



# Colour in our Landscapes – Rural & Urban

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Life member NZILA



## Harakeke Flowers

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Tasman Sea



Lake Monowai  
Rakatu Wetlands



Maraetai Bay



Lochmara Bay



Karekare Beach, Waitākere



Kapiti Island



Little Wanganui



North Arm Hut  
Rakiura Track



Kaitoke Lane,  
Great Barrier Island



Saint Arnaud, Nelson Lakes\*



Waikareao Estuary, Tauranga



Papaitonga Wetland, Levin



Waikanae Beach

Styx Mill Dog Park



Totara Valley



Seton Nossiter



Mt Kaukau, Wellington



200 km Base map Google 2019



Harakeke Flowers

FOCUS ON FLORA



# HARAKEKE HUES





Kawarau Bridge

# Rural South Canterbury (1981)



**Basic Landscape is the Design Base**

The natural landscape should form the basis of design for all farm development. The patterns, shapes, colours and textures of the landscape should form a basis for the-

1. Siting and design of buildings. The size, shape, materials and colours of any and every structure (houses, sheds, silos, tanks etc.) should all relate to the landscape and each other.
2. Siting of any planting. The shapes, colours and textures of all plant masses (forestry, shelter, tree crop, amenity, river control etc.) should be part of a total network of cover. No plant individual or isolated.
3. Siting of roading. Tracks, drives, lanes should all relate to natural boundaries and fit into the form of the land in flowing curves to look as logical and insignificant as possible.
4. Siting and design of fences and walls. Where possible lines flowing with the land; materials that occur there naturally or blend in; simple designs (not urban styles).

All these elements should be part of a landscape framework. They should look like they belong and contribute to creating a more pleasant place to live, work and visit.

Many planting the roofs of sheds darker can help a lot to reduce their impact.

Silos grouted with buildings, particularly tall ones up to an above roof height, should be painted the same dark colour as adjacent walls. Smaller ones may be mixed, none all dark. For very tall silos, seek specific advice. Houses look better if they are not light or bright. Rural houses. When merely painting the trim darker improves the look of a house considerably, particularly if the roof and walls were already darker.

With thanks for comments by David Mulbrook, Bernie Brauchfeld Mulbrook Limited, Design Consultants, Timaru.

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LANDSCAPE GUIDELINES FOR RURAL SOUTH CANTERBURY 1981

## SUGGESTED COLOURS FOR STRUCTURES IN RURAL SOUTH CANTERBURY

<p><b>LIGHT-TONE LANDSCAPES</b> For roofs and trim –</p> <p>LISBON BROWN 10 B 25    BRONZE *3-038    DARK TAN 04 C 39</p> <p>For walls, small structures, tanks –</p> <p>SQUIRREL 08 B 21    CANVAS 10 B 19    GRANITE GREEN 10 B 21    DELTA 10 A 05    TEAK *3-043</p>	<p>Tussock, rough pasture, stoney, dry, coastal and limestone country.</p> <p>BROWN BRAMBLE 06 C 39    DUNE 10 A 11</p>
<p><b>MID-TONE LANDSCAPES</b> For roofs, trim and large silos –</p> <p>BIRCH 10 B 27    TOBAGO 08 B 27    BURGUNDY *1-024</p> <p>For walls, small structures, tanks, small silos –</p> <p>PEAT 10 B 23    COFFEE *3-037    FRIAR GREY 10 A 07    PINE CONE 08 B 23    HOT CURRY 08 C 37</p>	<p>Lush, pastoral Downlands, irrigated, cropping and horticultural Plains.</p> <p>NILE BLUE 18 C 39    CHARADE 18 B 27</p>
<p><b>DARK-TONE LANDSCAPES</b> For roofs and trim –</p> <p>RANGOON GREEN 12 B 29    MAIRE 10 B 29    CUBAN TAN 08 B 29</p> <p>For walls, small structures, tanks –</p> <p>CORK 08 B 25    PEAT 10 B 23    ANTIQUE BRASS 08 D 45    IRONSIDE GREY 10 A 09    DARK TAN 04 C 39</p>	<p>Bush-clad and forested country.</p> <p>HAVANA 04 B 29    CINDER 18 B 29</p>

## COLOURS



Subtle colour use can do much to make buildings a greater asset to the rural landscape. Even mismatched groups and badly proportioned structures can be better related to one another and to the landscape through the use of suitable colour.

Remember the colours of nature are mostly very muted, they are soft and neutral. Bright colours are confined to small, well-defined areas set against the muted background. Aim for similar colour use on buildings. Study the background, the landform and vegetation. Consider the relationship of buildings, and different parts of a building, to the background elements. Develop colour schemes to blend and contrast subtly with the background.

Natural materials have their own characteristic colour. It is best not to change this unless essential. Colourless preservatives can be used where necessary.

Concrete tanks usually look best left unpainted.

If a building is lighter than the general colour of the landscape, or has shiny surfaces, it draws attention to itself, and looks bigger and somewhat shapeless. Usually it is best if rural buildings are not focal points in this way.

Aim to co-ordinate the colours of various buildings in an area, even on neighbouring properties, to make them look as though they all really do belong to that particular landscape.

Within each property be sure to co-ordinate the colours of all buildings and structures - house, garage, sheds, silos, etc.

Buildings of different shapes and sizes that can be seen in the same view can be better related if the same roof and wall colours are used on each one.

To define the shape of buildings, the junction between the roof and walls can be accented. But this accent line, the barge board and gutter, should be darker than the walls, probably the same colour as the roof, or darker. Do not pick out this line in a light colour.



Paint the whole of small buildings in one colour (tanks, small sheds, etc.). Any colour changes and accents will just make them look even smaller and fussy. Use one colour that relates to the landscape - the same as the walls of any adjacent buildings. Do not use a very dark colour unless sited against dark vegetation.

Accenting large doors with the darker colour will help to break up large shed walls. Small or poorly proportioned features should not be accented - just paint all the same colour as the walls (window frames, trim, etc).

- Particularly in rural landscapes -
- Muted, soft, neutral colours.
- Best if rural buildings are not focal points.
- Seek they look as though they all really do belong.
- Co-ordinate the colours of all buildings and structures.
- Most houses – & sheds! - look better if they are not light or bright focal points.
- Roofs need to be darker than walls to visually anchor to the ground
- To define the shape of buildings, the junction between the roof and walls can be accented – darker trim.
- Paint the whole of small buildings in one colour.

## Some notes on colour use which may be useful when deciding on a colour scheme.

As roofs reflect more light than walls, they appear lighter if the whole building is painted the one colour. Roofs usually need to look darker than the walls to visually anchor the building down to the ground. Thus the roof must be painted quite a lot darker than the walls to compensate for the higher reflectivity, and eventual greater fading.

Merely painting the roofs of sheds darker can help a lot to reduce their impact.

Silos grouped with buildings, particularly tall ones up to or above roof height, should be painted the same dark colour as adjacent roofs. Smaller ones may be better matching the walls. Where tall and short are mixed, paint all dark. For very tall silos, seek specific advice.

Most houses look better if they are not light or bright focal points. Often merely painting the trim darker improves the look of a house considerably, particularly if the roof and walls were already darker.

## A simple method to choose colours to nestle a building into a particular landscape:-

1. Assess the colours of that landscape from the middle distance. Photograph at different times to see the changes.

2. With colour samples choose a colour that blends with that backdrop throughout the different seasons. Camouflage is not the aim, so the colour should not be a perfect match. The backdrop colour will vary with the seasons, with different lighting, etc. so that a match is impossible. Greens should not be chosen as a near-miss can appear as a clash. It is important to choose a colour of about the same depth as the background, not lighter nor much darker.

Use this colour for the walls of buildings.

3. Now select a much darker colour compatible with this wall colour, and with the landscape, for the roofs, gutters and barge boards.

4. For more precise selection methods refer to the booklet 'Colour for Structures in the Landscape' Tim Heath, Lincoln College, 1978. \$7.50.

- Roofs usually need to look darker than the walls to visually anchor the building down to the ground.
- Choose a colour that blends with the backdrop. Use for walls
- Greens should not be chosen as a near-miss can appear as a clash.
- Roofs should be at least 10% darker

# Inaugural Colorsteel standard range designed by Di Lucas for NZ Steel, 1982



Tussock the only colour not currently manufactured



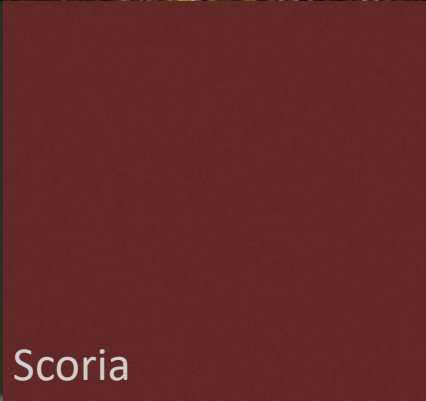




Little Bay



Karaka



Scoria



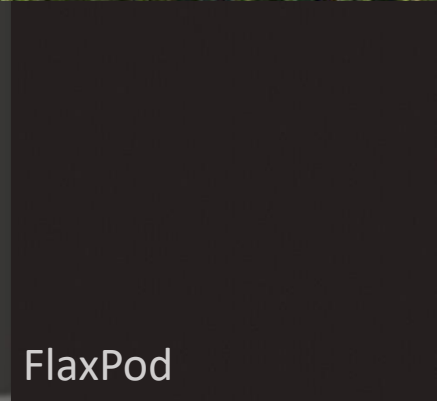
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Lichen



