Carrick

Carrick District Design Guide

CONSULTATION DRAFT

APRIL 2003

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Consultation Draft

Prepared for
Carrick District Council

by

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Contents

Part 1 Context and principles

This part of the Guide sets out the context within which it has been prepared and will be used and establishes a range of broad design principles which underpin the Guide. These guiding principles are intended to inform the design process and explain what good design is aiming to achieve and why. They also form the basis for the good practice guidance contained within Parts Three and Four.

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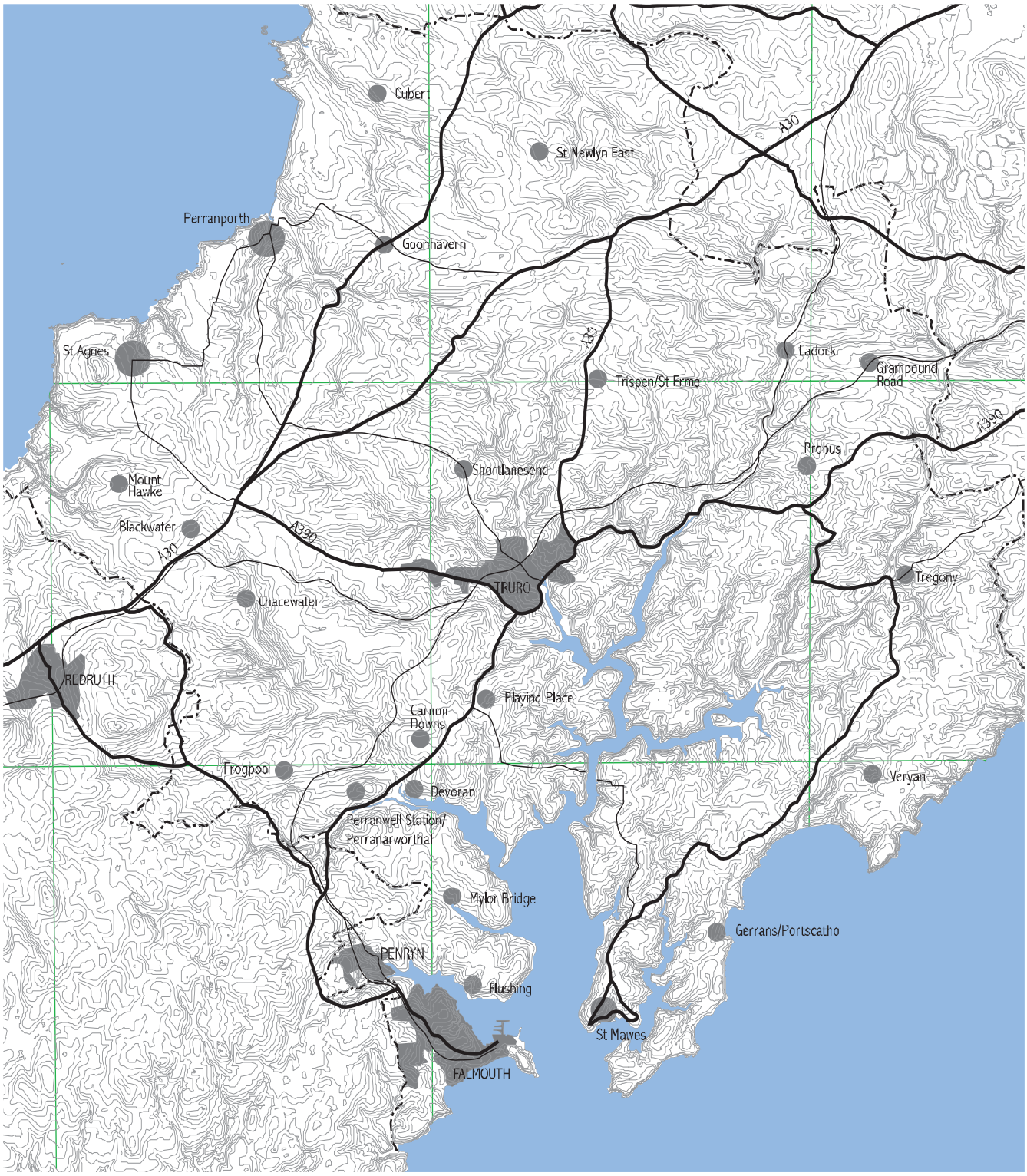
1.1 About the design guide

This Design Guide has been prepared as part of Carrick District Council's commitment to securing the highest quality new development within the District. It is intended to be a handbook to assist design professionals, developers and householders in dealing with and submitting development proposals and to act as a set of guidelines which will help the Council to assess the design quality of planning applications.

Carrick District and some of its larger settlements



1.1.1 Using the Guide

The Guide is structured into the following five main parts.

PART 1

Context and principles

This part of the Guide sets out the context within which the Guide has been prepared and will be used, and then establishes a range of broad design principles which underpin the Guide. These guiding principles are intended to inform the design process and explain what good design is aiming to achieve and why.

PART 2

The special character of Carrick District

This part of the Guide introduces the landscape and settlement context within which development will take place within Carrick District.

Parts **One** and **Two** provide useful background to all users, as they explain the purpose and principles which underlie the good practice guidelines.

PART 3

Good practice guidelines for residential and mixed use development

This part of the Guide provides more specific guidance and examples of how to put these principles into practice, for:

- **development layouts**
- **buildings within plots**
- **cars and parking**
- **building design**
- **design of external areas**

PART 4

Good practice guidelines for other development

This part supplements Part Three by providing additional guidance for these types of non-residential development:

- **conversions**
- **shop fronts**
- **agricultural buildings**
- **industrial and commercial buildings**

Parts **Three** and **Four** will be the main source of reference for those involved in designing or assessing development proposals. Although not all guidelines will apply to every development proposal (e.g. guidelines on development layout will not apply to the design of an individual house), it is nevertheless recommended that each set of guidelines is looked at in turn to identify those that are relevant and to ensure that all aspects of the design are fully considered. A number of the principles and guidelines set out in **Part 3** will be applicable to the non-residential developments in **Part 4**, so it will be helpful to read both sections.

PART 5

The design process

This part of the Guide focuses on the design process and the ways in which good design can be encouraged.

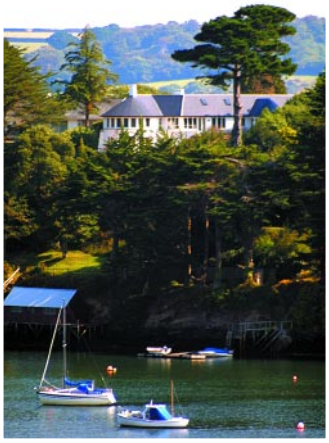
Part **Five** of the Guide provides useful background and will be of particular use to those commissioning or assessing design proposals.

The Guide will potentially be helpful to a wide range of different users, from local authority planning, housing and economic development officers, to developers, design professionals and private landowners and householders.

It will be important to consult the Council at an early stage about the proposals and to refer to Local and Structure Plan policies and other supplementary planning guidance which may be applicable in conjunction with this Guide.

1.1.2 The importance of good design

'Good design' is notoriously difficult to define but it is not simply a matter of individual taste and preference. The Commission for Architecture and the Built Environment (CABE) believes that good quality design is largely an objective process and provides the following helpful definition:



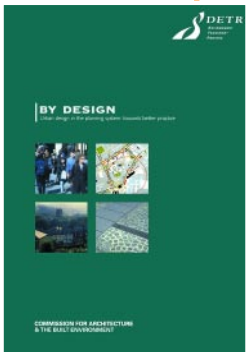
"By good design we mean design that is fit for purpose, sustainable, efficient, coherent, flexible, responsive to context, good looking and a clear expression of the requirements of the brief." [1]

Part Three of the Guide describes the principles of good design in more detail. However it is expressed, good design is about much more than how things look - it is about uplifting communities, transforming how people feel and behave, and about using resources effectively and imaginatively. New thinking and research [2] has confirmed that good design adds value by increasing the economic viability of development and by delivering social and economic benefits and does not necessarily cost more to deliver. So there really are good motives for investing in well thought-out design.

In simple terms, good design will benefit everyone:

- local communities will benefit from economic advantages and access to a better quality environment and enhanced range of amenities and facilities;
- public authorities will benefit by meeting their obligation to deliver a well-designed, economically and socially viable environment;
- the character and quality of Carrick's built and rural environment will be maintained and enhanced for the benefit of local residents and visitors;
- good design will help to speed up the planning process and reduce the chance of the Council objecting to a development because of its design;
- good design will encourage the sustainable use of materials and energy efficient design which will save money in the long term and help to protect our environment and natural resources;
- it will help to reinforce and support local traditional skills and techniques through the use of local materials in the traditional manner;
- it will help to reduce crime and create a safer and more accessible environment for everyone.

1.1.3 A flexible approach



The Guide is not intended to be a rule book with specific prescriptions to be followed slavishly but a set of general principles and guidelines illustrating good design. It is not the intention to stifle innovative design - quite the opposite - and the Guide recognises that every site is different and demands an individual response. Hence, the Guide has a strong emphasis on criteria, checklists, principles and examples to inform the process and practice of good design, rather than dictating specific, 'off-the-peg' design solutions.

This emphasis on process and performance - the 'why' and 'how' - is in line with current thinking in design guidance and is echoed in such documents as 'By Design' [3] and the South West Strategy for Architecture and the Built Environment [4]. As the latter document states, if a developer follows a process or meets a performance criterion, the resulting scheme is more likely to be better than if the more traditional guidance route of 'this is how to do it', and 'this is what it must look like' had been adhered to. This approach also follows a clear message arising from the initial workshops and consultations undertaken at the commencement of its preparation, which stressed the need for flexibility and freedom to design within the parameters of accepted good practice and the need for the Guide to act as a tool for awareness-raising and education, rather than as an inflexible rule book.

1.1.4 How the Guide fits into the planning system and with other guidance

The Guide follows Government advice and supports strategic and local planning policies which seek to encourage new development that has regard to the character and appeal of its locality and provides a good quality environment for those who live and work in the area.

National Planning Guidance

Planning Policy Guidance Notes (PPGs) provide the broad framework for the preparation of development plans by local authorities. PPG1 'General Policy and Principles' (revised February 1997) [5] advises that applicants should demonstrate how they have taken into account of the need for good design in their development proposals and that they have had regard to the relevant development plan policies and supplementary design guidance. It confirms that the appearance of proposed development and its relationship with its surroundings are material considerations in determining planning applications and appeals. The PPG advises that, although local authorities should not impose arbitrary taste or style, it is appropriate to promote local distinctiveness, especially where this is supported by supplementary guidance.

Good design should be the aim of all those involved in the development process and should be encouraged everywhere. Good design can help to promote sustainable development; improve the quality of the existing environment; attract business and investment; and reinforce civic pride and a sense of place. It can help to secure continued public acceptance of necessary new development.

