

# Te Ngākau - Wellington Civic Centre Seminar 15<sup>th</sup> May 2021: Summary Notes

<b>Introduction</b>	
<b>Mayoral Address</b>	<p>Andy Foster spoke on the history of, and the issues concerning the Civic Centre and its surrounds.</p> <ul style="list-style-type: none"><li>• Land over and close to Te Ngākau was reclaimed in the 1870s and has had a WCC presence since 1904.</li><li>• Noted that a Wellington City Library had existed in some form since 1893 and was the source for the institutions that became Wellington High School and Wellington Polytechnic.</li><li>• The Civic Centre as it is today was developed between 1989 and 1991 and gave a better integrated new library building and other civic functions.</li><li>• As a result of the 2016 Kaikoura earthquake both the MOB (Municipal Office Building) and CAB (Civic Administration Building) need to be demolished.</li><li>• With respect to refurbishment work already in progress, the Town Hall earthquake strengthening is progressing well but is very complicated, and is expected to be delivered in 2023-2024.</li><li>• MFC (the Michael Fowler Centre) is sound.</li><li>• The temporary building for the Royal New Zealand Ballet will be removed after the St James earthquake strengthening is finished in 2022, and other uses for the site.</li><li>• Capital E (the former Capital Discovery Place) leaks as well as being earthquake prone. Resolution of its future is not finalised.</li><li>• Current Civic Centre buildings block access to the rest of the city and none integrate particularly well with the open space.</li><li>• Alternatives can be envisaged, such as better integration between open space and the buildings, and more use could be made of outdoor roof spaces.</li><li>• The objectives for the precinct and its open space are that it:<ul style="list-style-type: none"><li>- Expresses the culture</li><li>- Respects the area's history.</li></ul></li><li>• The Council is seeking feedback on what people like, what they find missing, and future open space uses in and around the Precinct.</li><li>• The draft consultation Framework document for Te Ngākau - Civic Square and Precinct is to be released Wednesday 19<sup>th</sup> May, with submissions closing 16<sup>th</sup> June 2021.</li></ul>

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Session One	Past and Present
<p><b>Peter Jackson</b> Taranaki Iwi, Te Atiawa</p>	<ul style="list-style-type: none"> <li>• Peter spoke on the history of the site where Te Ngākau now stands and the historical movement of Tangata Whenua within the Wellington region as reflected in the various names for the area including Te Upoko o te Ika, Te Whanganui-a-Tara and Poneke: Te Upoko o te Ika a Māui - the head of the fish of Māui; Te Whanganui a Tara which reflects Māori occupation; Poneke which is probably a transliteration of Port Nicholson. Then there is Wellington – commemorating General Arthur Wellesley, 1st Duke of Wellington.</li> <li>• Māori settlement came via Wairarapa from Hastings area, and later, Taranaki, as a result of the Musket Wars. Key early tribes who had some presence in the area were Ngāti Kahungunu, Ngāti Ira, Ngāti Tahu, followed by Ngāti Mutunga and Ngāti Ruanui.</li> <li>• Te Aro Pa (near to the Civic Centre) was built by Ngāti Mutunga and later gifted to Ngāti Ruanui. The name Taranaki St reflects the presence of the Taranaki Iwi.</li> <li>• With growing European settlement the remaining Maori were gradually largely dispossessed of their lands.</li> <li>• The incorporation of a māori perspective in the creation of a new Civic Square in the early 1990s was of upmost importance to local iwi.</li> <li>• The name Te Ngākau or beating heart was subsequently gifted to Wellington by local iwi to symbolise the heart of the city.</li> </ul>
<p><b>Roger Shand</b> Council Project Manager for the 1988-92 Civic Centre Project, now Director of Shand Shelton</p>	<p>Roger Shand was Wellington City Architect and project manager of the Civic Centre design and development project, 1980s-1990s.</p> <p>The original vision, largely completed in 1992, for the Civic Square is still relevant. In 1980 the area had a very formal layout. There was little, or no green space; much of the area was devoted to car parks; Mercer St was the main access to the Council buildings (now the MOB or Municipal Office Building) and service access to the Town Hall. The call was to create a Civic Centre through recycling the buildings, not to bowl them, and to develop a multi-purpose central open space.</p> <ul style="list-style-type: none"> <li>• The vision that evolved through the Council/Fletcher process can be described as unique to Wellington, respectful of the whenua, restorative, connected and inclusive, and nourishing.</li> <li>• While there had been pre-1983 schemes, all were “still born”.</li> <li>• There was a careful analysis of all the existing buildings before the design process proceeded:             <ul style="list-style-type: none"> <li>○ The Town Hall – good acoustics but poor facilities and contained poor Council spaces (such as the Council Chamber)</li> <li>○ The MOB - A rabbit warren, an inefficient building in layout, and an absence of technology</li> <li>○ The Library (now the Art Gallery) – Exciting, totally full with a children’s library in the sub-basement</li> <li>○ The Art Gallery – squashed into an old, unsuitable building on Victoria St (but that frontage presented an opportunity for future development).</li> </ul> </li> <li>• The redesign sought to keep the best of the existing and meld the area together into an integrated whole. Mercer St was to be the centre of the open space, but not look like a closed street – it was to be the new focus of the Civic Centre development. There were to be major connections to the waterfront and the city (achieved by the city to sea bridge, the colonnaded walkway from Harris St to the bridge and the opening to Victoria St and what remained of Mercer St).</li> <li>• The open spaces around the buildings were intended to provide new opportunities for activities, art works and functions. There were just two new</li> </ul>