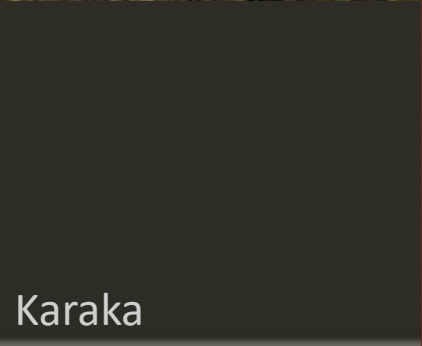
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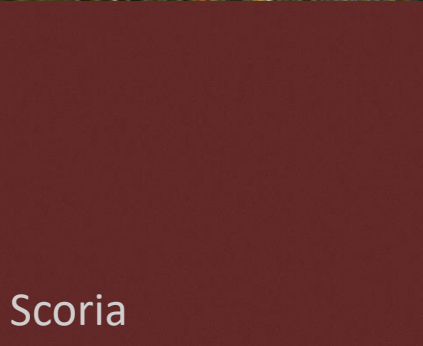
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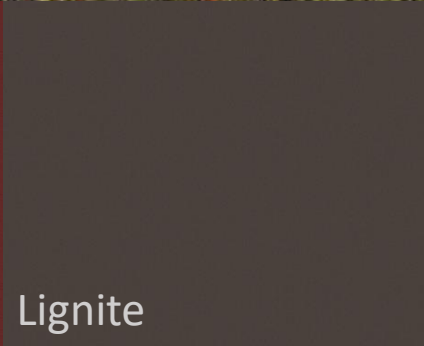
Waikawau Bay



Karaka



Scoria



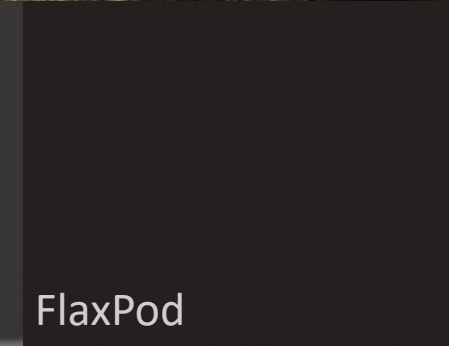
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Lichen



Ironsand

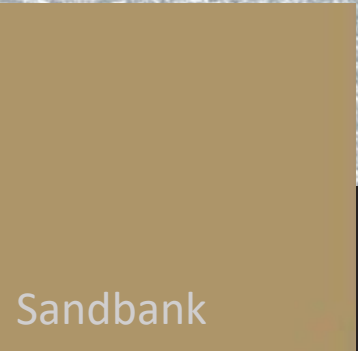


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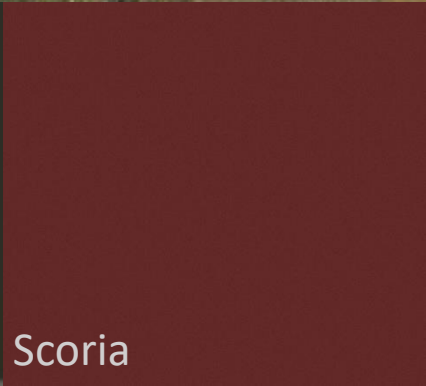
Pūkaki



Sandbank



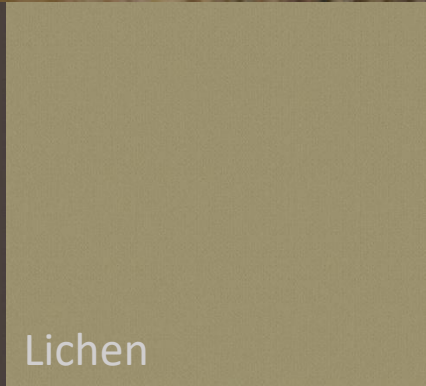
Karaka



Scoria



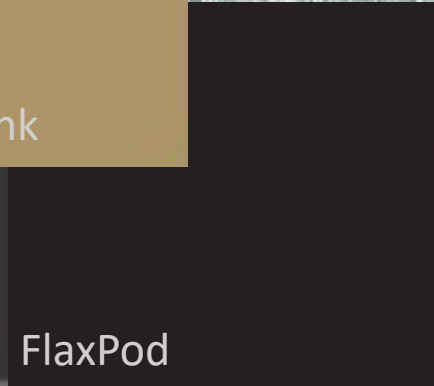
Lignite



Lichen



Ironsand



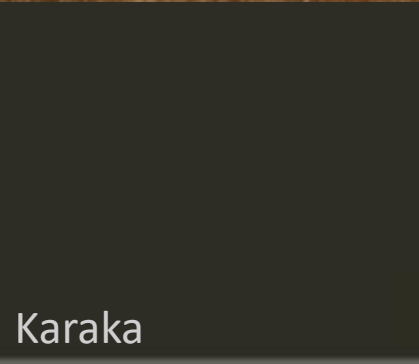
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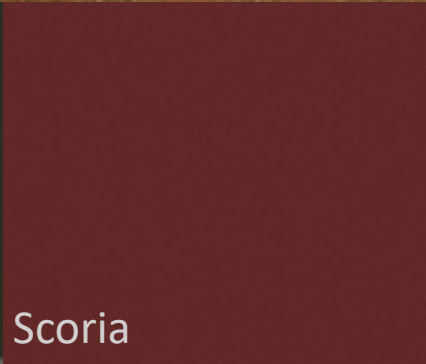
Haldon Arm



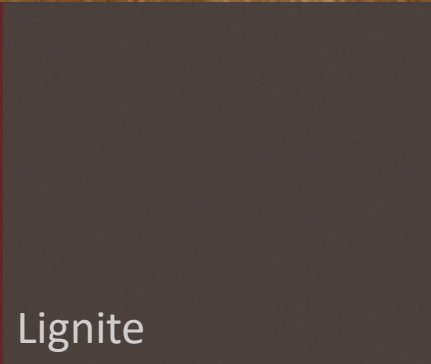
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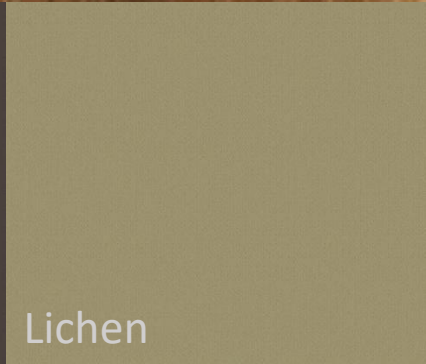
Karaka



Scoria



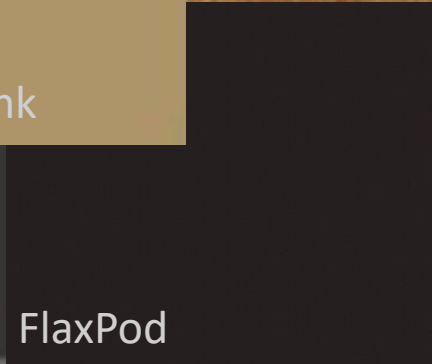
Lignite



Lichen



Ironsand



FlaxPod



# herbst architects



## Publications

HOUSES - K Valley House

Legnoarchitettura - "K Valley House"

HOME magazine NZ April - Iron  
Maiden

GREEN Magazine - Industrial Strength

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Ship Creek

Sandbank

Karaka

Scoria

Lignite

Lichen

Ironsand

FlaxPod

# Inaugural Colorsteel standard range designed by Di Lucas for NZ Steel, 1982



Tussock the only colour not currently manufactured



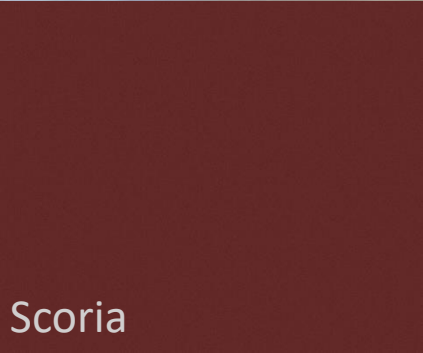




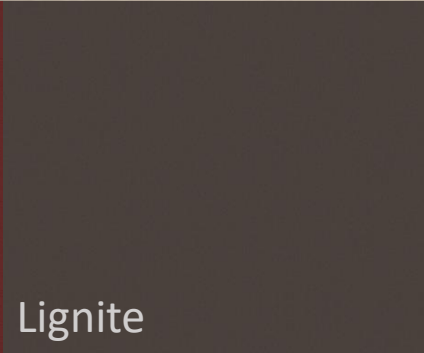
Hahei Beach



Karaka



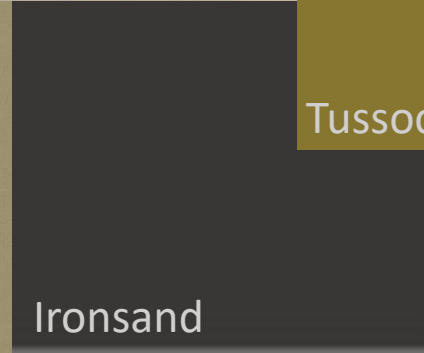
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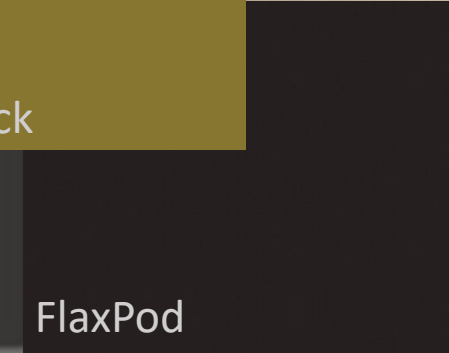
Lichen