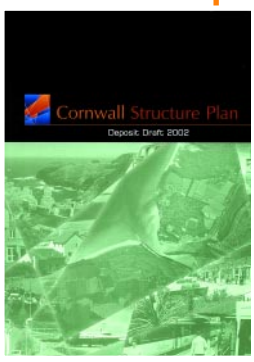
Source: PPG1, para. 15 (February 1997)

PPG3 'Housing' (March 2000) [6] places great emphasis on creating sustainable residential environments and says that these should be secured, in part, through a greater emphasis on quality and designing places for people, on greener residential environments, and by linking development to public transport. The PPG encourages local planning authorities to reject poor designs.

PPG3 also encourages higher density, more compact forms of development to make more efficient use of land, particularly within urban areas with good public transport accessibility. While average net development densities should adhere to these principles, this does not necessarily mean a blanket application of high density development across the whole of a site. PPG3 allows for a more responsive and creative approach to urban design which varies densities within developments to create diversity, to reflect different levels of activity and to respond to site characteristics and the immediate townscape and landscape context. This will be an especially important consideration on urban fringe sites where new development needs to be sensitively integrated with the surrounding rural landscape.

Cornwall Structure Plan

The Cornwall Structure Plan (Deposit Draft 2002) [7] outlines the general strategy for the location of new development in the County to 2016. It indicates that most new housing within Carrick District should be located within or well integrated with the main urban areas and should maximise the use of previously developed land, followed by the use of other sites in urban areas and urban extensions in locations with good transport links. The capacity for villages to provide for further growth will be determined by their character, the availability of public transport links to nearby towns and the range of services and facilities available to avoid undue dependency on larger settlements. Development outside of villages will be strictly controlled.



Policies within the plan promote an approach to good design that takes account of local distinctiveness and the need to reinforce special character and a sense of place in the natural and built environment. They place an emphasis on conserving individual landscape features, positively relating to townscape and landscape character and creating safe, attractive, vibrant and understandable places with a mix of uses, tenure, size and densities. All of these points are covered in this Design Guide.

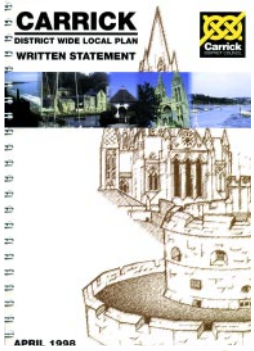
Policy 2: The character, diversity and local distinctiveness of the natural and built environment of Cornwall will be protected and enhanced. Throughout Cornwall, development proposals must respect local character and:

- **retain important elements of the local landscape, including hedges, trees, other natural and historic features that add to its distinctiveness;**
- **contribute to the regeneration, restoration, enhancement or conservation of the area;**
- **positively relate to townscape and landscape character through siting, design use of local materials and landscaping;**
- **create safe, aesthetically pleasing and understandable places;**
- **consider, where appropriate, a mix of uses that create vibrant and active places, including tenure, size and densities.**

Local plans should refine Character Areas to inform planning decisions taking into account Regional and Countywide landscape assessments.

Source: Cornwall Structure Plan (Deposit Draft 2002)

Carrick District Wide Local Plan



The Carrick District Wide Local Plan (adopted April 1998) [8] also contains policies aimed at protecting the qualities of the natural and built heritage from the adverse impacts of new development. It is currently being reviewed, with a new Deposit Plan to 2016 to be on deposit in 2003. Specific policies in the adopted plan relate to the need for sympathetic design of new development in designated areas such as Conservation Areas, Areas of Outstanding Natural Beauty, Areas of Great Landscape Value and Heritage Coasts, so that it respects the distinctive character of the area. In the district generally, policies relating to new residential development also refer to the need to respect the local area in terms of scale, traditional building styles, local features, materials, finishes and colour, characteristic patterns of settlement and the degree of prominence. These points are also covered in this Design Guide.

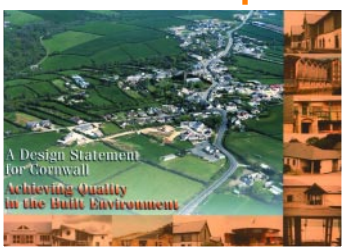
Supplementary planning guidance and other relevant guidance

Development plan policies can be supported by 'supplementary planning guidance' (SPG), which is taken into account as a material consideration in decisions on planning applications. In Carrick, this include a number of documents that have been taken into account in the preparation of this Guide. At the county level, they include the Cornwall Landscape Assessment [9], the Cornwall Design Guide for Residential Development [11] and the Cornwall Design Guide for the design of estate roads [10]. At a district level they include Conservation Area Appraisals for Falmouth and Penryn [12,13].

There is a wealth of other relevant guidance at a national and more local level that has also provided a context for the Guide. Of particular relevant is the Government's publication *By Design: Urban Design in the Planning System* [3],

which establishes the current agenda for design within urban areas. This has been paralleled by other publications such as *Places, Streets and Movement* [14], English Partnership's *Urban Design Compendium* [15] and *Urban Design Guidance* [16].

The most up-to-date regional guidance includes *A Design Statement for Cornwall: Achieving Quality in the Built Environment* [17], which specifically addresses development arising from the Objective One programme but which also provides a good, general context for more local design guidance within the county. Further design guidance for Cornwall as a whole is contained within the *Cornwall Design Guide for Residential Development* [11] and the *Cornwall Design Guide - a guide to designing and constructing residential and industrial estate layouts in Cornwall* [10]. The latter is focused on the design of estate roads. The issue of achieving quality design is addressed in the *Strategy for Architecture and the Built Environment in the South West* [4]. These documents, other reading and sources of other relevant information, e.g. on Home Zones and security by design, are listed at the end of the Guide in the section 'References, further reading and sources of information'.



All of these documents have been referred to and have provided a context for the Guide. The principles and advice contained within this document, therefore, closely reflects and is consistent with current thinking and national, regional and local design guidance.

Decisions on planning applications depend upon a number of factors. Adherence to the principles of this Design Guide does not mean that development proposals are acceptable or will necessarily be approved, as many other considerations will have to be taken into account in determining planning applications.

1.1.5 Consultation

The views of a range of organisations and individuals on the format and content of the Guide were recorded at two workshop sessions held at the beginning of the process and these have informed the preparation of this Consultation Draft. The draft Design Guide is now subject to wider public consultation and representations will be taken into account in finalising the Guide with the objective of adoption as Supplementary Planning Guidance.

1.2 What is good design?

"Good design is design that is fit for purpose, sustainable, efficient, coherent, flexible, responsive to context, good looking and a clear expression of the requirements of the brief."

(CABE 2001)

1.2.1 The essence of good design

The above definition of good design was given in the introduction to the Guide and encapsulates the most important aspects of good design. It is sometimes narrowed down still further into three core ingredients, or the 'essence' of good design:

- commodity (does the design answer the brief and fit its purpose?)
- firmness (is the design robust, durable and sustainable?)
- delight (is the design good looking, does it rise above the ordinary into something that pleases the eye and the mind).

These are useful points to keep in mind but good design is a complex issue that requires more detailed explanation so that its various components can be fully understood by everyone. The guiding principles of good design that are set out in the following sections of the Guide have been organised under a number of general themes. These embrace the definitions given above and they also 'borrow' from a number of similar themes that are identified in the Design Statement for Cornwall [17].

The themes are:

- Respecting the place - good design is inspired by context, reinforces the place and is tailored to the site;
- Creating sustainable development - good design is sustainable and durable;
- Creating high quality, appropriate development - good design is good looking, fit for purpose, of its time and adaptable to change.

Distinctive design that reinforces a sense of place

1.3 Respecting the place

One of the most fundamental principles which underpins this Guide is that new development should sit comfortably and harmoniously within its setting and next to its immediate neighbours. There is a growing concern that the character and special qualities that make our towns, villages and countryside distinctive are being eroded by standardised new development which pays little or no respect to its location. There is a need to resist the proliferation of 'anywhere' development which is alien to the traditional settlements of Carrick District. Through sensitive design, and taking into account the local context, new development can be sympathetic to the 'grain' of the landscape within which it is set, happily related to existing development and inspired by, and expressive of, the best elements of local architectural traditions. Obvious as this may seem, these rules are all too often ignored through lack of understanding or care.

Good design enhances existing places and reinforces the underlying character of a place. It makes a positive contribution to its setting - whether landscape or townscape. While there are a wide range of building and landscape typologies in Cornwall, each is distinctive. Good design reflects this diversity. Distinctiveness in part is about understanding the tradition, learning from it, and re-interpreting it for today

Source: A Design Statement for Cornwall (2001)

1.3.1 Fitting into the landscape

New development should reflect the characteristic patterns, scale, ecological character and distinctive features of its landscape setting. The natural relationships between settlements and their landscape settings - as described in Part Two - should be maintained where possible, and breaching of 'natural' settlement boundaries (such as valley tops, ridge lines or belts of vegetation) should be avoided. New buildings should not disrupt the characteristic skyline of settlements nor interrupt important views within settlements or outwards to surrounding areas. Great care should be taken with development on the edges of settlements, aiming for a sensitive interface between built form and the landscape.

The physical factors of slope, climate and drainage that have traditionally shaped the location and form of settlements will also affect the way in which individual sites can be developed. Development should work with these physical characteristics and the 'grain'

Buildings nestling into the hillside for shelter

of landscape, rather than against it. Existing landscape features, such as trees, shrubs, hedges, natural water features and other wildlife habitats are valuable assets that should be accurately surveyed and incorporated into the design of new development wherever possible, to lend maturity, aesthetic appeal and wildlife value to the development. Their character should also provide inspiration for the design of new planting and landscape features within the development.

1.3.2 Fitting into the settlement

Modern housing layouts are rarely well-integrated with the established patterns of traditional settlements and often only serve to emphasise the difference between old and new. In order to fit in, new development should respond to the local pattern of streets and spaces, follow the natural topography and take account of traditional settlement form. Development layouts, and the location and orientation of buildings on their plots, should respect traditional patterns, maintaining existing building lines and avoiding any unnecessary setbacks or gaps. Development should present a positive frontage onto public areas, avoiding blank walls, gable ends and back gardens facing the street or open spaces. New buildings should be neighbourly in terms of their scale, height, volume, how much of the site they occupy and their distance from, and effect upon, adjacent buildings. The plot coverage of buildings should be appropriate to their scale and provide adequate garden space, while distances from other buildings should maintain adequate standards of privacy and daylight.

Examples of a strong (left) and weak (right) response to local character in new housing development

New buildings should express locally distinctive building traditions, materials, character and identity. That is not to say that all buildings should be the same or traditional in character but, by reference to these local details, new buildings should fit in and make a positive contribution to their surroundings. A coordinated design vocabulary of landscape treatment, building materials, architectural detailing, street furniture and signage should be developed, aiming for a balance between consistency and variety. Where no over-riding context exists or there is little to inspire good design, then efforts should be made to create a new, positive and distinctive character for the locality.

