11.2 TOURIST AND SPECIAL INTEREST

Criteria -
.. publicity
.. features of genuine interest to tourists
.. a means of identifying these features
.. directional markings
.. accessibility to city
.. a shortish (1¾ hours) compact route.

11.3 NEIGHBOURHOOD SHORT CUTS AND SAFER/PLEASANTER ROUTES

Criteria -
.. fencing - privacy for adjoining sections
.. paving for all weather
.. maintenance and cleaning
.. lighting

11.4 FEATURES OF VISUAL INTEREST INCLUDE

.. contrast
.. spatial contrast
.. topographic interest
.. special character
.. views
.. temporal connections
.. detail - from tree leaf to paving to roof pattern
.. unusual use of materials
.. vegetation
.. buildings
(1) Kevin Lynch, *The Image of the City*
    (Massachusetts: The M.I.T. Press, 1960), p 120

WALKWAY PAMPHLET LAYOUT  

SCALE 1:5

WALKWAY - MAP
- TIMING
- FEATURES

COVER
THE KEILBURGH CONNECTION

GENERAL INFORMATION

COVER
GENERAL INFORMATION
WALKWAY LAYOUT & GENERAL INFORMATION

- Parliament Bldg
- Resheg
- Tours
- Alexander Turnbull Library, Hours
- Botanical Gardens Hours...dawn till dusk
- Public toilets Hours...
- Cable Car Fare Hours...
- Meteorological Office Hours...
- Bus connection to Keivurn, Highbury
- Dairy Hours...
- Hunter Bldg
- Student Union...

NORTH
THE KELBURN WALK

Kelburn, named after Viscount Kelburn, oldest son of the Earl of Glamis and Governor of New Zealand from 1892-1897.

1. Freycinet Peel A St. is named after Sir George Freycinet, sixth Governor General of NZ. Pass the Reserve Bank, a New Zealand Cross the footpath and Jemicy the Early Settlers Memorial Park.

2. The Early Settlers Memorial Park combines the covered hothouses of what was two Botanic Gardens.

3. Cross the Sir Walter Road and look back. Note the Baths and the harbour.

4. If you continue up through the park, you will find the Scandal Memorial and garden of one of NZ's famous early settees.

5. Lock up your right is Trafalgar St.

6. 3 metres high in the foreground are a group of houses built in the 1880s and now protected under a new residential zoning.

7. A stone wall and the small-scale garden note the contrast between this house and the terraces buildings.

8. Cross 4th St. and note the elm tree at the point where a house once stood in the 1800s.

9. Walk through the Early Settlers Memorial Park. Note the magnificent Pinheiro trees.

10. If you continue, you can get a panoramic view of Wellington, including Scenery Island, the Old Harbour, and the railway on your right.

11. Continue up St. Sebastian St. noting the Temple tree, an historic tree. At top of your right are small group of houses of early Wellington.

12. St. Sebastian St., Trafalgar St. and Salamanca Road were named by a Spanish explorer.

13. At top of road, turn right up Air Rao St. and then left up a small walkway to Bourn St.

14. Wellington Club. Designed originally in 1877 by Tumblin, costing £750. In 1977 it was demolished and the building designed by Colin Smith was erected.

15. Continue along walkway, cross Auckland Ter, and pass behind Auckland House.

16. The Tide River, the first specially protected among Motorway construction.

17. Look right to St Andrew's Church, 1852.

18. On it is the Tumblin Library, requested to the notion by Andrew Tumblin.

19. On its left is the Christian Science Church and Beside it is the Sunday School, one of the oldest remaining church buildings in the city.

20. Murat - seen from motorway.

BOULLCOTT STREET OVERPASS
AND NORTHERN TUNNEL PORTAL
TUNNEL IS 500M LONG, INTERNALLY COATED
WITH EPOXY-COATED ASBESTOS CEMENT AND
WITH SPECIAL LIGHTING ATTUNED TO OUTSIDE LIGHT

WALKWAY RUNS ALONG MOTORWAY
AND HAS BEEN INTENSIVELY PLANTED
NOTE THE DIFFERENT SPECIES PLANTED
UNDER THE MOTORWAY, WHICH REQUIRE
LOWER LIGHT CONDITIONS

WALKWAY LOOKOUT
VIEWS OF HUTTON VALLEY, COAMES ISLAND,
MT VICTORIA, AND TINAKORI HILL LIES
BEHIND

DETAIL FOR WALKWAY
<table>
<thead>
<tr>
<th>HUNTER BUILDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>KELBURN CRICKET CLUB</td>
</tr>
<tr>
<td>THE MCDONALD HOUSE</td>
</tr>
<tr>
<td>194 THE TERRACE</td>
</tr>
<tr>
<td>OWNED BY TR MCDONALD WHO FOUNDED GEAR MEAT CO. NOTE SUNBURST ON Gate</td>
</tr>
<tr>
<td>DETAIL FOR WALKWAY</td>
</tr>
</tbody>
</table>
| Leaf of Tulip Tree  
|-------------------|  
| *Liriodendron tulipifera*  
| A deciduous tree from USA.  
| It grows to 30m with tulip-like fragrant flowers of pale green.  

| Leaf & Flower of Pohutukawa  
|-----------------------------|  
| *Metrosideros excelsa*  
| The Christmas tree is very wind resistant and grows on the coast.  

| Tree: Cabbage Tree or  
|------------------------|  
| *Cordyline australis*  
| Ti-koka grows in swamps and on barren, windy hillsides. It has beautiful sweet smelling flowers.  

Detail for Walkway
WALL BY McGRATH BRIDGE
NOTE: ROUGH TEXTURE
SHADOWS & PATTERNS FORMED

WALL UNDER MOTORWAY
NOTE: MATERIAL HOLDING BANK UP
COARSE TEXTURE

PATH THROUGH EARLY SETTLERS MEMORIAL PARK
NOTE: CONTRAST ASPHALT/BRICK/GRASS

DETAIL FOR WALKWAY
WALKWAY AURORA TERRACE TO CLERMONT STREET
WALKWAY SALMONT PLACE
TO GLADSTONE STREET
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