Ironsand

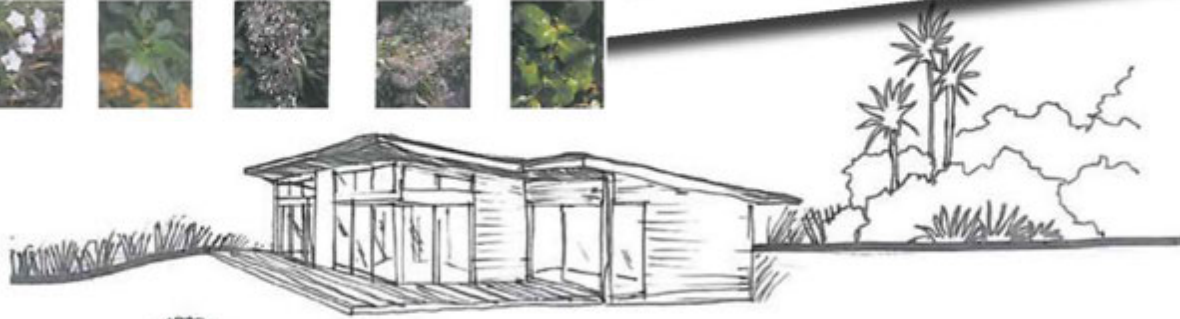
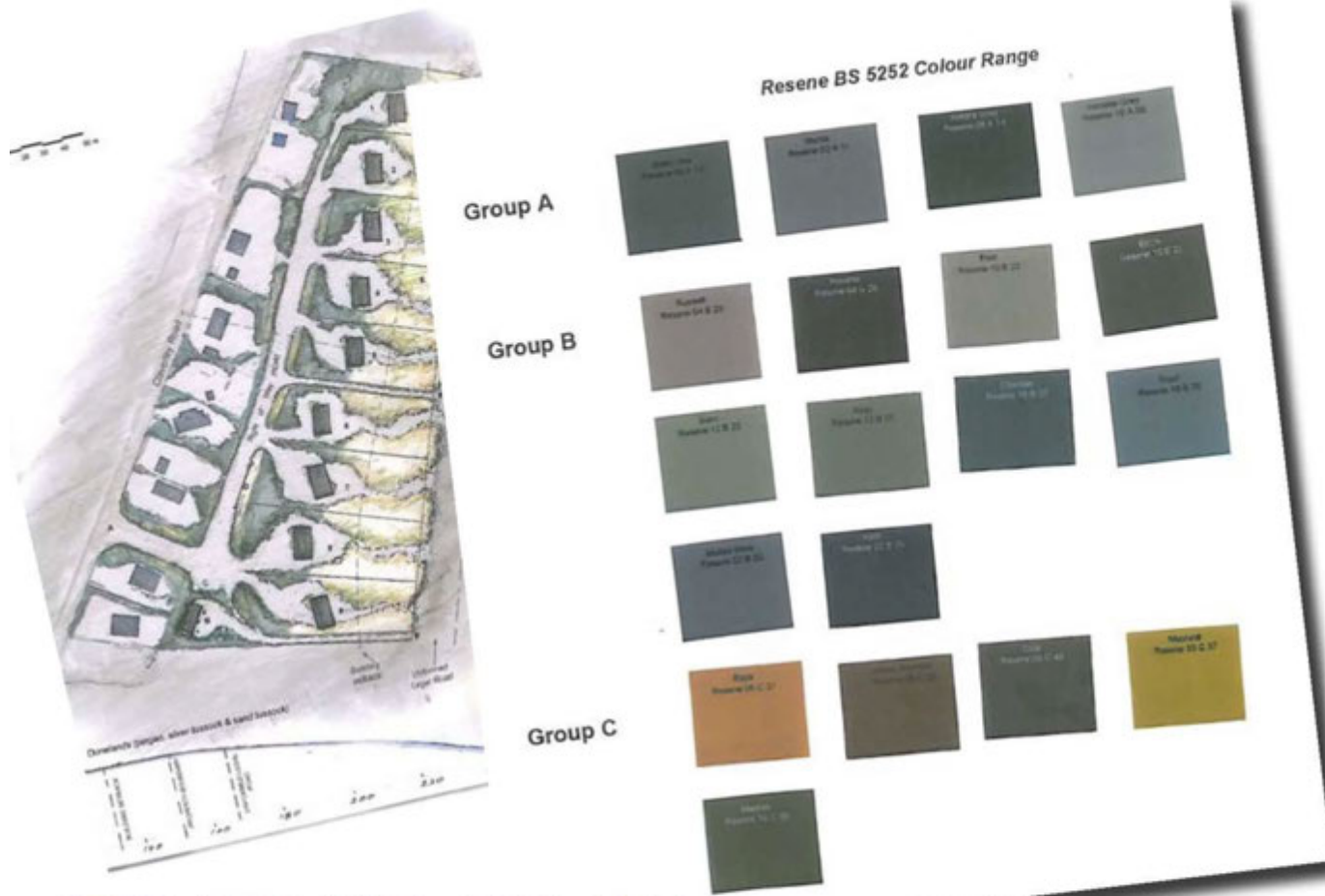


Tussock



FlaxPod

# Claverley (2008)



typical monopitch bach/house

taller plant species provide some shelter, separation & privacy for each dwelling



# Claverley



*typical monopitch bach/house*

*taller plant species provide  
some shelter, separation &  
privacy for each dwelling*

Hurunui District Plan

Rule B1.2.11 Claverley Comprehensive Development Zone

(d) Exterior Cladding

The exterior surface of any building or structure shall be comprised of any of the following materials:

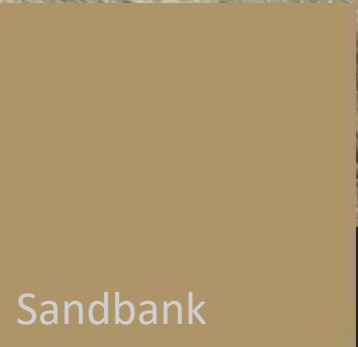
- Natural timber;
- Greywacke stone;
- Raw concrete; or
- Metal.

Any colour applied to any exterior surface of a building or structure, including the roof, walls or any trim, shall be no lighter than 37% reflectivity, and of the BSS 5252 Colour Range A Group, B Group or the 06, 08 and 10 C Group hues.





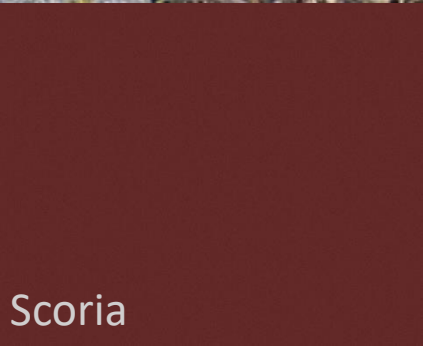
Ward Beach



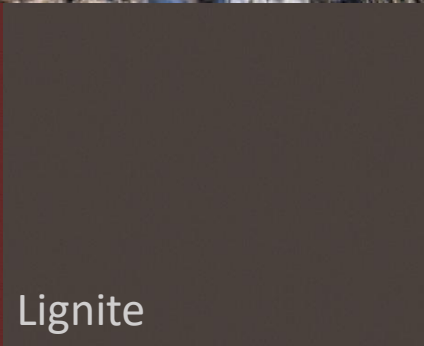
Sandbank



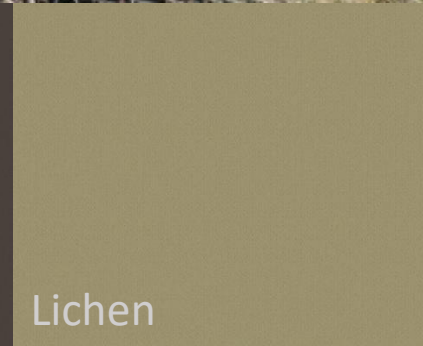
Karaka



Scoria



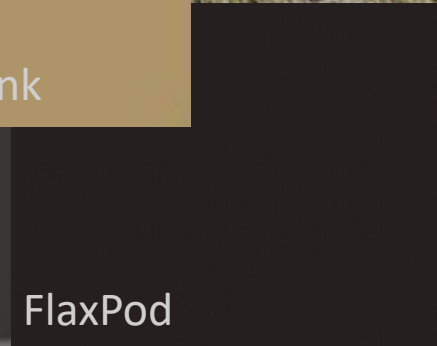
Lignite



Lichen



Ironsand



FlaxPod

# Sumner (1995)



SUMNER CONCEPT PLAN 1995

**REMANAGING CHANGE**

Graded from 1 to 4, these were local suggestions to Council requirements, groups of participants used the ideas of each section. That is, the 'Sumner Proposal' wants that:

- 1 = suggestions - cleared local practice
- 2 = encouragement - local guidelines that involve community support
- 3 = require - Council request
- 4 = requirements - Council requirements
- 5 = suggested status unclear

**MATERIALS:**

- 1,2 natural materials wherever possible
- 3 All paved areas to be surfaced with naturally sourced local materials - not grey asphalt but or more visually and environmentally pleasing
- 4 Fences to be sympathetic to overall surroundings

- 1 Accessory structures, including fences, to be of materials as on or sympathetic to the house
- 2 No reflective surfaces
- 3 No large, reflective metal surfaces
- 4 No smooth white, very light or bright surfaces



**THE VALUED SUMNER HILLS BUILT STYLE IS:**

Houses nestled into hills  
 Traditional style. Horizontal form  
 Gabled or hipped roofs  
 Short roof spans  
 Stripped pilae ends  
 Small scale, natural materials (e.g. stone, timber)  
 Rock barbecues. Rock terraces  
 Weatherboard cladding  
 Facade, friendly buildings  
 Porous surfaces, relief from varied sun and shade  
 Window heads  
 Distinctive living - verandahs and decks  
 Informal character (with eccentricity)  
 Art & crafts style influence. Also, cottage style.  
 Short roof runs  
 Locations pedestrian oriented - walkways, meandering tracks, passways, steps, shortcuts.  
 Roof forms to echo contours of hills  
 Colours to fit the landscape  
 Views out, and views of integrated hills.