1.3.3 Fitting into the community

New development that is well integrated within its context

Fitting in is not simply about the physical character and structure of the development. It is also about a new development fitting in with the people who are going to see it and potentially use it. Buildings have an impact outside of their site and how they are perceived by the local community will be a significant measure of their success. Poor development can blight its surroundings and lead to problems of vandalism and neglect. Conversely, good development can create a major step-change in how people regard their local environment and can ultimately bring positive economic and social benefits. Development that has involved the public and engendered a sense of 'ownership' is more likely to be respected and cared for by the community.

A development cannot be sustainable without community support. Good design will be embraced by the wider community, now and into the future. It is, therefore, important that the wider public 'client' is considered in design development. They should be aware of how new developments will affect their communities.

Source: A Design Statement for Cornwall (2001)

Making the development fit within the settlement should also consider how people move within the area and how local places are used at different times of the day. This will ensure that the development can be designed for efficient use and avoids interference with existing patterns of movement or features that local people value.

1.4 Creating sustainable development

The principle of sustainable development is now well-enshrined in Government advice and local planning policy and is part of mainstream practice. Creating sustainable development must be a priority for Carrick District - it underpins every aspect of the design process and is a continuous theme running through this guide. Sustainable Development will not occur on its own - it requires everyone to actively ensure that it happens. It means examining every design decision to ensure that, wherever possible, the most sustainable choices are made. This will not always be possible and sometimes balances may have to be struck between sustainable development objectives and other design considerations, such as those relating to local identity. But every little helps and as long as sustainable development principles are at the core of the design process, progress will be made.

Carrick District Wide Local Plan (April 1998)

The overall goal of the Plan is to:"Balance the development needs of the District with the protection of its environment, providing an environmentally sustainable future for generations to come".

1.4.1 Wise use of land

At the heart of sustainable development is the concept of wise use of land and resources. In terms of land, this means:

- re-using previously developed land ('brownfield' sites) in preference to greenfield sites - this conserves undeveloped landscape and brings degraded land back into positive use;
- selecting development locations which are most sustainable - consideration of alternatives should address which sites are most suitable for development in terms of their physical character and their intrinsic landscape value; and which are more conveniently placed to link into the existing infrastructure and thus reduce the need to travel to work, schools, shops etc.;

New high-density riverside housing in Truro

- using land efficiently - e.g. building at higher densities and in a more compact form (where compatible with other design objectives) and making sure that all land within the development site has a positive use;
- working with the grain of the land, not against it - avoiding excessive cut and fill operations and importing/disposal of topsoil.

1.4.2 Wise use of resources

In addition to the land, new development should be designed to make efficient use of energy, water, materials and other resources, either by direct conservation measures or through indirect measures designed to reduce consumption.

One of the key aspects of this will be to design development that reduces the need to travel, thereby reducing energy consumption and adverse effects on the environment. This can be achieved by encouraging mixed-use development that provides employment and other facilities close to where people live, and by encouraging use of other forms of transport by preferential routing for buses, pedestrians and cyclists, and providing better links with public transport.

Water is a critical resource within the District, with limited ground water supply and a tendency to drought, exacerbated by the influx of visitors to this popular tourist area. Some water catchments are also prone to flooding and cannot easily cope with development that will contribute to increased run-off. Water conservation measures are therefore important considerations in sustainable design, and include using porous surfaces and designing surface water systems to minimise run-off, using reed beds to filter and improve water quality, designing landscape schemes which do not have excessive water demands and re-using 'grey water' for irrigation of landscaped areas. These techniques can be collectively referred to as sustainable urban drainage systems or SUDS. They aim to:

- reduce the quantity of run-off collected (source control techniques);
- slow the velocity of run-off to allow infiltration and filtering;
- provide passive treatment to collected surface water before discharge to a watercourse.

Energy conservation measures include designing buildings that minimise energy consumption. Before planning any development, the natural features of the site and how they affect energy consumption should be considered. On exposed sites, use should be made of natural shelter provided by vegetation and/or topography and new windbreaks or shelterbelts should be created where necessary. The use of terraces or flats can also help to reduce the impact of exposure. Buildings should be also designed and orientated to maximise the use of solar gain and reduce heating loss, wherever possible and where compatible with other design considerations.

Indirect, or embodied energy consumption should also be reduced through designing buildings and external areas for long life, adaptability and ease of maintenance, by constructing buildings out of low-energy materials, designing layouts that reduce the amount of roadway/services etc. and by re-using existing resources through recycling of buildings, structures or materials. Where readily available, natural materials from local sources should be used as these will generally be more durable and robust, will cost less in energy terms to transport to site and will fit in better with the local context. Innovative building techniques that will increase energy efficiency and make use of renewable energy sources are to be encouraged.

A carbon-free, low energy house near Truro, designed by The Hendra Practice, incorporating geothermal heating, external insulation, whole-house ventilation with heat recovery, opportunities for passive solar gain and rainwater harvesting. The house is free from fossil fuels, CO2 emissions and has made use of local skills, recycled and recyclable materials and some local materials.

1.5 Creating high quality, appropriate development

The Guide should encourage a style and quality of development that will maintain and enhance the built form and landscape characteristics of the District and create a new built heritage of which we can be proud. However, design quality is not just about taste and style and the visual appearance of new development. It is also about creating and maintaining good quality environments which are safe, convenient and adaptable places in which to live, and which enrich our experience of daily life.

1.5.1 A new built heritage

Good design is not 'fashionable' or about a particular architectural design style. Neither is it an aping pastiche; this is not how the distinctive places we see today were created and it is an insult to a great heritage to mimic it. Designers must rise to the challenge of today. Buildings should be of good contemporary design or, where the setting dictates, reflect a past vernacular. New buildings should be of their time - a legacy to leave for future generations.

Source: A Design Statement for Cornwall (2001)

Carrick District displays a rich built heritage that is both distinctive and enduring. It grew out of a natural response to the environmental characteristics of the local area and the changing social, economic and cultural conditions that prevailed at different times in the past. The qualities that we all value are being eroded by new development that pays little respect to place and, instead, reflects the standard practices of the building industry, the corporate identities of national companies or the latest fashions among design professionals. Good design means moving away from this trend towards a responsive and creative approach that reconciles local traditions and character with the latest technologies, building types and needs. In effect, we need to create a new built heritage that is also of lasting quality and in tune with time and place.

Where there are no significant local traditions, there is the opportunity to create a new local character that responds to the constraints and opportunities afforded by the locality and the needs of modern living. Instead of the mass of

An example of new, innovative and sustainable housing design within the District.

Modern but locally distinctive new development in Falmouth

characterless bungalows or houses that typify many post-war developments in the District, new buildings should be designed to be an exemplar of sustainable living in the twenty-first century. They will respond to the specific climatic conditions within the District, designed to withstand exposure and take advantage of wind and sunshine to provide heating and energy. They will incorporate references to the past but interpreted in a modern way, they will utilise modern technologies in their construction and they will last. They will sit happily alongside older buildings without pretending to be the same, as long as the design is a response to a clear set of objectives.

1.5.2 Adaptability

Adaptability is another important factor to consider in 'designing for life'. Buildings should not only be designed to suit the functions and needs of their current users but should also be sufficiently robust and adaptable to allow for future change. Building design should allow for extension or incremental change in use or occupancy to take place over its lifetime. New buildings should incorporate adequate storage space for modern day needs to prevent garages being used for this purpose, forcing the car outside. Adequate storage space for bicycles and recyclables should be provided, particularly in multi-occupancy buildings, and consideration should always be given to the needs of people with disabilities, so that their comfort and mobility is ensured.

1.5.3 Establishing the structure

The way that a new development is structured - the layout of spaces, buildings and roads - will be the most important factor influencing its character and its quality as a living and working environment. All too often, development layouts begin with a hierarchical road network into which development plots and buildings are fitted with little thought as to the overall structure and character of the spaces and places that will result, or to how they will be used. To overcome this, the development structure must be carefully planned as an integrated whole, with particular consideration given to how people will experience, use and move through the area.

Public art and special touches help to orientate people and define important places.

A new community should be designed to create a clear structure of connected streets and public places that can easily be understood, so that people know where they are. The street network should focus on busy pedestrian places which have an identifiable and accessible heart, the location of which is marked by a concentration of local facilities and by increasing building height and density to provide greater enclosure. The heart of the development, and other important spaces, should also include features and landmarks that define them as special places. Other landmarks,

gateways and focal points help people to find their way around - places where form, layout and signage make them easy to understand are likely both to function well and be pleasant to live in or visit.

1.5.4 Getting around

Successful places are easy to get to and move through. The movement network includes all of the routes along which people travel, by car, foot, bicycle or other forms of transport. There should be clear links between new development and the existing settlement. The network should be well-connected and integrated as far as possible, forming a permeable and fine-grained grid of routes, which allows easy access by various means from one place to another. The grid of cycle routes will be finer-grained than road networks and walking grids will be even finer still. Cul-de-sacs and tortuous routes should be avoided in preference to direct links and connections.

The design and layout of roads within new development has a critical influence on its character and sense of place. It is generally the 'higher order' roads (ie. the larger distributor roads and major access roads) that have the biggest impact and which are less easy to assimilate into the character of an existing settlement. Established highway standards may limit opportunities for varying the order of roads but opportunities should be taken to design development in a way which requires a lower order of road wherever possible. The planning of roads cannot be separated from the layout of buildings and both need to be considered together in order to create a development structure which is appropriate to its setting.

1.5.5 Friendly streets and spaces

The network of greens, parks, streets and squares that comprise the 'public realm' is the glue that holds a settlement or development together. To work successfully, public spaces need to be substantial and have a clear function, rather than comprise bits of left-over space from development. They should be easily accessible to all sections of the community (ideally within 400 metres or 5 minutes walk) and should provide for a wide range of formal and informal recreational and social activities, including special 'events'. The use of high quality materials will enhance the character and attractiveness of public spaces and help to maintain their quality in the longer term.

Two different but equally distinctive and inviting public spaces

Successful public spaces within settlements are defined and enclosed by buildings, structures and landscape. Buildings which follow a continuous building line around a street block and contain the private space within back yards or courtyards are often more successful than individual buildings that stand in the middle of a site. Buildings with live edges, such as shopfronts, doors directly to the street, or residential upper floors, enable people to keep an eye on public space and make it feel safer. This 'natural surveillance' (i.e. casual overlooking) should be encouraged, whether along streets, footpaths, corners or open spaces, in order to minimise the risk of crime and increase detection. This means that buildings should front onto these areas and should have reasonably clear views out onto the public realm.

Many roads and streets are neither safe nor attractive environments for pedestrians and can act as physical barriers to movement. The aim should be to reduce the dominance of the car wherever possible and to create an accessible and friendly environment that enables pedestrians, cyclists and those with particular needs (eg. children, old people or the disabled) to move through an area easily and safely. Street design should aim to tame traffic through various means and to encourage people to meet, by providing spaces for social and 'spill-out' activities and places with seats on routes to local community facilities.

The management of public areas is critical to its appearance and value to the local community. There needs to be a clear distinction between public and private space so that management responsibilities are clearly defined and there are no left-over 'bits' of unmanaged land. The involvement of the local community in the design and management of local spaces can help to foster a sense of 'ownership' and responsibility amongst local people. Public spaces that are overlooked and well-used are also less likely to suffer from problems of vandalism and litter.