Session One	Past and Present
	<p>buildings completed, with space for a commercial building (the former Circa Theatre site) which was never realised.</p> <ul style="list-style-type: none"> <li>• The 1992 development was intended to:               <ul style="list-style-type: none"> <li>○ Provide a new much larger library in a “ziggurat” form along Victoria Street</li> <li>○ Provide a seamless connection between the new Civic Centre and the Lambton Harbour development</li> </ul> </li> <li>• Provide much improved Council office facilities in a new CAB (City Administration Building) and a refurbished MOB and Town Hall</li> <li>• Provide a large multi-purpose open space which would be the “beating heart” of the City.</li> <li>• The development largely achieved its purposes and for several decades indeed became the beating heart of Wellington. The open space was versatile and became the location of much of Wellington’s outdoor Civic life. It is important that capability is recognised before major decisions are made to change it.</li> </ul>
<p><b>Gordon Moller</b> Formerly part of Fletcher’s Civic Centre design consortium, now Director of Moller Architects</p>	<p>Gordon Moller was one of the team of three architects, commissioned by Fletcher’s to provide a conceptual design for the square and surrounding building that would meet the Council’s brief and be constructed within a relatively tight timeframe.</p> <p>He described the previous uses of and schemes for the area, which has always had a strong civic function. Reminded us that The MFC design had always assumed the demolition of the Town Hall. He acknowledged the important role of Helene Ritchie as chair of the sub-committee tasked with creating a new heart for the city, and Roger Shand as the Council’s in-house project manager. The design consortium of three architects (Gordon, Ian Athfield and Maurice Tebbs) brought a range of skills and experiences to the task.</p> <ul style="list-style-type: none"> <li>• The Parti (The main concepts, or schemes of an architectural design) involved:               <ul style="list-style-type: none"> <li>○ Connect to the city – Cuba, Victoria, Willis, Wakefield Streets</li> <li>○ Close Mercer Street, but avoid the “closed street” feel</li> <li>○ The curving ramp, connecting Wakefield St, the sea via a large bridge over Jervis Quay and Cuba Street – a contrapuntal curve</li> <li>○ The Gateway, looking from the Golden Mile into the square and framing St Gerards</li> <li>○ To “adapt and reuse” the existing buildings; “to remember that architecture tells a story, and we need to remember our stories”.</li> </ul> </li> <li>• The design went through several iterations (including looking at an option of a major building development over Jervis Quay to create an active linkage), before the final concept was approved by the Council. The intention was cohesion and continuum, adaptation and regeneration:               <ul style="list-style-type: none"> <li>○ The Civic Square itself was to be an Urban Marae – a contained space but with good linkages to other parts of the central city.</li> <li>○ The new large library building was key, as a storehouse of knowledge, of community and cultural significance.</li> <li>○ The MOB was to be joined to a new curved municipal building with a spacious atrium – at ground level it and the new building were to be open, accessible and permeable.</li> <li>○ The city to sea bridge was to connect to a new development on the Ilott site, which would enliven the raised platform above Capital Discovery Place, the ramp and the bridge.</li> </ul> </li> <li>• Once the overall concept was approved, the architects continued to work on individual projects within a cohesive context.</li> </ul>