A colour range is provided resulting from the desired design style identified by the community. Excepting for appropriate natural materials (e.g. local stone and weathered timber), this colour range is suggested for the exterior surfaces of all structures in Sumner - for buildings as well as fences, seats, bins, etc. The more reflective, lighter or brighter tones (particularly the blues, greys and off-whites) are for very limited use only, and where predominantly in shadow. The darkest tones are for roofs and small areas of trim. White and primary colours are not recommended for Sumner.

Colours from BS 2660, BS 5252, Total Colour System ranges: *Notes:*

<b>"vulcanic" colours in range:</b>	1-017 to 1-018 and 1-024, 2-027 to 2-029 and 2-032, 1-RO 10 to 3-RO 10, 2-RO 20 to 3-RO 20, 1-RO 30 to 2-RO 30 and 1-RO 30, 10-C 37 to 10-C 39, 04-C 37 to 04-C 40, 06-C 33 to 06-C 40, 08-C 33 to 08-C 39
<b>brown in the range:</b>	2-BO 20 to 6BO 20, 04-B 21 to 04-B 27, 08-B 17 to 08-B 27, 1-BO 10 to 5-BO 10, 1-BO 40 to 4-BO 00, 2-BO 30 to 7-BO 30, 2-BO 40 to 5-BO 40, 2-BO 50 to 4-BO 50, 06-D 43 to 06-D 45, 08-D 43 to 08-D 45
<b>grey-green in the range:</b>	3-015 to 3-018, 4-047 to 4-050, 5-078 to 5-080, 1-GO 10 to 6-GO 10, 2-GO 20 and 6-GO 20, 3-GO 30 to 7-GO 30, 10-B 17 to 10-B 27, 12-B 23, to 12B 27
<b>yellow-green in the range:</b>	1-YO 10 to 3-YO 10 and 6-YO 10, 1-YO 20 to 3-YO 20, 1-YO 30 to 3-YO 30, 30-C 36, 10-D 44 to 10-D 45, 12-D 45
<b>grey-blue in the range:</b>	3-B 40 to 4-B 40, 1-Y 03 to 2-Y 40, 7-076 to 7-078, 8-087 to 8-089, 10-C 35, 18-C 33 to 18-C 37
<b>greys in the range:</b>	9-003 to 9-007, 9-099 to 9-101, 1-GR 10 to 6-GR 10, 1-GR 20 to 6-GR 20, 2-GR 30 to 4-GR 30, 2-GR 30 to 6-GR 40, 2-GR 50 to 5-GR 50, 2-GR 60 to 5-GR 60, 10-A 05 to 10-A 09, 18-B 17 to 18-B 25

SUMNER CONCEPT PLAN 1995



**SUMNER  
PROTOCOL  
COLOUR  
SWATCH**

Note: Colours may not have copied accurately. Refer to original colour charts. See colour references on overlay.

A colour range is provided resulting from the desired design style identified by the community. Excepting for appropriate natural materials (e.g. local stone and weathered timber), this colour range is suggested for the exterior surfaces of all structures in Sumner - for buildings as well as fences, seats, bins, etc.

The more reflective, lighter or brighter tones (particularly the blues, golds and off-whites) are for very limited use only, and where predominantly in shadow.

The darkest tones are for roofs and small areas of trim.

White and primary colours are not recommended for Sumner.

**Colours from BS 2660, BS 5252, Total Colour System ranges ( Resene )**

**"volcanic" colours in ranges:**

1-017 to 1-018 and 1-024, 2-027 to 2-029 and 2-032. 1 RO 10 to 3 RO 10. 2 RO 20 to 3 RO 20, 1 RO 30 to 2 RO 30 and 1 RO 50, 02 C 37 to 02 C 39, 04 C 37 to 04 C 40, 06 C 33 to 06 C 40, 08 C 33 to 08 C 39.

**browns in the ranges:**

2 BO 20 to 6BO 20, 04 B 21 to 04 B 27, 08 B 17 to 08 B 27, 1 BO 10 to 5 BO 10, 1 BO 60. to 4 BO 60, 2 BO 30 to 7 BO 30, 2 BO 40 to 5 BO 40, 2 BO 50 to 4 BO 50, 06 D 43 to 06D45, 08 D 43 to 08 D 45.

**grey-greens in the ranges:**

3-035 to 3-038, 4-047 to 4-050, 5-058 to 5-060, 1 GO 10 to 6 GO 10, 2 GO 20 and 6 GO 20, 3 GO 50 to 7 GO 50, 10 B 17 to 10 B 27, 12 B 23, to 12B 27.

**yellow-greens in the ranges:**

1 YO 10 to 3 YO 10 and 6 YO 10, 1 YO 20 to 3 YO 20, 1 YO 30 to 3YO 30, 10 C 39, 10 D 44 to 10 D 45, 12 D 45.

**grey-blues in the ranges:**

3 B 60 to 4 B 60, 1 V 60 to 2 V 60, 7-076 to 7-078, 8-087 to 8-089, 16 C 35, 18 C 33 to 18 C 37.

**greys in the ranges:**

9-093 to 9-097, 9-099 to 9-101, 1 GR 10 to 6 GR 10, 1 GR 20 to 6 GR 20, 2 GR 30 to 4 GR 30, 2 GR 30 to 6 GR 40, 2 GR 50 to 5 GR 50, 2 GR 60 to 5 GR 60; 10 A 05 to 10 A 09. 18 B 17 to 18 B 25.