1.5.6 Diversity

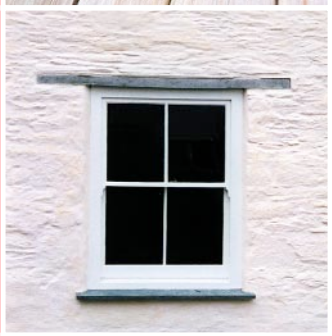
Living above the shop (or in this case cafe) generates activity at different times of day and is to be encouraged

As explained in 'By Design' [3], the mix of uses (whether within a building, a street or an area) can help to determine how well-used a place is, and what economic and social activities it will support. A mix of uses may be appropriate at a variety of scales: within a village, town or city; within a neighbourhood or street; or even in a particular building, such as a warehouse refurbishment. In a town centre, for example, housing can provide customers for shops, make use of empty space above them and generate activity when they are closed. In residential areas, workplaces, shops and other facilities can make the place more than just a dormitory.

Mixed-use development can make the most of opportunities for higher densities and intensive activity at locations with good access to public transport. At higher densities, it can provide the sort of environment that will suit particular kinds of household, such as single or young people, or couples without children.

Part 2
The special character of Carrick District

This part of the Guide introduces the landscape and settlement context within which development will take place within Carrick District. It summarises the relationship between the character of the local landscape in Carrick District and its built form and sets the scene for the rest of the Guide. It also identifies some of the features that are particularly distinctive to the traditional built heritage of the District and give it a sense of local, or regional, identity.



2

2.1 Local identity in Carrick District

Carrick District lies within the heart of Cornwall, spanning the entire width of the county from north to south and embracing some of its most valued and distinctive landscape. Fundamentally, the essence of local identity in Carrick is its Cornishness. The characteristics of regional identity are highly distinctive and provide a strong unifying force across the district. However, there are subtle variations in this character across Carrick that make places unique and give rise to a more local sense of identity. As the Cornwall Design Guide rightly emphasises, a design guide should not merely deal with the principles of good design but the means of achieving it within a Cornish - and a Carrick - context. Understanding local identity is therefore critical to successful design.

2.1.1 A Cornish identity

Both the Design Guide for Cornwall [11] and the Design Statement for Cornwall [17] emphasise the highly distinctive, but rather intangible, qualities that make the landscape and built heritage of the county so special and unique. It is partly to do with its geographical location at the far extremity of England and its relative isolation from the rest of the country. The effects of the sea, the weather and the light are all particularly vivid in Cornwall and affect perceptions of its character. However, local identity is not just about physical or sensory factors - the depth of history and cultural traditions of the county are equally important in defining a sense of place. Many parts of Cornwall have remained unaltered for centuries and there are frequent reminders of the past within the county's landscape and settlements. The Cornish language, traditions and artistic associations continue to influence the character of places in many ways, whether by place-names, community activities or by the creative ways in which buildings, gardens and spaces are individualised.

Carrick's landscape is enriched by visible reminders of its history

More tangible aspects of Cornish identity are found in its landscape characteristics and architectural tradition. As the Cornwall Design Guide describes,

"...even compared with its one neighbouring county, Cornwall is in many respects totally dissimilar. Where Devon is soft, Cornwall is hard; where the former is essentially rural, large parts of the Cornish landscape are industrial; where the typical Cornish house is precise, low-pitched, slate-roofed and built of blocks of grey-brown granite or slate, Devonshire houses are more generously proportioned, taller, often thatched, steep-pitched and built of red rubblestone or white-washed cob."

Source: Cornwall Design Guide for Residential Development (1995)

A simple but very characterful cottage that contributes to local identity

The individual buildings of the county may lack the complexity of many other parts of the country but the Cornish architectural tradition is distinctive because it has such a strong link with the environment out of which it has grown and which provides its setting. Buildings within Cornish settlements are typically simple, of good proportions and in harmony with their environment, built to withstand the extremes of climate or difficult ground conditions. They often have a strong sculptural simplicity and echo the soft tonal qualities of the landscape.

2.1.2 The ingredients of local identity

The general attributes of Cornish identity are as true for Carrick district as they are for the county as a whole, and provide a broad context for design thinking within the district. However, in reality everywhere is different and the pattern and character of the built environment in individual parts of the district is a product of the specific interactions of geology, climate and the social history of the local people. The key to fitting development into its context successfully is to understand how to recognise what is special and distinctive about each individual place whilst retaining its overall regional character. The Guide cannot do this for every settlement - instead, a gallery of images illustrates the kind of clues and design references that can be looked for to help understand what makes individual places special and different, and which can be used as a source of inspiration for new development (see section 2.4).

In the past, traditional settlement patterns, form and buildings were constrained in their development by landform, climate, ground conditions and the availability of materials. Today, technology has largely removed these constraints on construction and revolutionised building practice, but has done little for diversity of design. The advent of double glazing, for example, means that the extremes of weather can be mitigated against and we can build above the valley sides, with large windows to maximise the view and the light. This is diluting the vivid pattern of built development that is so characteristic of the district. Instead of blurring the distinctions, new technology should enable architects, planners and developers to design for the future with respect for the influence of the past and the local environment. Local identity should be as important today as it ever was.

The ingredients of local identity can be recognised at a number of levels:

- the landscape setting
- the shape, or form, of the settlement
- the nature of the buildings themselves and the external areas that sur round them

Some of the more distinctive elements of local identity at these three levels are summarised in the following sections of the Guide.

2.2 The landscape setting

The landscape of Carrick District provides the unique character of individual areas of the countryside, the setting for its towns and villages and, historically, a source of local building materials. It is predominantly characterised by open, rolling farmland, with rugged and spectacular cliff scenery on the north coast, and gentler, more wooded countryside and sheltered beaches in the south. Much of Carrick's countryside is of such high environmental quality that it is designated as an Area of Outstanding Natural Beauty or Heritage Coast. The quality of the environment is not just important in its own right - it is also vital to the economy of the district as it is major attraction for visitors. Hence, it is even more critical that new development should contribute to, rather than detract from, its landscape setting.

2.2.1 Physical influences

Geology

The rocks underlying Carrick District are mainly slates and siltstones from the Middle and Upper Devonian periods loosely defined by the mining term 'killas'. These golden to darker brown laminated shale rocks give rise to the characteristic stone faced earth hedgebanks ('Cornish hedges') and the strongly horizontal emphasis of walling in the District; however its thinness, angularity and relatively weakness meant that quoins, lintels and openings were traditionally constructed of dressed granite from outside the District, timber or brickwork. Metamorphic slate is easily split into thin layers, making it suitable for roofing and slate hanging, where it is used to protect walls from salt and driving rain. The slates vary in colour between silver and mid-grey, with iron oxides producing characteristic brown tints.

Characteristic combination of killas stone walls and slate roofs

Historically, the mineral rich granite lodes in the south west of the District generated the tin and copper mining industry that was of international importance until the early twentieth century. Its presence had a profound effect upon patterns of settlement and its decline has resulted in the many picturesque ruined chimneys and engine houses of the area.

Landform

Landform has a particularly strong influence on the setting of settlements within the District. The rolling plateau that characterises much of the district is dissected by numerous rivers that flow to the north and south, creating complex undulations of ridges and valleys. On the north coast, the plateau meets the sea in a series of tall dramatic cliffs, with villages nestling in steep river valleys. In the south, the landscape is dominated by the major natural feature of the Carrick Roads, a large system of drowned river valleys ('rias'), after which the district takes its name. These provided sheltered inlets for the

Right: Building form adapted to climb steeply sloping ground

Far right: Dense tree cover helps to integrate even the most modern buildings

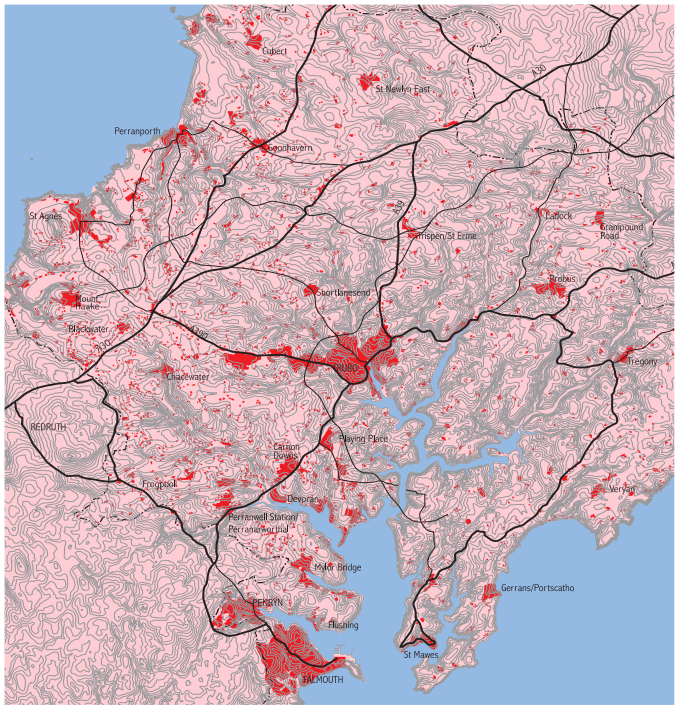
Below: A prominent church spire identifies and marks this ridge-top settlement in views from miles around

development of settlements based on deep water anchorage, boat building, fishing and other industries. The intricate pattern of creeks affects communications and some areas can feel quite cut-off from the rest of the district (e.g. the Roseland Peninsula). Inland, steep topography has led to patterns of settlement strung out along the sides of valley floors or perched on the flatter ground of the ridges above. Increasingly the distinctions between these two patterns are becoming blurred, as modern development is encroaching beyond the limits of the settlements' 'natural settings'.

Climate

The climate of the District is strongly influenced by the surrounding sea. Prevailing westerly winds from the Atlantic often reach gale force, especially on the northern coast, driving salt spray miles inland, stunting trees and creating a somewhat windswept, ascetic character. The scarcity of good trees means timber construction is rare, roof widths were constrained and timber elements, such as barge boards and fascias, are lacking. The influence of the climate has led to patterns of built form that take advantage of sheltered locations, turn their backs to the wind, face the sun and are built low, often clinging to the landscape. The south coast is less extreme, with drizzly winters and warm summers, encouraging a lush, green, sub-tropical quality to the landscape. Flushing has the mildest climate in the UK mainland.

2.2.2 Human influences



Dispersed settlements

The underlying pattern of settlement within the district is typical of much of Cornwall and comprised isolated scattered farmsteads, often sited carefully within natural folds of the landscape for shelter, at the head of a stream for water supply, or in the centre of arable fields for economy of labour and transport. The dispersed, pattern of small-scale settlements remains today and is typical of much of the county.

Isolated farmsteads sited in the folds of the landscape

Churchtowns

With the early spread of Christianity from Ireland, many villages were established as small 'churchtowns' or nucleated villages, typical of the Cornish landscape. These often were named after Celtic saints and consist of little more than a church, rectory, farm and a few cottages, with the church serving a wider agricultural community. Some of these have grown into larger villages.