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Session One	Past and Present
	<ul style="list-style-type: none"> <li>• Reflecting on that background and process, the Council should retain, reuse, repair, regenerate everything about the Civic Centre that it can – buildings can be modified and strengthened, and open spaces repurposed. There are economies in reuse, rather than waste. Don't go for new, just for new's sake.</li> </ul>
<p><b>Sylvia Allan</b> WCC's consultant social planner for the 1988-92 Civic Centre development, now Director of Allan Planning and Research Ltd</p>	<p>Sylvia was asked to join the design team working on the Civic Centre, as the Council's "social planner" in 1988. This led to her exposure to the amazingly creative and rapid process of design development. Key recollections include:</p> <ul style="list-style-type: none"> <li>• Finding out what the community and sectors within the community wanted (the job of the social planner) and ensuring it was reflected in and provided for in the evolving design. This included: <ul style="list-style-type: none"> <li>• A community drop in centre that was safe and warm <ul style="list-style-type: none"> <li>○ Crèche</li> <li>○ Easy access for civic functions and councillors</li> <li>○ Information centre</li> <li>○ Water features. Sunny and sheltered space</li> <li>○ Seamless waterfront connection</li> </ul> </li> <li>• In contrast, people did not want green space or an old folks lounge.</li> </ul> </li> <li>• Observing at close quarters the dynamics of the process and the synergistic workings of the three architects involved, which was an amazing experience.</li> <li>• The Council had undertaken some public engagement and some public meetings had been held, but no real feedback had been sought or used.</li> <li>• Other key elements which were part of the plan but which did not emerge from comment from community representatives were: <ul style="list-style-type: none"> <li>○ Inclusion of children, through Capital Discovery Place</li> <li>○ An early iSite, for bookings and information</li> <li>○ Events focus and processional way</li> <li>○ open space that should be safe, supervised.</li> </ul> </li> <li>• Late 80's stock market crash – Fletchers' plans for a building where "Illot Green" now is were shelved (this had been intended to be the commercial driver for the whole development), but the Council continued with the Civic Square development</li> <li>• Massive project, 5 years from start of active Council planning to realisation</li> <li>• Incredibly well executed with lots of innovation – water features, quality paving.</li> <li>• Some disappointments (such as walling-off the MOB colonnade) but overall the process created a special central civic space – unusual to have one so good, so well loved and used.</li> <li>• Over time – a lack of maintenance, attrition and earthquakes have led to its current state.</li> </ul>
<p><b>James Renwick</b> Professor of Climate Science at Victoria University of Wellington, and currently a member of New Zealand's Climate Change Commission</p>	<p>Professor Renwick was asked to speak about the climate change implications facing this part of Wellington. These were not understood in the late 1980s when the design of the Civic Centre was developed.</p> <p>He summarised the present situation by saying that stopping emissions will stop climate change, but:</p> <ul style="list-style-type: none"> <li>• Sea levels will keep increasing for decades and probably remain for centuries</li> <li>• Melting of glaciers and ice sheets will keep happening</li> <li>• Expect more drought conditions combined with downpours and flash flooding.</li> </ul> <p>Need to be able to manage:</p> <ul style="list-style-type: none"> <li>○ Ponding</li> <li>○ Water storage</li> <li>○ Greater seasonality in the region</li> </ul>