# ArchitecturalSeries

A team of experts present a range of new colours



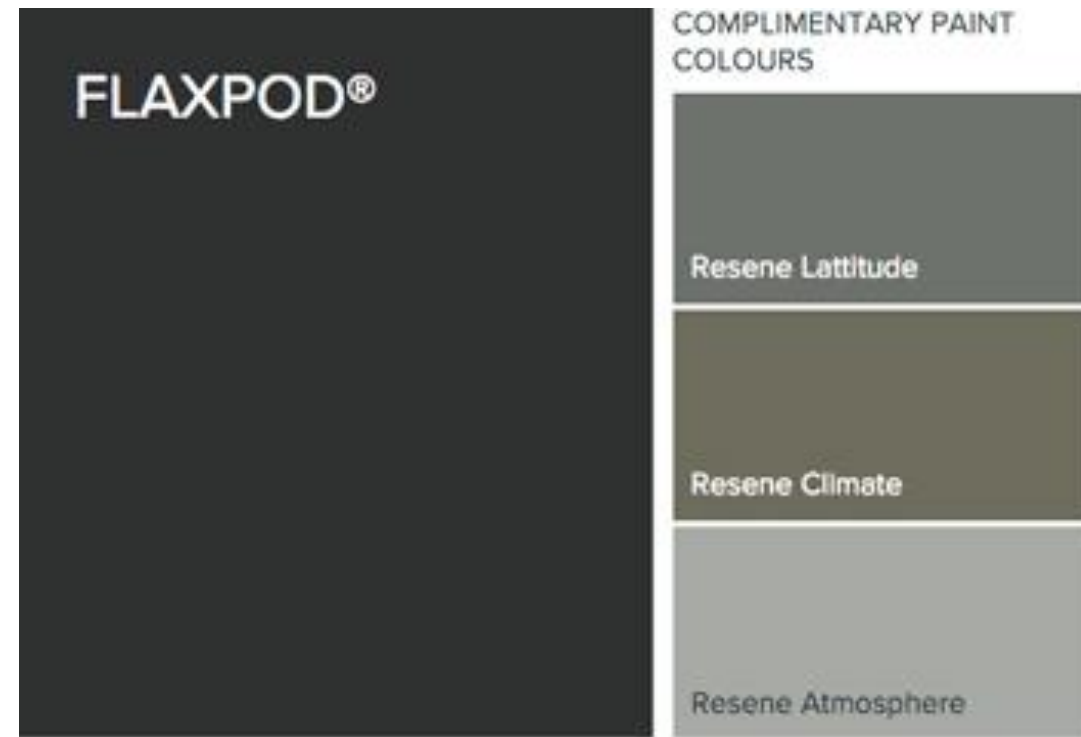
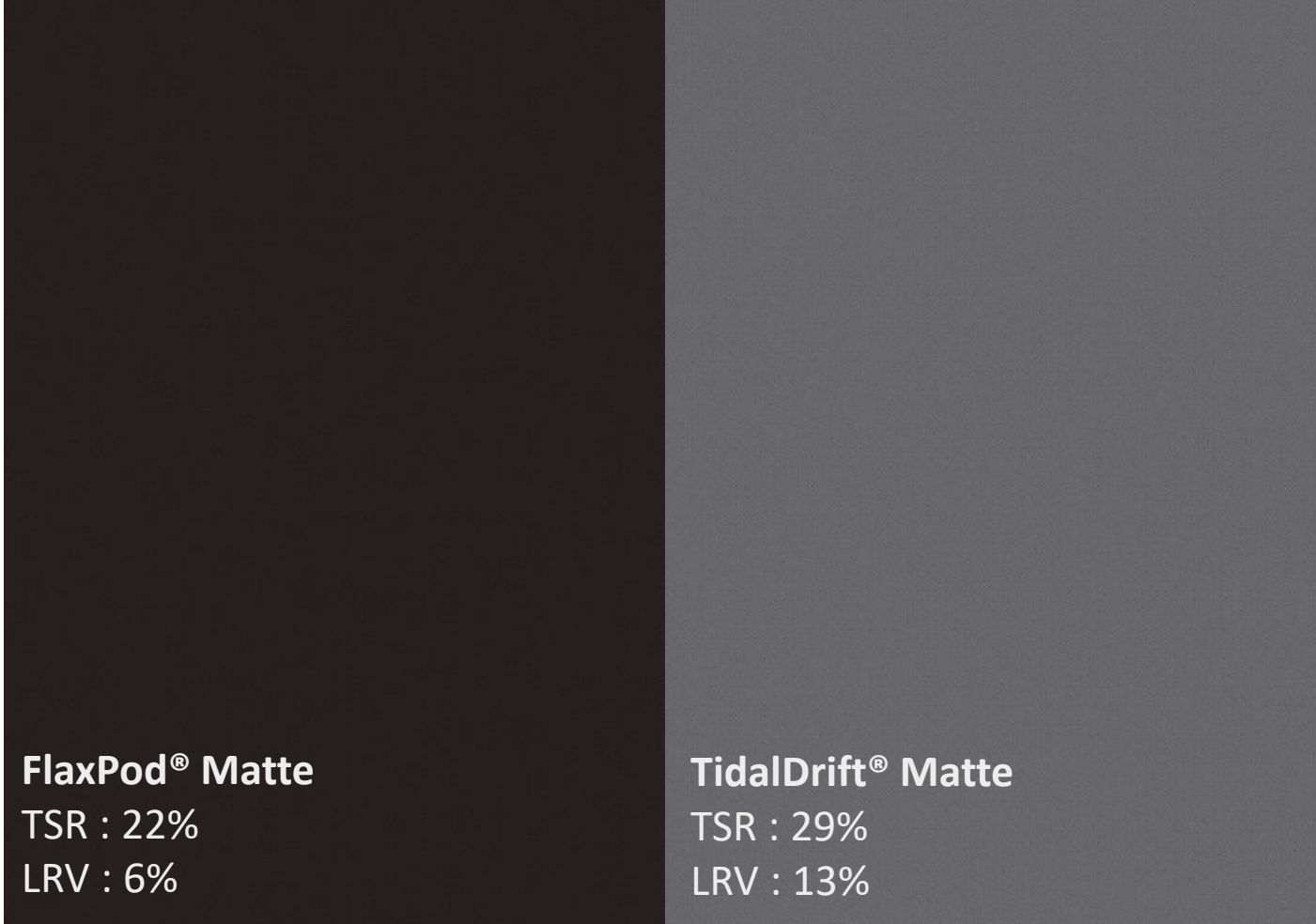
“A colour needs to connect,  
it needs to tell a story.”

DAVE STRACHAN  
STRACHAN GROUP ARCHITECTS





# COLORSTEEL® Matte





## Mt Eden 339

Residential | Ironsand | Tray

Couched below Maungawhau, a short walk from Mount Eden village, and bordered by two blocks of flats, this house designed by and for Dave Strachan of Strachan Group Architects pulls off an amazing feat.

## Urban



Christchurch urban heritage

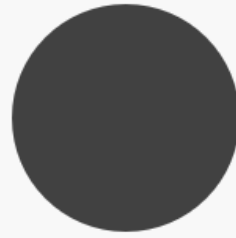
# COLORSTEEL® Standard Range



Slate  
TSR: 27%  
LRV: 9%



Ironsand  
TSR: 28%  
LRV: 8%



Thunder Grey  
TSR: 30%  
LRV: 12%



Windsor Grey (G10)  
TSR: 23%  
LRV: 7%



New Denim Blue  
TSR: 25%  
LRV: 11%



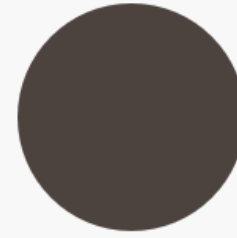
Grey Friars  
TSR: 28%  
LRV: 10%



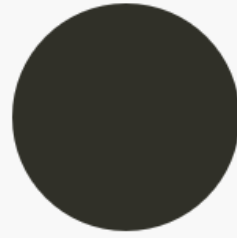
Ebony  
TSR: 5%  
LRV: 5%



FlaxPod®  
TSR: 25%  
LRV: 7%



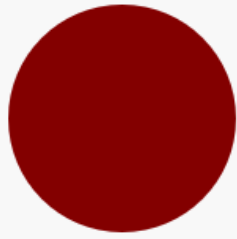
Lignite  
TSR: 30%  
LRV: 11%



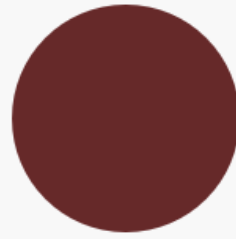
Karaka  
TSR: 25%  
LRV: 8%



Lichen  
TSR: 44%  
LRV: 28%



Pioneer Red  
TSR: 36%  
LRV: 15%



Scoria  
TSR: 32%  
LRV: 12%



Permanent Green  
TSR: 26%  
LRV: 10%

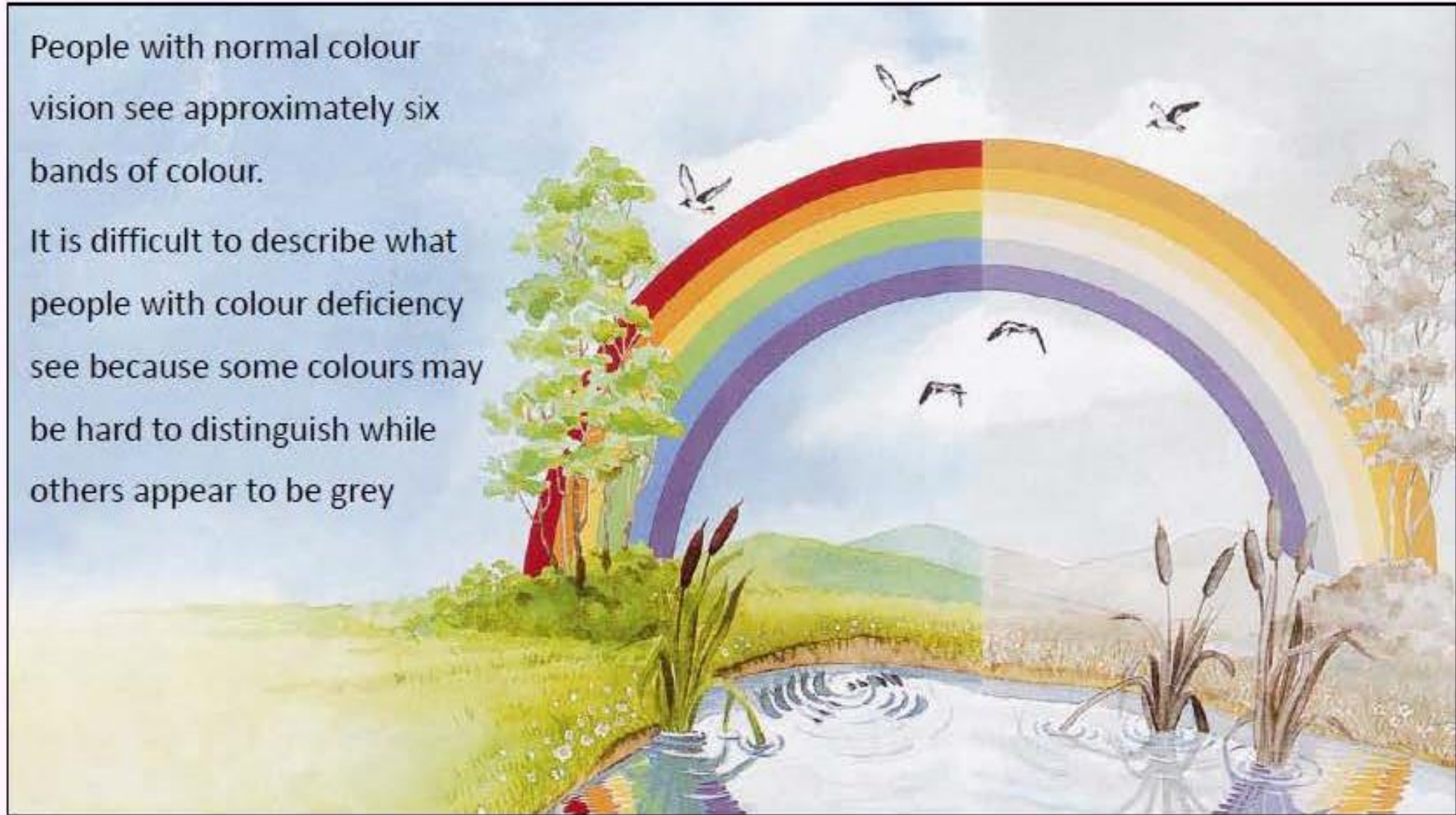


Mist Green  
TSR: 40%  
LRV: 25%



People with normal colour vision see approximately six bands of colour.