Mining and industry

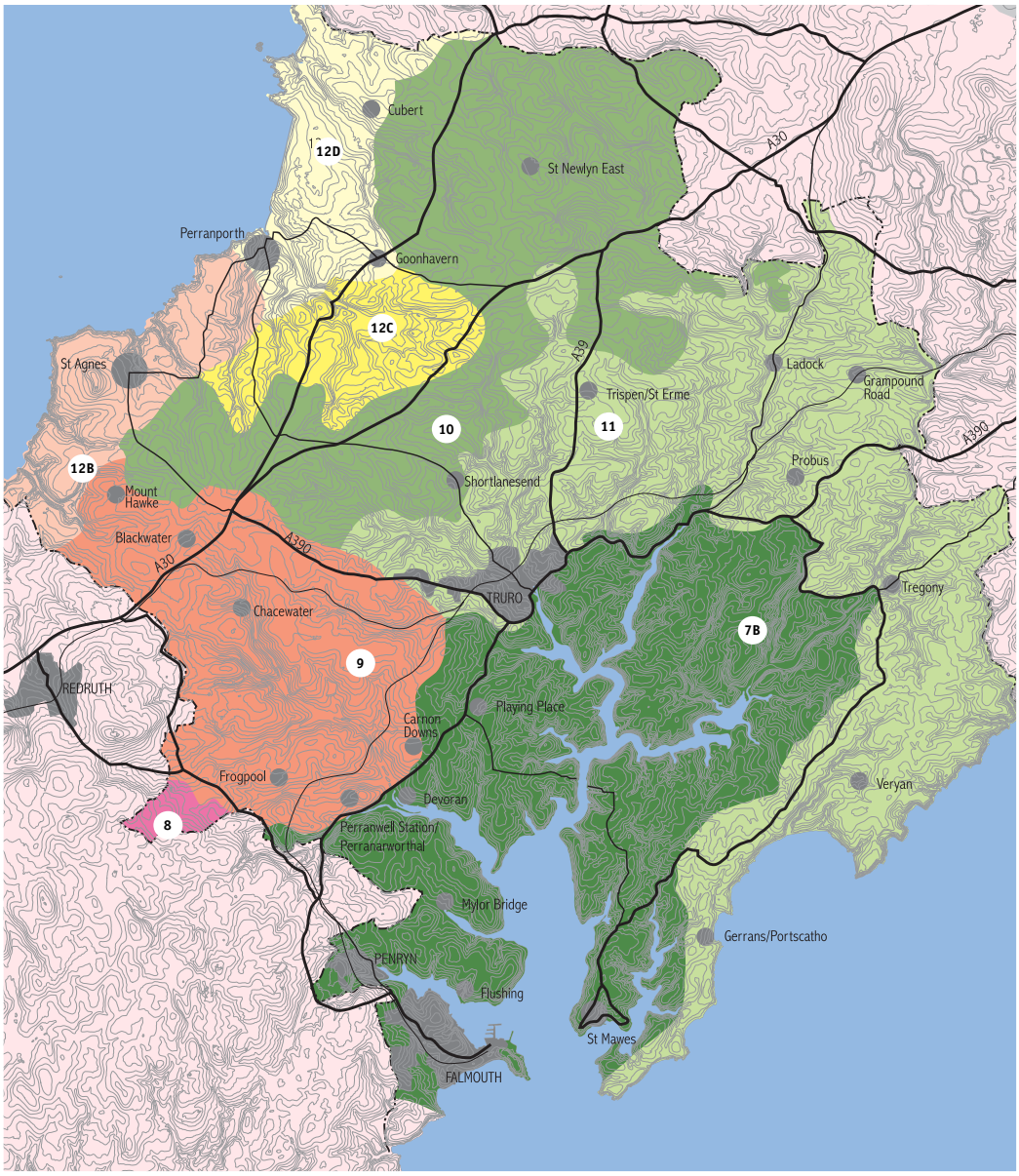
Mining and industry have had a particularly important influence on the pattern of settlement within the district. Tin mining dates from the later medieval period and grew into an internationally important industry. There is a noticeably more concentrated pattern of settlement in the mining areas to the north and west of the district, giving rise to a pattern of scattered small holdings as miners carried out subsistence farming to support their livelihoods. Other important industries included the export of slate and building stone and the cloth industry, which became important in the C14 and C15 and provided funds for buildings, such as Probus church. Trading, victualling, ship building and fishing ports sprang up in every cove. Small towns were set up to service these trades and industries and to sell surplus agricultural produce.

A further increase in industrial activity from the mid-C18 was also based around tin and other extractive industries (e.g. copper, lead, silver, China clay). This period led to the development of new ports, such as Devoran and foundries, such as Perran Wharf. Numerous non-conformist chapels occur across the district, both in isolated rural and urban areas. There is a high concentration of them in the mining settlements (e.g. Perranwell, Goonhavern, St

Newlyn East, Blackwater, Frogpool and Devoran) where they can be prominent features. These villages are generally more recently developed than villages with churches, being more associated with industry than agriculture.

2.2.3 Local character

The County Council published a landscape assessment of Cornwall in 1994 [9]. It describes the variety of character, special features, and history of Cornwall's landscapes and settlements. There are 5 broad character areas in Carrick District; these reflect underlying geology and its effects on the character of rural landscapes, and consequently local vernacular building traditions and settlement patterns. The relationship between landscape and buildings within each broad character area is summarised as follows.



Landscape Character Areas

(from the Cornwall Landscape Assessment 2001)

7B Fal

8 Carnmenellis

9 Camborne - Redruth Mining Area

10 Central Cornwall North Facing

11 Central Cornwall South Facing

12B Mining St. Agnes Mead

12C Wooded Basin

12D Tourism - Newquay

Far left: Typical enclosed, wooded ria at Pill Creek

Left: Traditional slate-hung buildings at Flushing

Below: Distinctive Georgian terraces and exotic planting along Dracaena Avenue in Falmouth

7b Fal Ria

The rolling landform of this area consists of wooded, deep meandering valleys where trees continue down to the water's edge. The numerous sheltered tidal inlets with their reed beds and coves, contain occasional isolated creek-side fishing villages of scattered, small, colour-washed cottages with slate roofs and decorated red ridge tiles, with painted corrugated iron boatsheds and outhouses. Slate hanging and painted timber shiplap boarding are also found in the area. Thatch is found in some inland villages. Settlement on the eastern side of the area is sparse.

The bustling towns of Falmouth and Penryn retain their original historic cores and characters, and are important commercial centres of the region. Architectural styles are varied and range from the stuccoed grandeur of late Georgian terraces to the characteristic 1920s bungalows and planting of dracaenas in Falmouth, with some good examples of contemporary waterfront design. Modern dormitory housing around Falmouth has led to some loss of local character. Groups of Monterey and Austrian pines and Holm oak are also a feature of the area, as are tropical species such as palms.

9 Camborne-Redruth Mining Area

This undulating, somewhat ascetic, rough heath-land landscape still bear the scars of the great mining boom of the 19th and early twentieth centuries, with barren piles of mine waste and disused railways linking the mines to the coastal port of Devoran. It also contains the enigmatic silhouettes of ruined engine houses and chimneys. The texture and colours of surrounding gorse and heather help to soften and bring this landscape to life.

Left: Simple miners cottages at Wheal Rose

Right: Ruined engine house and chimneys of Wheal Busy near Chacewater

Settlements of short terraces of miners' cottages, with their associated non-conformist chapels and schools are densely but randomly scattered over the area, as are the remnants of individual small holdings. Stone built cottages with narrow span slate roofs, bright coloured paintwork and render are characteristic. Many of the smaller villages have expanded rapidly with peripheral modern housing and industrial estates.

10 Central Cornwall -North Facing

Dispersed farmsteads on the ridges and small villages are scattered over this sparsely populated, open, gently undulating landscape. Stone built cottages, with slate roofs with red ridge tiles are characteristic, and villages mainly appear unchanged by modern development, retaining their traditional settlement patterns especially in the south of the District.

Landscape setting and typical killas stone buildings of St Newlyn East

11 Central Cornwall -South Facing

This gently rolling plateau landscape meets the sea with tall steep dramatic cliffs, and is sparsely populated outside the major historic settlements of Truro, Probus and Tregony. Killas built houses and cottages, often slate hung and colour-washed, or with painted stucco, slate or occasionally thatch roofs surround stone churches with fine towers. Small traditional fishing villages on the south coast retain their charming narrow winding street patterns and their blue and white colour schemes, although many have been expanded with large peripheral estates of pebble dashed bungalows, along the surrounding cliff tops. The former market villages of Probus and Tregony have characteristically wide main streets, and some architecturally interesting buildings.

Truro has some good examples of contemporary waterfront housing that integrates well with the historic settlement pattern of narrow streets and opes, and black and grey

Above: Narrow streets and tight cluster of buildings climbing the hillside at St Mawes

Far left: Wide street and local landmark at Probus

Left: Distinctive Georgian terraces in Lemon Street, Truro

colour scheme of the large dramatic quayside warehouses. Lemon Street, with its fine 18th and 19th century terraces of Bath-stone, killas and granites, and the occasional redbrick slate roofed house, are unique features of Truro; while the picturesque village of Veryan attracts tourists with its unique whitewashed and thatched round houses.

12 North Coast Group

This is a windswept expansive undulating area with dramatic dark cliffs, long sandy beaches and clusters of villages nestling in steep valleys. The remains of old mining workings dominate the upland rough heath-land around St Agnes Head, surrounded by the terraces of small miners' cottages, chapels and schools; many now which display a rundown appearance.

Left: St Agnes nestles within a steep, wooded valley

Right: Houses are typically built of killas stone with slate roofs

The tight-knit coastal village of St Agnes nestles in a long steep wooded valley falling to the sea, its killas stone and rendered houses, with slate roofs with red ridges, are characteristic of the area, although the architectural styles are varied. The picturesque terrace of houses stepping down the steep hillside, known as 'Stippy-stappy', is a local landmark.

Inland the area becomes more wooded with small hamlets and dispersed farms, and occasional disused mine-workings.

2.3 The character of Carrick District's settlements

Carrick District has a large number and variety of settlements and each one has developed its character and form in response to its own particular landscape setting, history and social and economic circumstances. Despite this diversity, there are some common characteristics that are shared between groups, or types, of settlements that can provide clues as to the most appropriate forms of development.

2.3.1 Settlement form and character

The underlying geology, landform and climate exert powerful influences on settlement pattern, vernacular traditions and character. Settlement character is usually the combination of many factors including:

- the age of the settlement and whether it has grown organically over a long period of time, or built/expanded in more in recent years in line with modern planning devices and regulations;
- the history of how an area has been settled, whether in dispersed farm homesteads, linear or nucleated settlements;
- the local topography, and the availability of suitable building land;
- the availability of building materials in the locality, and their inherent properties;
- architectural building styles, scale and distinctive details;
- the relationship of built-form to its private space, boundary treatment and the street/public domain.