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Session One	Past and Present
	<ul style="list-style-type: none"><li>• Wellington land is sinking at about 3mm/year – this exacerbates the effects of sea level rise.</li><li>• At current emission rates, compared with pre-industrial times, the world will be at<ul style="list-style-type: none"><li>○ 1.5° warmer on average by the end of 2020s</li><li>○ 2° warmer on average by the end of 2030s</li><li>○ 3° warmer on average by the end of 2050s</li></ul></li><li>• Sea level rise in 2121 is estimated between 0.5m and 2m within the next 100 years (depending on the emissions scenario). This is exacerbated by king tides and storm surges.</li><li>• Civic Square itself is quite protected because of its sheltered location, but is susceptible to ground water rise, with the following implications:<ul style="list-style-type: none"><li>○ Foundations integrity</li><li>○ Basement flooding</li><li>○ Ponding of storm water</li></ul></li><li>• With “droughtier” summers, Wellington needs to ensure:<ul style="list-style-type: none"><li>○ Water supply adequacy</li><li>○ Public health management to address issues from extreme heat</li><li>○ Fire risk</li><li>○ Railway network track expansion</li><li>○ Tar melting on roads</li></ul></li><li>• These changes need to be taken into account when making decisions on future developments in the Te Ngākau Precinct.</li></ul>

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Session Two	Maintaining a Sense of Place and Connections from an expert point of view
<p><b>Vida Christeller</b>            Manager, City Design and Place Planning, WCC</p>	<p>Key points for Vida’s presentation included:</p> <ul style="list-style-type: none"> <li>• Te Ngākau is a place that we don’t want to give up on.</li> <li>• Its current form was developed in the late 1980s, and was conceived as a democratic place where we meet and protest, a starting place for our demonstrations, our space.</li> <li>• Wellingtonians want that context and connection.</li> <li>• It was once a green space connected to water, important to Tangata whenua, still a cultural space now, where over 5000 people move through daily.</li> <li>• The constraints of the area, also poses opportunity while the busy quay separates it from the water front.</li> <li>• The space needs to be available to cater for a large increase in local residents, together with services.</li> <li>• The challenge is to make work for everybody, with sea walls to protect the ground floor of buildings, resilient to earthquake hazards, liquefaction, ground shrinking, and sea level rise.</li> <li>• This is the lowest part of city, raised to create an island. Any development must take into account possible flooding from stream catchments, and integrate possible future impacts of climate change.</li> <li>• It must be 50% public space with people walking through as their living room and an integral part of the city.</li> <li>• It needs continued unrestricted 24 hour access, and a one minute walk to public transport and the golden mile.</li> <li>• Levels of activity have fallen in recent years due to the closure of the library and CAB.</li> <li>• We must first think about bringing back life with open space, then buildings that frame that activity, buildings that respect history, and space between them.</li> <li>• What makes spaces successful, what function do they have within the city, spaces that you go through and utilise in a way that residents need, with transition zones, safe, comfortable, a good micro climate, where people don’t feel they are intruding?</li> <li>• Vida concluded her talk showing a central square of Vienna that is seen as one of the best.</li> </ul>
<p><b>Danny McComb</b>            Programme Manager Te Ngākau – Civic Square Programme, WCC</p>	<p>Danny talked about the Council’s current plans and intentions.</p> <ul style="list-style-type: none"> <li>• The challenge is to fix the built environment, and the broken buildings and to bring back the people.</li> <li>• Capital E was closed 2012, town hall in 2013, CAB in 2016.</li> <li>• The issues have kept on coming, but there is a need to think differently in developing an overarching framework of what we want for civic square.</li> <li>• Public consultation is starting Wednesday 26<sup>th</sup> May. This is an opportunity to address any short comings, to reactivate the space and the connections across Jervis quay and Wakefield St, and the way that buildings have cut off access.</li> <li>• The opportunities must be picked up, with the restoration of the town hall, the creation of a national home of music, the issues addressed around the central library, capital E and presence of young people, a modernised CAB, the Jack Illot green, MFC car park, the home of the Royal NZ Ballet, better links to the St Johns area and the connecting lane ways.</li> <li>• Modernised CAB and any other new developments need to be resilient, avoiding a mixed collection that includes further defective buildings.</li> <li>• Climate change needs to be considered, taking into account that basements capture surface water and are in potential flood zones.</li> </ul>