It is difficult to describe what people with colour deficiency see because some colours may be hard to distinguish while others appear to be grey



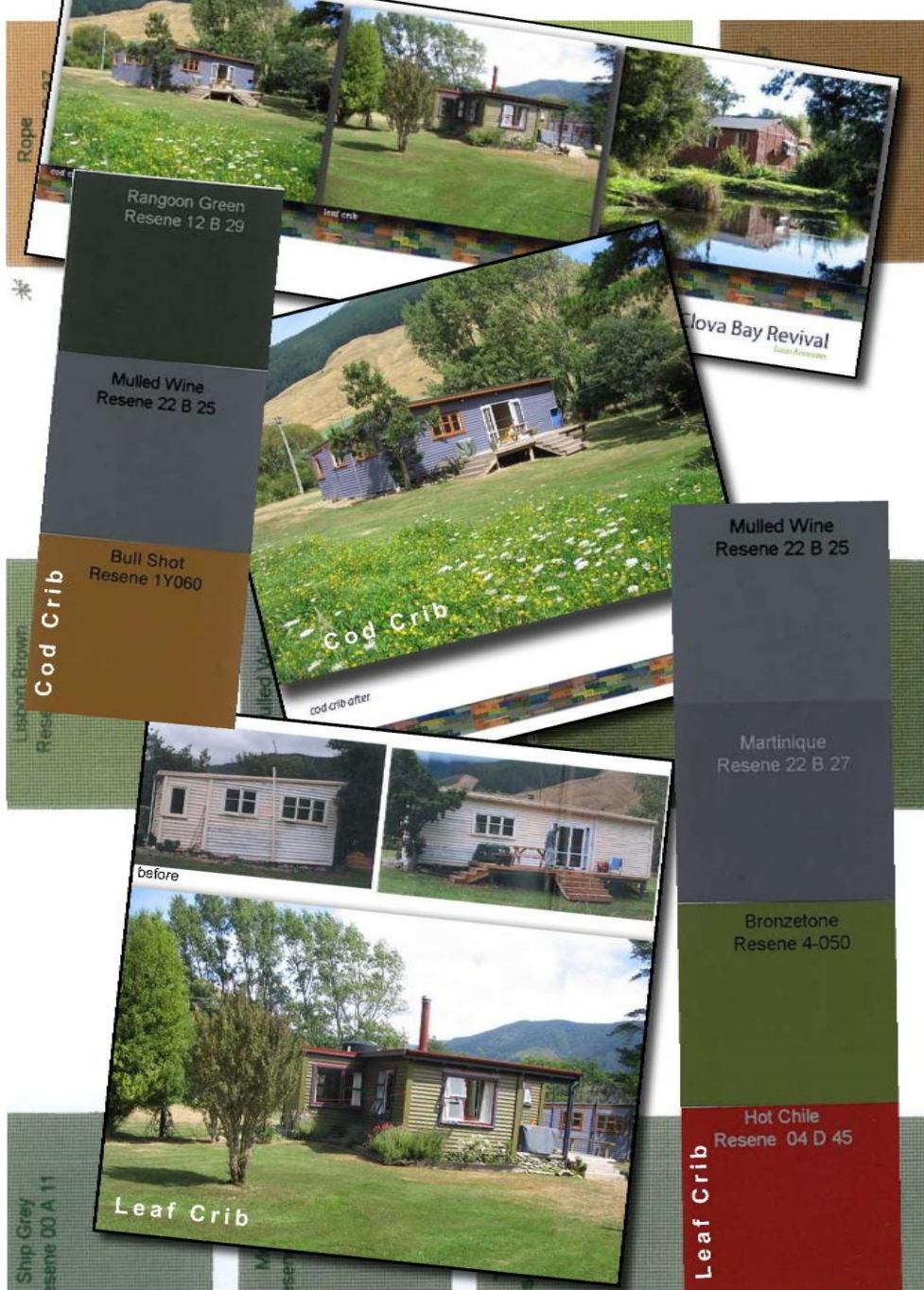
## **Colour Vision**

**Reduced recognition of Colours**



Karaka      Scoria      Lignite      Lichen      Ironsand      Sandbank      FlaxPod

# Clova Bay (2006)



CLOVA BAY HOLIDAY COTTAGE DEVELOPMENT, PELORUS SOUND.V COLOUR SCHEMES, 2006



CLOVA BAY HOLIDAY COTTAGE DEVELOPMENT, PELORUS SOUND. COLOUR SCHEMES, 2006

# Reefton colour revival (1996)

**REEFTON REVIVAL**

Our plan for the Reefton Revival was initiated by the committee developed through the planning process. 1996

**REEFTON COLOUR REVIVAL**

**COURT HOUSE**

**Reefton - The coast's bright spot**

REEFTON REVIVAL 1996

The collage features a central poster with a lightbulb icon and a red flower graphic. It includes a photograph of a teal building, a color chart with various paint swatches, and a photograph of a blue building labeled 'COURT HOUSE'. The text 'Reefton - The coast's bright spot' is written in a stylized font at the bottom.

**REEFTON COLOUR REVIVAL**

The chart displays color swatches for various buildings, including:

- Apache Reefton 4 Y000
- Rich Gold Reefton 06 E 58
- High Gold Reefton 06 E 58
- Manigold Reefton 3 Y000
- Blue Reefton 06 C 30
- Red Orange Reefton 4 C F30
- Yellow Green Reefton 10 C 30
- Rich Gold Reefton 06 E 58
- Blue Reefton 06 C 30

REEFTON COLOUR REVIVAL

57

The chart is a detailed color palette for the Reefton Colour Revival project. It features a central title 'REEFTON COLOUR REVIVAL' and a grid of color swatches. The swatches are organized into columns, each corresponding to a specific building or area. The buildings shown include a yellow building with a red roof, a blue building, a green building, and a yellow building with a green roof. The color swatches are labeled with names and codes, such as 'Apache Reefton 4 Y000', 'Rich Gold Reefton 06 E 58', 'High Gold Reefton 06 E 58', 'Manigold Reefton 3 Y000', 'Blue Reefton 06 C 30', 'Red Orange Reefton 4 C F30', 'Yellow Green Reefton 10 C 30', and 'Rich Gold Reefton 06 E 58'. The chart is framed by a decorative border with a lightbulb icon at the bottom right.



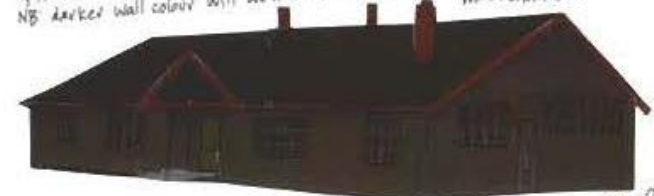




# Peel Forest Plan (1997)



option 1  
NB: darker wall colour will weather faster, require more maintenance...



roof, spouting  
 wall, window frames etc. doors  
 front doors  
 chimney, ventilators, bargeboards



roof, spouting  
 walls  
 chimney, ventilators, front doors, bargeboards.  
 window frames etc. other doors.

roof, spouting, bargeboards  
 gable end, door architraving etc.

to reduce stark appearance of building. plant up 1 metre strip against north west wall with *Hebe salicifolia*. Mulch with river stones, extending around base of entire building as a mowing strip. Put posts in corners of planting as protection when fire hoses are dragged around the building



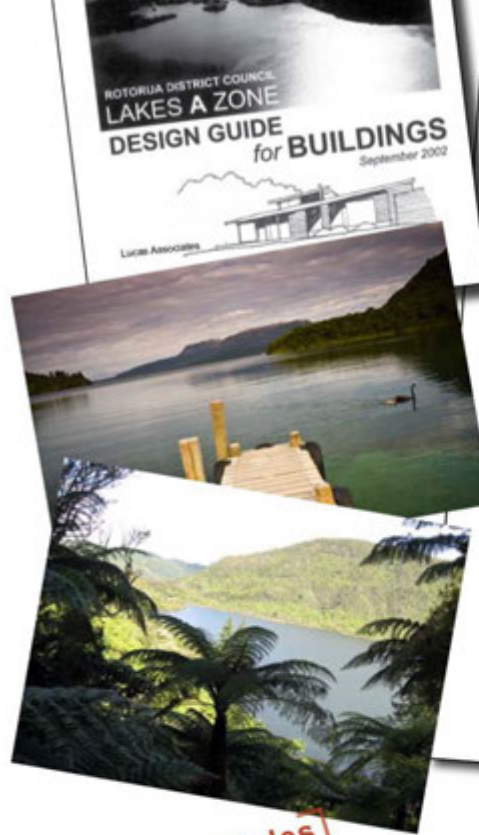
roof, spouting  
 walls  
 chimney, ventilators, front doors, bargeboards.  
 window frames etc. other doors.



roof, spouting, chimneys, window frames, doors, ventilators, bargeboards  
 walls

## PEEL FOREST HALL COLOUR OPTIONS

# Rotorua Lakes Design Guide



Textural interest can be introduced by providing substantial sills to windows and possibly raised mouldings to doors and / or windows.