The majority of settlements in District have relatively small historic cores and saw substantial expansion in the 19th centuries due to industrialisation in the mining era, and also the 20th century with the advent of the ubiquitous estates of council housing and cul de sacs of bungalows. An interesting characteristic in settlements throughout the District is, excepting churchyards, the rarity of green open space within them. Urban spaces, where they occur, are usually paved as small squares or widening of the main streets. Small greens are found in some villages, but they are not a characteristic of the area, and tend to look somewhat alien where introduced in recent development.

Each settlement is different and will need to be analysed independently in order to get under the skin of its individual character. However, settlements in the district do tend to fall into four broad 'types', the key characteristics of which are illustrated below. This analysis tends to relate to the older, 'traditional' form of the settlement but this pattern may now be partly masked or obscured by more recent development. So, for example, a traditionally nucleated settlement (i.e. one that has developed around a central focus) may now

have a more straggling form, resulting from peripheral modern development. The main purpose of describing these different types is to illustrate some of the key differences in settlement form that occur and to provide pointers to what to look for when analysing the form of an individual settlement. New development should generally aim to fit in with, rather than distort, its traditional structure.

Basic settlement types

Originally dispersed or scattered farm/homesteads that have been later in filled and conglomerated over a period of time. This pattern is discernable in many settlements in the District, especially on former heath land or open sites such as Perranwell, Goonhavern and Frogpool. Due to the later additions these settlements tend to appear as linear villages.

Settlement form and character at Frogpool

Historic 'Church towns' with a medieval church forming the focus of a surrounding or nearby settlement of houses and outlying hamlets or farms. Often situated on hilltops or ridges the stone church tower becomes a local landmark; Cubert and Ladock are examples of this type. Elsewhere 'church towns' are situated in valleys or creeks, which creates a more intimate and enclosed character.

Prominent church spire and compact settlement form at Cubert

Linear settlement form and wide main street at Tregony

Linear settlements such as Tregony, Malpas and Gerrans are the most common throughout the District. Settlements traditionally have grown up alongside routes and are frequently situated at the back of pavement or with small front gardens. Densities vary with location, and coastal villages, such as Portloe, are commonly very tightly developed due to the lack of available building land, and exposure to strong coastal winds.

Nucleated settlement form and cluster of buildings around the open space at Veryan Green

Nucleated settlements are not common in the District, but are more frequent where settlements grew up at crossroads or river crossings. In coastal examples the street pattern is complex, small scale and tightly knit. Parts of Veryan, St Mawes, and Probus exhibit the informal grid of streets and spaces that are characteristic of nucleated settlements.

Major towns such as Truro, Falmouth are too large to categorise in the above manner, and exhibit a variety of characters depending on age and architectural style. Generally, older districts grew in an organic way and evolved as an informal grid of streets and lanes as in Truro. Later development grew around the peripheries or incorporated once separate settlements as the town grew in size during the last century.

2.3.2 Building character

The typical vernacular style of the District has developed over several hundred years in response to locally available materials, climate and traditional building practice. With the advent of non-vernacular styles in the seventeenth century, each period has seen the architecture of its age modified and developed

to reflect 'Cornish' influences; from grand Victorian villas to pebble-dashed 1920s bungalows.

Typical vernacular buildings include long, low double-fronted cottages, with thick walls built of local 'killas' stone or colour washed cob. The vernacular Cornish walling and roofing slates are a pale silver-grey colour often with rust coloured tones, and are traditionally laid in graduating courses up the roof, diminishing in size to the smallest slates at the ridge. Scantle slate sizes are smaller than elsewhere, with lengths varying from 150-300mm, with random widths, which creates a softer, more irregular texture than non-local slates. The slates are fixed with wooden pegs; hence their other traditional name-peggies. The characteristic texture and warm buff/golden tones of the killas stone are complemented by roofs clad in these silvery 'scantle' slates with a red terracotta ridge, and together make up the characteristic local palette.

The building form is additive, with a shallow front to back depth, generating a small-scale roofscape. Medieval properties often have prominent stone chimneystacks and chimneys generally contribute to the varied roofscape in towns and villages. Terraced cottages are a common feature of the District, lining the main streets of villages and towns, as well as being used to step up steep hillsides (e.g. Stippy Stappy in St Agnes).

Window openings are generally small, especially on the exposed northern side of buildings, with timber or granite lintels, and slate cills. Soft-red coloured brickwork detailing at quoins and opening reveals is common, as are stone buttressed, slate roofed porches.

The grey rendered, welsh slate roofed non-conformist chapels are a feature throughout Cornwall, and their scale and detailing provide a characteristic foil to the traditional Victorian terraced houses of the later settlements in the area.

Colours across the District tend to be muted, although the killas stone has some rich hues of gold and russet brown. White or pastel colour-washed walls are found throughout most of the District, especially in coastal villages, where the traditional blue and white colour scheme is characteristic. Dark red, grey or black are the traditional colours for farm buildings and chapels. However, it is not just colour that is important - it is the combination of colour, texture and tone that is so distinctive and needs to be a major consideration in new developments.

Above: Terraced killas stone cottages stepping up the slope at Stippy-Stappy in St Agnes

Left: A typical long, low Cornish farm house with white-washed walls under a slate roof

2.4 Sources of inspiration

Recognising local identity is not always easy, particularly where villages or urban areas lack the obvious picture postcard qualities or distinctive features of some of the district's settlements. However, even seemingly 'ordinary' places can often have characteristics that are extraordinary or special, or which are typical and follow the 'rules' for fitting in with the character of the local area. It is identifying these which is the key to recognising local identity.

2.4.1 Sources of inspiration

Guidance is given in Part 3 and Section 5.3 of the Guide about what to look for when undertaking contextual appraisals. In addition, the following gallery of images illustrates the kind of clues, or design references, that can be found to help understand what makes individual places within Carrick District special and different, and which can be used as a source of inspiration for new development.

Many things make St Mawes distinctive and add special character: the jumble of buildings and streets climbing the hillside; the distinctive building styles, colours and materials; the character of planting; and the colour, features and activity associated with the quayside, such as boats, wooden huts and even the old-fashioned petrol pumps.











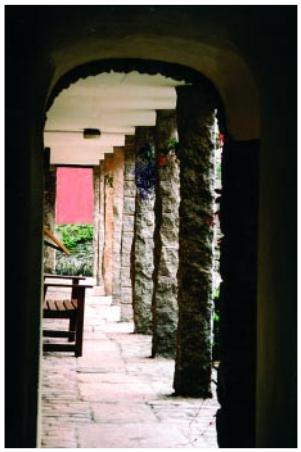


materials




colour

details & ephemera



form

planting

Part 3
Good practice guidelines for residential and mixed-use development

3

3.1 Development Layout

The way that a new development is structured, i.e. the layout of spaces, buildings and roads, will be the most important factor influencing its character and its quality as a living and working environment. It is important to think about these things as an integrated whole and avoid designing a uniform collection of units around a network of roads. These guidelines apply both to larger-scale development, where new 'places' and neighbourhoods are being created from scratch, and smaller-scale developments where the layout of buildings and access needs to reflect local patterns in order to 'fit in' effectively and to create 'townscapes' which are responsive to the characteristics of the site and its setting. They apply both to residential and non-residential developments. In all cases, the presumption must be that changes brought about by development will contribute positively to their surroundings.

3.1.1 Understanding the site and its context

Understanding the site and how it relates to its landscape and townscape context is the first step towards designing the successful layout of a new development. It will provide inspiration for the design, achieve successful integration of the development with its surroundings, and create neighbourly development.

Contextual and site appraisals will examine the characteristics of the site and the surrounding landscape and townscape context and assess these in terms of constraints, opportunities and capacity for development. Recording and analysis should focus very clearly on the factors that will have a bearing upon the design of the layout and character of the development.

Checklist

DL1: Understand the landscape setting

Consider:

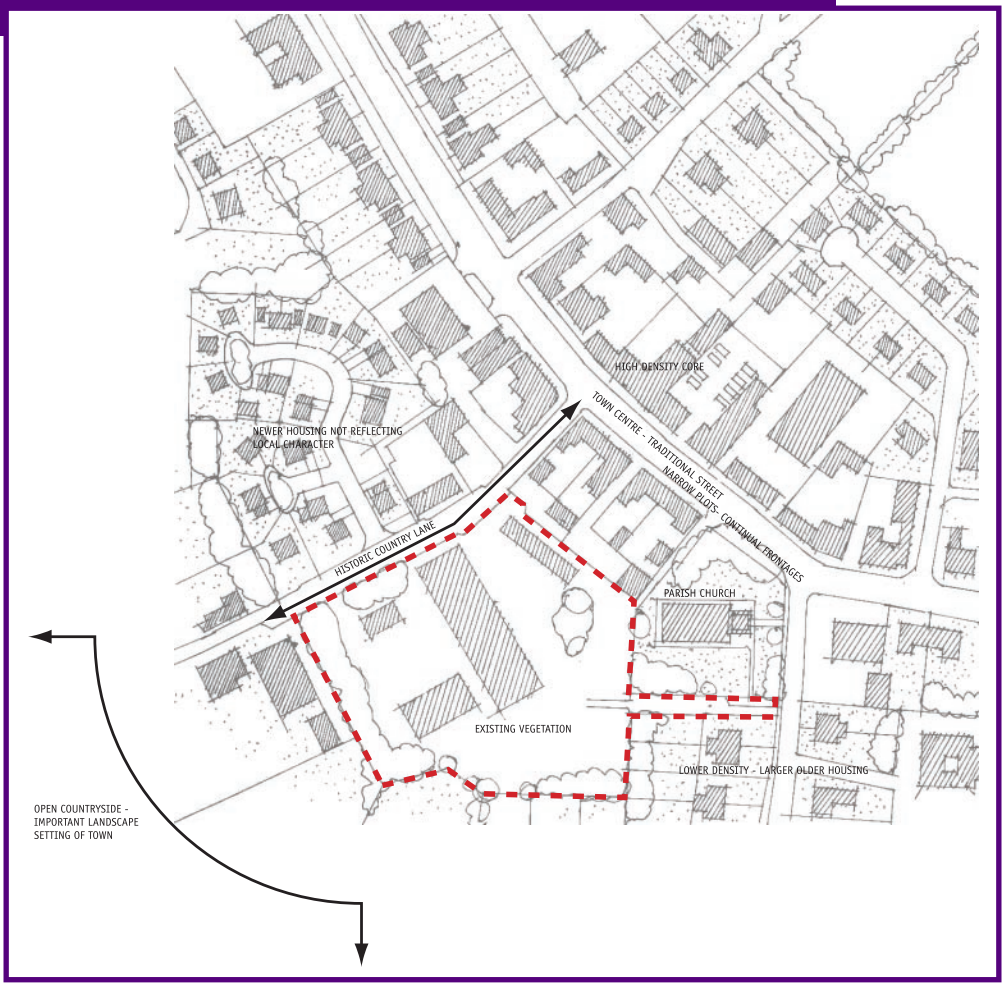
- **the general character and quality of the wider surrounding landscape;**
- **the features that are particularly important to its character (e.g. landform, geology, drainage patterns, scale and enclosure, field pattern, boundary types and walling styles, distinctive patterns and types of vegetation cover etc);**
- **how the settlement relates to the surrounding landscape (e.g. position in relation to topography, aspect, character of edges, visual prominence etc.);**