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	<ul style="list-style-type: none"> <li>• There must be heavy investment with consultation through the LTP, or buildings removed.</li> <li>• City bridge underpins the city to sea route. The Council doesn't have any designs at the moment; however they want some consensus.</li> <li>• Future of the Quay is also important with consideration of Get Welly Moving decisions around transport and connectivity. Decisions have to addresses all issues in a modern framework with principles of what we want to achieve. That also includes the MFC car park, which needs a concrete proposal.</li> </ul>
<p><b>Sally Jane Norman</b> Director of Te Kōkī - New Zealand School of Music at Victoria University of Wellington</p>	<p>Sally Jane's presentation discussed the redevelopment of Te Ngākau as an opportunity to creatively respond to and shape the rhythms of the city.</p> <ul style="list-style-type: none"> <li>• Te Koki has a commitment to bring music into centre, music as the heart, creating Kotahitanga - unity, identity and a sense of belonging, and connections "Whanaungatanga" through shared experiences.</li> <li>• This is an opportunity to invent new sonic experiences, understanding of the city through sounds, sonic urbanism, with new paradigms, seeking transformative cultural change.</li> <li>• Enchanted cities rebuild celebrating creation, inter-generational equity through a new concept "Musiking" which draws people together, creates a city of action and community.</li> <li>• Absolutely Positively Wellington must be a weird mix where natural forces and soundtracks of new films are joined up.</li> <li>• The relation between NZSO and wellington school of music is crucial, and needs to be a continuum of sonic artistry, music therapy programs, rhythms of communities in sync.</li> <li>• The tuned city must not be a duplication of elsewhere.</li> <li>• There must be a committed space for a national centre of music building, which will take a strong sense of place like Te Papa, like Zelandia.</li> <li>• We can use our own ingenuity, working together, taking advantage of the reopening of the town hall, bringing students and staff down the hill into the square.</li> <li>• The vision will work when the school of music is co-located, with a reactivation of the ground floor.</li> </ul> <p>The city art gallery should not be changed, keeping its regular orchestral and chamber music performances.</p>



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Session Three	Maintaining a Sense of Place and Connections from an expert point of view
<p><b>Dr Hannah Hopewell</b> Urban designer and landscape architect</p>	<ul style="list-style-type: none"> <li>● Active involvement is key to maintaining a sense of place. ‘Active’ needs to be redefined to include:               <ul style="list-style-type: none"> <li>○ Neighbourhood</li> <li>○ Creativity</li> <li>○ Discovery</li> <li>○ Democracy</li> </ul> </li> <li>● Consider the historical, the political and aspects beyond colonialism.</li> <li>● Acknowledge the (physical) relational framework, that is:               <ul style="list-style-type: none"> <li>○ The connection to the City to Sea Bridge- this is a dramatic experience, value this: standing on there you feel tied to the earth and the sea.</li> <li>○ The Waikoukou stream which is piped at present. Pay attention to that in the the design of this spot.</li> <li>○ Vegetate area to acknowledge what should be there.</li> </ul> </li> </ul>
<p><b>Morton Gjerde</b> Lecturer in Architecture &amp; Urban Design at Wellington school of Architecture</p>	<ul style="list-style-type: none"> <li>● ‘Sense of place’ is created by three key aspects:               <ul style="list-style-type: none"> <li>○ The physical buildings such as the Library which can be described as a ‘lingering space’</li> <li>○ The activity in the space which should include diversity, street life, flow through to other places (there are only little pathways at present) and opening hours (everything is shut after a certain time).</li> <li>○ Image and meaning</li> </ul> </li> <li>● Pay attention to the next generation and their design ideas. For example, refer to the results of the 2017 design competition for Civic Precinct at School of Architecture which got a monetary award from WCC. The winning design<sup>1</sup> by Bella Lum and Thomas Nieuwenhuis featured the following:               <ul style="list-style-type: none"> <li>○ Active edges such as cafés built out, too internal now, and covered places to sit and be;</li> <li>○ Widen out City to Sea Bridge;</li> <li>○ Jack Illot space as a Lagoon with an over bridge;</li> <li>○ Deconstruct CAB building, make it smaller and the entrance on this side bigger;</li> <li>○ More green;</li> <li>○ More play with water features;</li> <li>○ Block traffic along the road from CAD to Townhall.</li> </ul> </li> </ul>
<p><b>Nicole Thompson-</b> Director of Wraight + Associates Landscape Architecture (WA)</p>	<ul style="list-style-type: none"> <li>● ‘Look at the past to inform the future’               <ul style="list-style-type: none"> <li>○ Reclaimed land</li> <li>○ Link to the sea- love/ hate current bridge- though it blocks the sea initially, the excitement of the view unfolds</li> <li>○ Coastal typology is largely lost, need a micro coastal forest opening to the sea</li> <li>○ We need a notion of the underlying stream</li> </ul> </li> <li>● At present there is a lack of interaction between the buildings, their purpose plus activity, and a lack of pedestrian flow.</li> <li>● Value the serenity of the square as opposed to the hustle and bustle of city life, important to retain this sense of serenity.</li> </ul>