External additions, such as satellite dishes, should be screened from view or sited so that they have minimum visual impact. Plan and cable early to enable this. External burglar alarms should be carefully located.

## COLOUR AND REFLECTIVITY

Sympathetic exterior colours can be very effective at integrating built development into the landscape. The lightness or darkness of the colour is the most important consideration when trying to nestle a building in.

Generally landscapes, especially those which retain a high proportion of indigenous vegetation, are mid to dark in tone, that is, they have a low reflectivity. By ensuring that an element that is being introduced into the landscape has a similar level of reflectivity to it's background, you will assist in making that element less visually obtrusive. An assessment has been carried out of the reflectivity of the landscape in the Lakes A Zone. In response to this assessment, a reflectivity limit of 37% has been set as a maximum permitted for buildings in the Lakes A Zone area.

This reflectivity limit is not intended to make development invisible in the landscape, but to limit the degree of contrast between development and it's landscape setting. Use of these mid to darker colours is required for all external surfaces of

## District Plan Rules Section 20 - Lakes A Zone

### 21.1 PERMITTED ACTIVITIES

A21.1.1 Any building where the exterior surfaces are finished, including the roof, in reflectivity values of between 0 and 37%.

### 22.2 to 22.5 OTHER ACTIVITIES

#### A212 Controlled Activities

A22.2.1 Except for marae buildings, any building that can be seen from a viewpoint, where the maximum height exceeds 6 metres but does not exceed 7.5 metres and/or where the 5 metre exterior wall height is exceeded, Council shall reserve its control and may impose conditions on the following matters:

- Height of buildings to reduce their visual effects on viewpoints in the Okareka and Tarawera catchments.
- Reflectivity values — the level of reflectivity.
- The area of glass.
- Surface treatment — the materials and finish used for the exterior.
- The width of any eave.
- The height of exterior walls.
- Design features to break up wall or roof surface areas.
- Finish on guttering.



# Rotorua Lakes Design Guide

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Low profile buildings of simple, contemporary form, and mid to dark finishes, can be unobtrusively nestled in to the lower slopes and vegetation of the lakes landscapes. Even with glazed front facades, large overhangs can provide shading to prevent these glinting in the sunlight.



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www.lucas-associates.co.nz

Use of glass as a balustrading to outdoor spaces should be kept to a minimum because of its reflectance. Restrict its use to narrowly framing key vistas from discrete viewpoints.

Remember too, that white or silver linings to curtains and blinds can have high reflectance especially when pulled during the day such as at times when the house is vacated. Low-reflectance linings, timber blinds or louvres are much less obtrusive. Overhangs will also assist with shading.

Subtle colour use of the mid-to darker colours can do much to make buildings a greater asset in the lakes landscape. Even mis-matched groups and badly proportioned buildings and structures can be better related to one another and to the landscape through the use of suitable colour.

If a building is lighter than the general colour of the landscape, or has smooth and shiny surfaces, it draws attention to itself, and looks bigger and somewhat shapeless. Usually it is best if buildings are not focal points in this way.

Remember, the colours of nature are mostly very muted, they are soft and neutral. Bright colours are absent or confined to small well-defined areas set against a muted background. Aim for similar colour use on buildings. Study the background, the landform and vegetation. Consider the relationship of buildings, and different parts of a building, to the background elements. Develop colour schemes to blend and contrast subtly with the background.

Aim to coordinate or complement the colours of various buildings in an area, even on neighbouring properties, to make them all look as if they really do belong to that particular landscape.

Within each property be sure to coordinate the colours of all buildings and structures - house garage, sheds, tanks, etc.

Some notes on colour use which may be useful when deciding on a colour scheme.

1. As roofs reflect more light than walls, they appear lighter if the whole building is painted one colour. Roofs usually need to look darker than the walls to visually anchor the building down to the ground. Thus the roof must be painted quite a lot darker than the walls to compensate for the higher reflectivity, and eventual greater fading. Make roofs at least 10% darker than walls.
2. Most houses look better if they are not light or bright focal points. Often merely painting the trim darker improves the look of a house considerably, particularly if the roof and walls were already darker.
3. Buildings of different shapes and sizes that can be seen in the same view can be better related if the same/similar roof and wall colours are used on each one.
4. To define the shape of buildings, the junction between the roof and walls can be accented. But this accent line, the bargeboard/fascia and gutter should be darker than the walls, probably the same colour as the roof, or darker. Do not pick out this line in a light colour.
5. Paint the whole of small buildings in one colour (tanks, small sheds etc.). Any colour changes and accents will just make them look even smaller and fussy. Use one colour that relates to the landscape - the same as the walls of any adjacent buildings. Do not use a very dark colour unless sited against dark vegetation.
6. Accenting large doors with the darker colour will help to break up large shed walls. Small or poorly proportioned features should not be accented- just paint all the same colour as the walls (window frames, trim, etc.).

- Roofs usually need to look darker
- At least 10% darker than walls

A simple method to choose colours to nestle a building into a particular landscape:-

1. Assess the colours of that landscape from the middle distance. Photograph at different times to see the changes.
2. With colour samples choose a colour that blends with that backdrop throughout the different seasons. Camouflage is not the aim, so the colour should not be a perfect match. The backdrop colour will vary with the seasons, with different lighting etc. so that a match is impossible. Yellow- greens and blue-greens should not be chosen as they can appear as a clash with natural greens. If you want to use greens, it is better to use darker, murky grey-greens.
3. It is important to choose a colour of about the same depth, as the background, not lighter nor much darker. Use this colour for the walls of buildings. For more smooth materials, choose colours slightly darker than the background.
4. Now select a much darker colour compatible with this wall colour, and with the landscape, for the roofs, gutters, and bargeboards / fascias.

### Night Lights

It is important to consider views of the development at night. Where possible, direct lighting of adjacent roading, reserves, lakes, etc should be avoided to ensure that a nuisance is not created. This can be done by using directional light fittings and light screens. Also, take care to avoid buildings appearing to be so lit up as to be 'on display'. Confine and limit light spill in this place where darkness and the night sky is appreciated.

- Yellow-greens and blue-greens should not be chosen as they can appear as a clash with natural greens
- Use darker, murky grey-greens

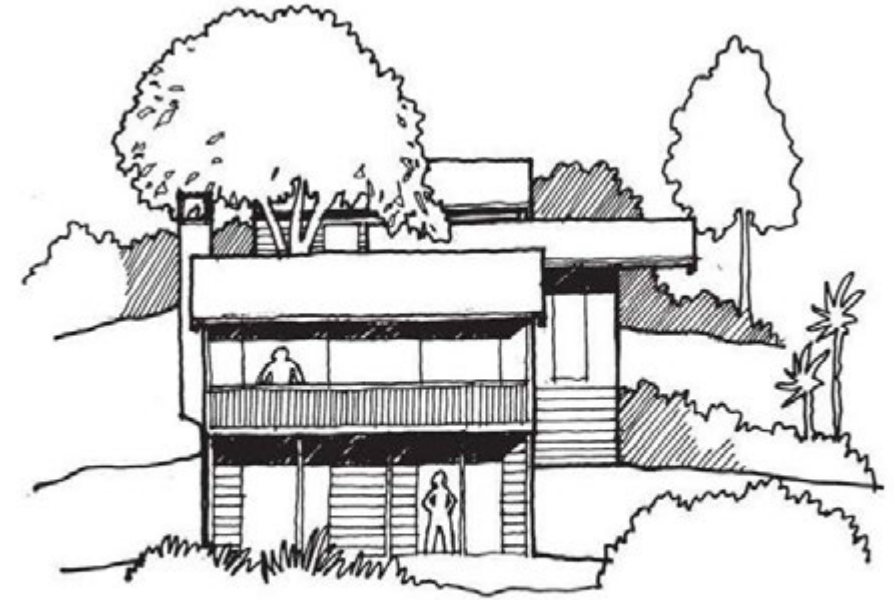
## COLOUR AND REFLECTIVITY

Sympathetic exterior colours can be very effective at integrating built development into the landscape. The lightness or darkness of the colour is the most important consideration when trying to nestle a building in.

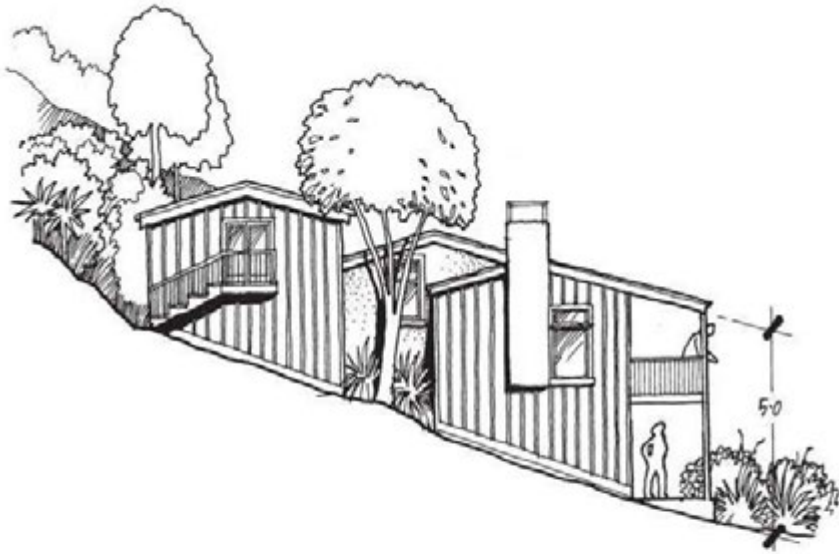
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This reflectivity limit is not intended to make development invisible in the landscape, but to limit the degree of contrast between development and its landscape setting. Use of these mid to darker colours is required for all external surfaces of buildings, including window frames (ie no raw aluminium), spouting, and trim. It applies to a shed as much as to a house.