- the features that define its natural setting and natural edges (e.g. ridge-lines, valleys, blocks of vegetation);
- the role, if any, of the site in relation to the setting of the settlement;
- important landmarks, views and skylines to be respected

DL2: Understand the place

Consider:

- the origins and historical development of the settlement within its natural setting;
- traditional settlement form and surviving elements of historic street pattern or plot subdivisions;
- areas of distinctive townscape character;
- typical layout, form, scale and uses of buildings and spaces;
- typical building plot characteristics (density, size, shape, ratio of building to space etc.)
- typical treatment of building frontages and boundaries;
- local/regional building traditions (form and architectural style), materials and design details;



Analysing the setting for a new development

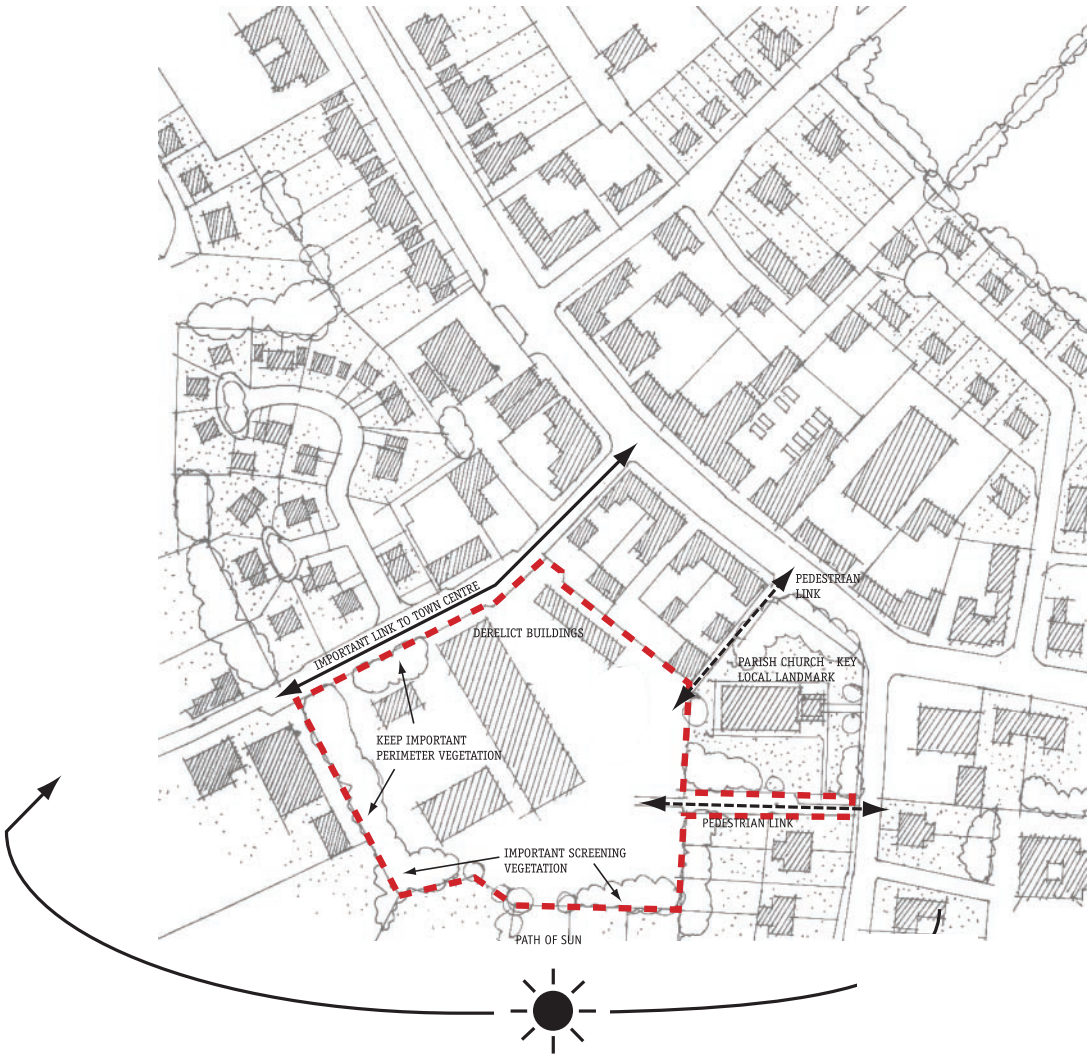
- prevalent colours and textures of other special or distinctive features;
- important buildings, landmarks, gateways and important views and vistas;
- green spaces, corridors, trees, hedges, other cultivated elements and natural features (e.g. semi-natural vegetation, watercourses and wetlands etc.)
- barriers to movement (roads, watercourses etc.)
- patterns of use and movement;
- local events/festivals;
- local place names.

DL3: Understand the site and its edges

Consider

- the physical characteristics of the site (e.g. slope, aspect, soils, drainage, microclimate etc.) which may influence development potential;
- the location and condition of important feature to be retained (e.g. trees, shrubs, hedges, ponds, watercourses, buildings, structures, walls etc.);
- presence and location of services (e.g. drains, sewers, ducts, utilities, wayleaves, power cables etc.);
- rights of way and other paths and evidence of recreational or other use of the site.
- the character and condition of site boundaries and the relationship between the site and contiguous areas of landscape and townscape;
- potential main access points and other potential access links (e.g. footpath and bridleway) from adjacent areas into the site;
- positive characteristics of the local landscape and vegetation immediately adjacent to the site, including its quality, condition, scale, enclosure, and important links to be maintained (e.g. green corridors);
- positive characteristics of built form in contiguous areas, including buildings (layout, form, style etc.), plot characteristics (size, density, setbacks etc.) and boundaries;
- features or intrusive influences that detract from the character and quality of the site and need to be mitigated as part of the development proposals.

Analysing the site in detail



3.1.2 Developing the concept

A development concept plan, or conceptual layout, is the typical end product of the appraisal process. This will reflect a clear design concept and expression of local character which is based upon the unique characteristics of the site and a response to its setting and history.

Checklist

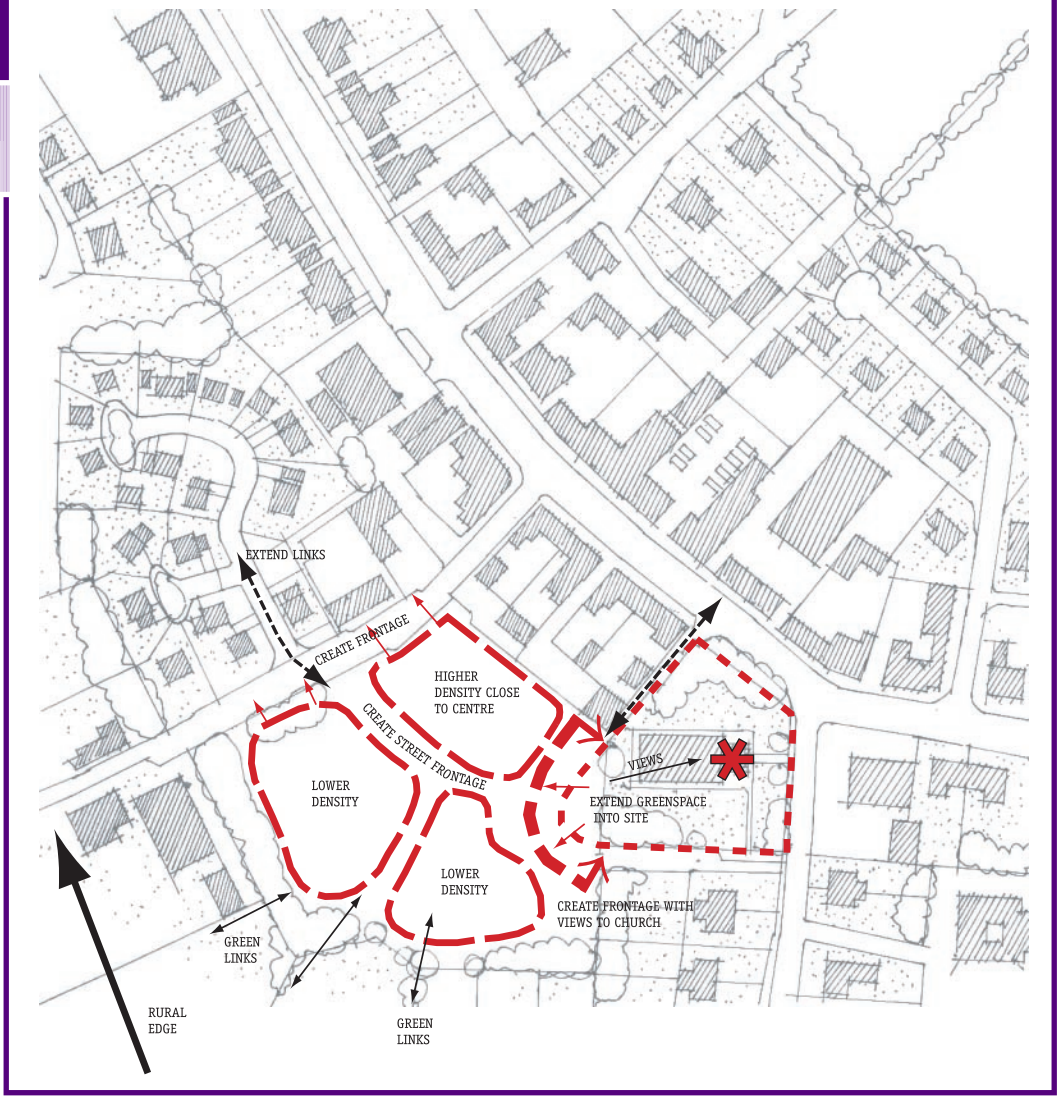
DL4: Determine the general character and form of the conceptual layout

Consider:

the most critical ingredients of local character that will form the basis for the character of the scheme and the development layout;