<sup>1</sup> <https://www.wgtn.ac.nz/wfadi/about/news/news-archives/2017-news/students-redesign-wellingtons-civic-square>



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Session Four	A public Voice
<p><b>Rev. Stephen King</b> Co-vicar at St Peters Anglican Church and Chair of Inner City Wellington (ICW)</p>	<ul style="list-style-type: none"> <li>• In the 1950's people moved out of the central city but this has reversed. Lambton and Te Aro are now the largest inner-city suburb at 17000 (Karori has 15500) and the inner city is forecasted to grow by another 14000 by 2043.</li> <li>• We need appropriate amenities and ongoing support to ensure residents' needs are met and that the increasing resident population can enjoy living in the CBD. We need to create:               <ul style="list-style-type: none"> <li>○ multi-functional spaces that create better social and mental health;</li> <li>○ Social spaces for under 18-year-olds and play areas for young children;</li> <li>○ More green space in the vicinity. At present, Jack Illot site is only green space and international Wellness key indicates a 5-minute radius access to green space.</li> </ul> </li> <li>• We want to retain the current City to Sea space and a wider space where the current access is (on the city side).</li> <li>• There needs to be a focus on green open space before building.</li> <li>• We welcome a wider focus for all those coming into this space but there also needs to be focused attention on the people that live here.</li> </ul>
<p><b>Sam Trubridge</b> Artistic director for The Playground NZ Ltd. and the annual Performance Arcade Festival.</p>	<ul style="list-style-type: none"> <li>• Space is an architectural project with a focus on human activity.</li> <li>• The Wellington Waterfront is already a beautiful performance space. Trubridge highlighted a number of events that are moved into specific spaces around the city, including events that took place at Te Ngākau in the past.</li> <li>• As part of this focus on activating outdoor spaces you need:               <ul style="list-style-type: none"> <li>○ to inject spaces with programmes to have flow (as opposed to a dead space such as Massey Memorial) and an ongoing budget*(a point also made in a recent interview on Ninetoon) to support art projects, street festivals and spontaneous events popping up;</li> <li>○ Bring different generations into the space and encourage intergenerational activity;</li> <li>○ Create communal space to just be (as opposed to 'a paid for space' in a café area or a concert hall). This also helps to combat such activity as substance abuse and sexual harassment (research has been done to confirm this).</li> <li>○ <a href="https://www.rnz.co.nz/national/programmes/ninetoon/audio/2018795775/a-good-place-auckland-s-freyberg-place">https://www.rnz.co.nz/national/programmes/ninetoon/audio/2018795775/a-good-place-auckland-s-freyberg-place</a></li> </ul> </li> </ul>
<p><b>Mike Egan</b> A local restaurateur and president of the Restaurant Association of New Zealand</p>	<ul style="list-style-type: none"> <li>• Margins in hospitality industry are tight. Restaurants moved away from CBD and to upper Cuba street in 1990's. Cost of renting space can be prohibitive in CBD and rents cannot go above 10% of operating costs.</li> <li>• How can lively café culture be created and maintained in Te Ngākau?               <ul style="list-style-type: none"> <li>○ Develop a mix of food opportunities from breakfast, lunch, a quick sandwich and fun night-time food.</li> <li>○ Access to deliver regular supplies and at events need to be planned for.</li> <li>○ Ensure that Council maintains a sustainable rental level for restaurant space within the Civic Square</li> </ul> </li> </ul>
<p><b>Nick Ruane</b> A well-respected leader in New Zealand's disability rights community and on Accessibility Advisory group (AAG)</p>	<ul style="list-style-type: none"> <li>• Te Ngākau is a place for gathering and connecting for everyone.</li> <li>• An accessible journey from A to B and access to specific venue such as Te Ngākau are key to social inclusion.</li> <li>• Universal design standards and co-design to get knowledge and tap into the creativity of residents need to be applied as part of the process.</li> <li>• At present the square is accessible from the city side but there is no lift on seaside. In the original design for the square there was provision to bridge by a path under the Nikau palms and over the bridge down but it was removed based on cost factors.</li> <li>• Cost is often used as an excuse but retrofitting costs more.</li> </ul>