When repainting an existing building continue with the original colour scheme, or change the colour scheme to fit with the new regime of 37% reflectivity or darker.



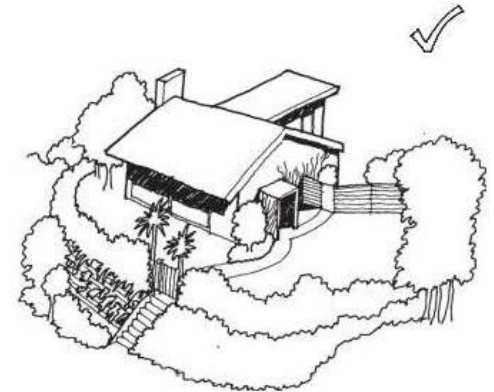
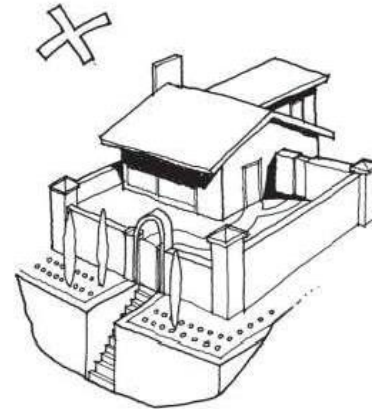




- **Minimise excavations.** Where a platform is cut to sit the building down into the landscape, the cut and fill slopes should be carefully shaped to blend them in to the surrounding landform. There should be no harsh lines or sudden changes. Carefully shape the land up around the buildings in the scale and direction of the natural landform. Once finished the buildings should look tucked down into the natural landform shapes - no artificial looking bumps or banks.
- **Take care with the siting of every structure.** It is pointless to carefully site a house if a shed or garage is just plonked down without thought to how it relates to the house or the landscape.
- **Do not leave a small structure on its own.** Either attach to another building (eg. as a lean-to); link with other structures with walling, fencing or planting; or, dig it right into the ground.

## Fences, walls and retaining walls

Fences and walling in this natural landscape should be minimal and more natural in character rather than appear as extensions of buildings. Thus, avoid solid masonry fences and walls. Opt for natural timber fences combined with vegetation instead.



# Collett's Corner (2020)



## Colour palette

### Exterior Colours

The colour of Collett's Corner is inspired by the sea and volcanic rock from the surrounding environment. The facade will have a range of colours picking up on the various shades of blue/green of the sea.



Exterior cladding: Gingepon powder coated aluminium. Each building has a different pattern, while the colour palette remains consistent.

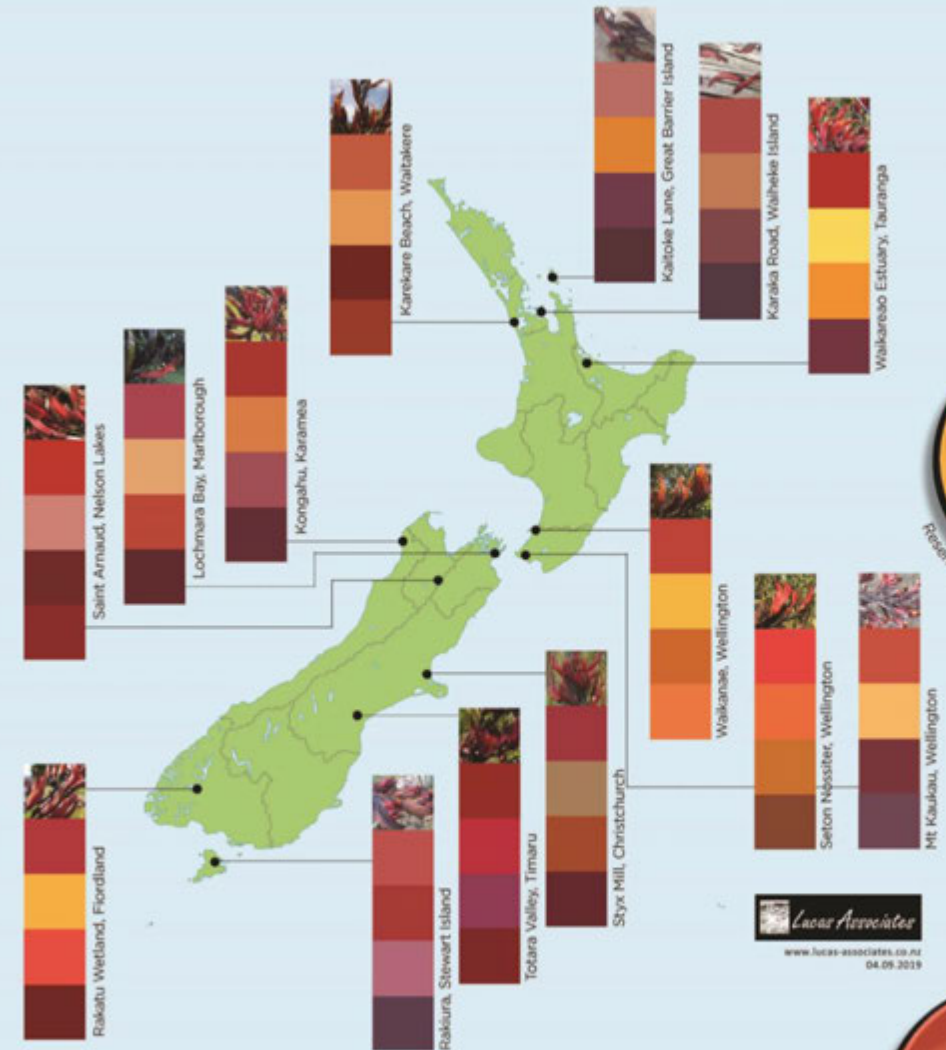


The railings, window frames and detailing will pick up on the rusty red/brown colours of the volcanic rock that make up the Banks Peninsula.

# Harakeke flower colour palette



This map shows the natural colour variations of flax flowers around the country.

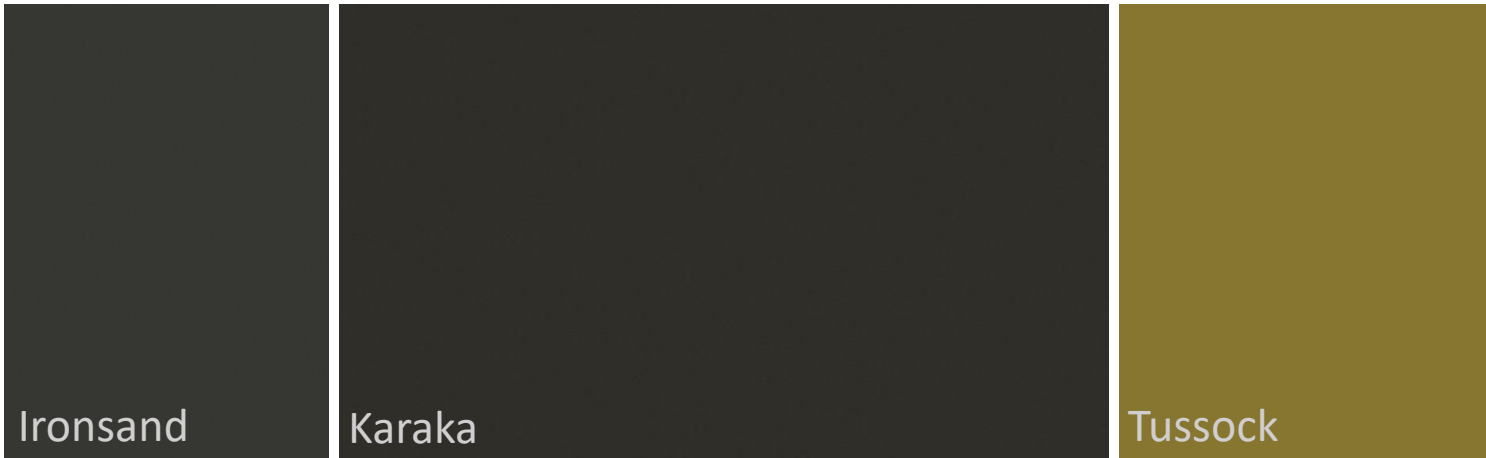


Resene's colour experts matched the colours to their extensive paint range.



See the full interactive harakeke flower map at <https://www.resene.co.nz/harakeke-colours.htm>.

# Colours for Structures in the Aotearoa New Zealand Landscape



Di Lucas, LUCAS ASSOCIATES

Colours for Structures in the Aotearoa New Zealand Landscape