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Session Five	Discussion Group Sessions
<b>City Centre Residents</b>	<p><u>Most important</u></p> <ul style="list-style-type: none"> <li>• Community hub for local residents</li> <li>• Green space large enough for active and passive recreation</li> <li>• Cafes / Restaurants</li> <li>• Retention of City to Sea bridge</li> <li>• Accessibility for everyone</li> </ul> <p><u>What's Required</u></p> <ul style="list-style-type: none"> <li>• Council actively seeking engagement – seminars, easily accessible website etc</li> <li>• No more going around in circles!</li> <li>• Acknowledgement of community input</li> <li>• Actual implementation from consultation</li> <li>• Speed up reinstatement of the library</li> </ul>
<b>Community Development</b>	<p><u>Most important</u></p> <ul style="list-style-type: none"> <li>• Melding residential communities with wider community – variety and inclusion</li> <li>• Need to keep every inch of green space – currently a shortfall</li> <li>• Green space - artificial turf is great and used well</li> <li>• Spaces that provide for small gatherings – tables / seating</li> <li>• Simple, elegant solutions that connect well beyond the Civic Square</li> <li>• Picnic, happy sack, ceremonial spaces important</li> <li>• Support small, local businesses over multinationals – quirky over uniformity!</li> <li>• Increased emphasis on supporting creative people who can deliver events</li> </ul> <p><u>What's Required</u></p> <ul style="list-style-type: none"> <li>• Council seeing the Civic Square redevelopment as an investment, not an operating cost</li> </ul>
<b>Arts Community</b>	<p><u>Most important</u></p> <ul style="list-style-type: none"> <li>• Te Ngākau is THE centre for all arts, but not at the detriment for community</li> <li>• Te Ngākau as space to perform and consume arts, e.g. music school percolating out into the square / other spaces</li> <li>• Connection to the library – “the city’s living room”</li> </ul> <p><u>What's Required</u></p> <ul style="list-style-type: none"> <li>• A Civic Square environment that engages all the senses</li> <li>• Indoor and outdoor flow</li> <li>• Space to perform</li> <li>• Better coordination and operation of venues to deliver a big city arts strategy</li> <li>• Recognition of the role of curation</li> </ul>
<b>Casual Users</b>	<p><u>Most important</u></p> <ul style="list-style-type: none"> <li>• Easy ground-level access</li> <li>• Noise control – no “Muzak”</li> <li>• Retain City to Sea Bridge – build to its East with low gradients on both sides of Jervois Quay</li> <li>• Shade and shelter from wind and sun</li> <li>• Conversation spaces – comfortable seating</li> <li>• More green spaces / native trees</li> </ul>

## Te Ngākau - Wellington Civic Centre Seminar 15<sup>th</sup> May 2021: Summary Notes

	<p><u>What's Required</u></p> <ul style="list-style-type: none"><li>• Illot Green acoustic barrier needed</li><li>• WCC to take notice of citizens' wishes / submissions</li><li>• Provide models of what's proposed</li><li>• Suggestion boxes in Te Ngākau and Information Centre</li><li>• Visitor centre to be included as part of redevelopment</li></ul>
<b>Heritage</b>	<p><u>Most important</u></p> <ul style="list-style-type: none"><li>• Recognition that buildings and spaces tell the story of a city and its whenua</li><li>• Heritage buildings provide a fabric that make stories and activities more compelling and interesting</li><li>• Height limits for new constructions in keeping with existing structures</li><li>• Varieties of types of spaces</li><li>• Landscaped green space with stream, water, lagoon, bridge elements</li></ul> <p><u>What's Required</u></p> <ul style="list-style-type: none"><li>• Recognise the heritage of WCC buildings and civic precinct</li><li>• Return a sense of cohesion to the Square and its surrounds</li><li>• Continued Council presence in the existing historic buildings</li></ul>