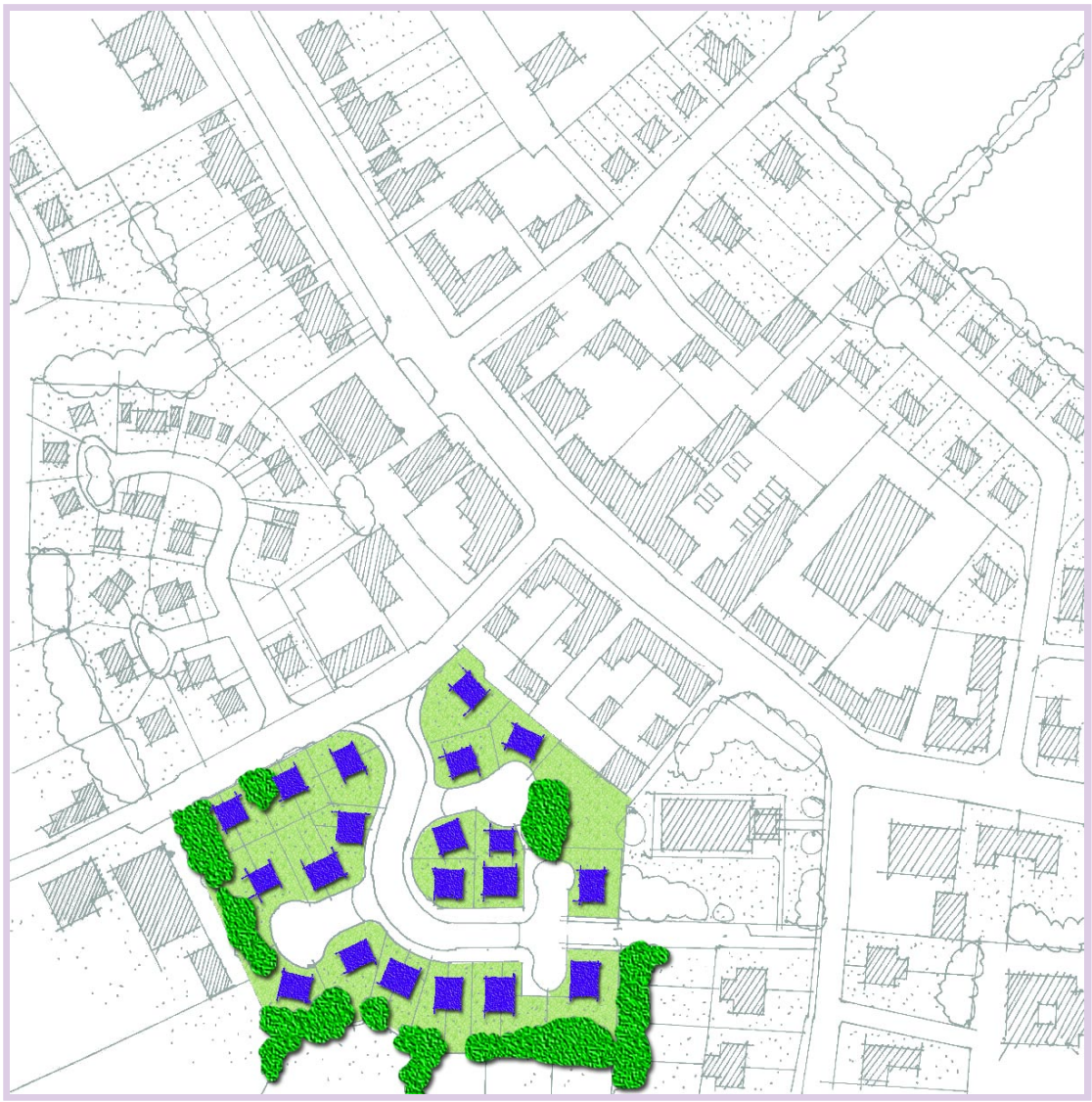
the general character and disposition of individual components of the development (e.g. public spaces and focal points, building types and layout, access points, routes and links with neighbouring areas etc.).

Establishing a clear design concept



The right approach

- new development has a natural focus;
- a variety of house types and densities;
- frontages face onto the street;
- a simple network of connected streets and public spaces;
- cars located in rear courtyards;
- key landscape features retained and form part of the open space network
- green corridors connect new development with open countryside;
- residential roads run east-west wherever possible to enable the orientation of dwellings to exploit southerly aspects;
- houses join together to create enclosure, reduce heat loss and impact of exposure to winds;
- a large number of houses face within 30 degrees of south to maximise solar gain.



The wrong approach

- monotonous layout and density;
- lack of enclosure by built form;
- absence of a focal point - the centre of development;
- cars located at the side and in front of houses;
- houses set back too far from the road;
- many exisiting site features ignored;
- orientation is not well considered.

3.1.3 Public space network

The public space network comprises all spaces which are accessible to the public and includes both hard, urban spaces such as squares, and greenspaces of various types, including formal playing fields, public parks, areas of informal greenspace, pocket parks and children's play areas. Every new development of a few houses or more, should make an appropriate contribution to local public space provision.

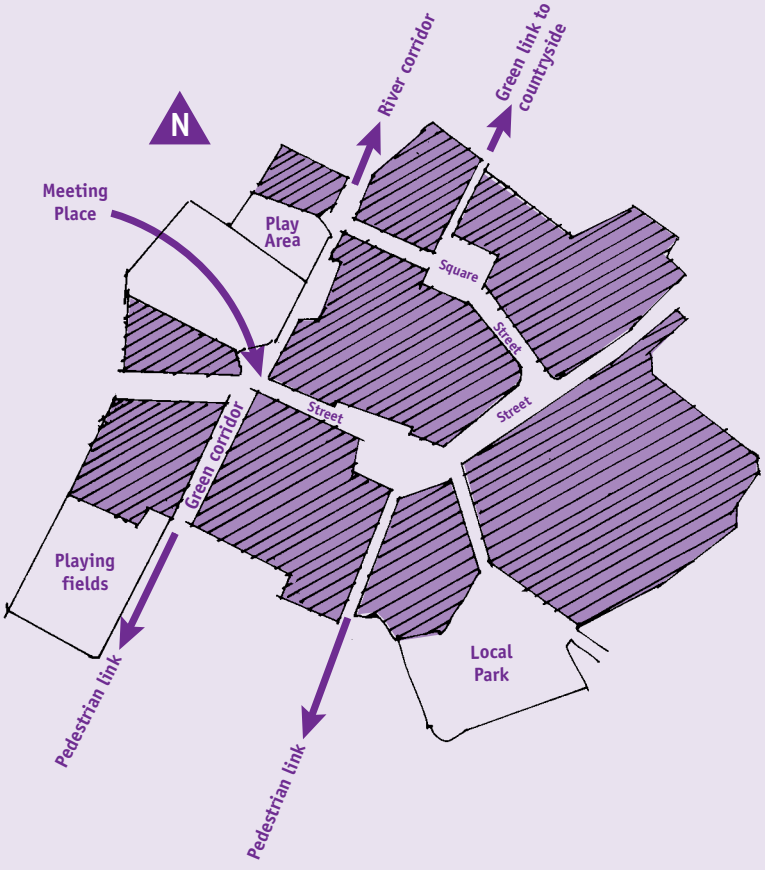
The public space network should contribute to and connect with a wider linked network of linked and accessible public spaces and places within the settlement and the range of public spaces to be provided within the site should suit local needs and reflect the scale of development.

Checklist

DL5: Connect to the wider network

Consider:

- **the location of existing public spaces within surrounding areas;**
- **the opportunities to contribute to this network through public space provision on the site;**
- **appropriate links and connections between public spaces to be provided on the site and the wider network.**



Public space network

DL6: Meet local needs

Consider:

- a communal space which acts as a focal point for the development, providing a sense of place and a central meeting/events space for all members of the local community - this should be in a central, accessible location, be safe and well-overlooked by surrounding buildings and include facilities for sitting and informal activities;
- areas for play and formal recreation - these may include formal sports pitches to serve larger developments, equipped play areas for toddlers and older children, and smaller local areas for informal play (see below for the level of provision of different types of open space);
- areas of natural greenspace which provide opportunities for nature study or informal recreation as well as having wildlife benefits;
- linear spaces which act as links between other public spaces and the wider countryside - these can provide corridors for wildlife as well as access routes for people.

Public open space standards

The Carrick District-wide Local Plan contains standards for the provision of formal recreation space within the District, based on the National Playing Fields Association (NPFA) recommended minimum standards, as follows:

- the NPFA recommend a minimum total standard for outdoor playing space of 6 acres per 1000 population
- 1.6-1.8 hectares (4-4.5 acres) of this provision should be facilities such as pitches, greens, courts, athletics tracks and putting greens for general public use.
- 0.6-0.8 hectares (1.5-2 acres) of this provision should be for children's use, at three levels:
  - local areas for play: these are small areas of open space for young children to play within one minute's walk from where they live;
  - local equipped play areas: these are areas equipped for children of early school age within five minutes walk from where they live; and
  - neighbourhood equipped areas for play: these are sites which serve a substantial residential area equipped mainly for older children within 15 minutes walk from where they live.

There are no other specific standards relating to levels of informal open space provision but the following should be used as a guide:

- as a general rule, the total area of public open space, of all kinds, should amount to between 25% and 35% of the total development area (based upon best practice elsewhere);
- some area of accessible natural greenspace should ideally be provided within 500 metres of each dwelling.

3.1.4 Layout, density and grouping of buildings

Whatever the scale of development, the layout and grouping of buildings and facilities should reflect the locally distinctive aspects of its setting and the characteristics of the site itself. They should also help to make it easy for people to orientate themselves and find their way around in larger developments.

The intensity of development is a key issue and current government guidance favours higher density, more compact development, to minimise impacts on open countryside caused by low-density sprawl and make efficient use of land and resources. However, it is also important that the intensity of development is appropriate to its location and context, and that densities vary across the site to create diversity and to reflect different levels of activity.

The layout and orientation of buildings should respond to the 'lie of the land' and physical characteristics of the site in order to maximise the efficient use of energy and natural resources. Buildings should be grouped together to create a sense of enclosure and to contain strongly defined places. Continuous building lines are more successful at providing good enclosure to a street or square and generating active frontage, with frequent doors and windows animating the street.

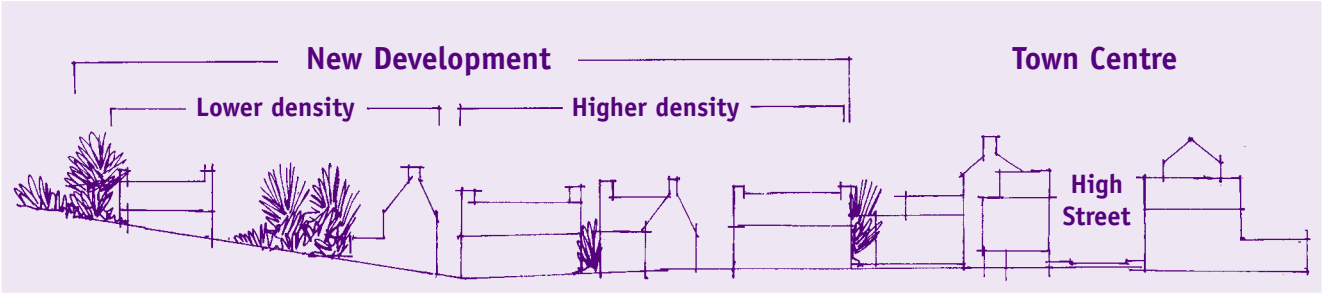
Taller (i.e. 3-4 storey) or distinctive buildings can be used effectively to signify key locations within larger developments, such as on corners, along principal routes, the end of vistas or around parks. They can help to emphasise the character and importance of different locations and be used as landmarks, or reference points, to help people orientate themselves and find their way around. However, their potential benefits have to be weighed against possible negative impacts, and decisions about building height need to relate to their immediate urban context and the character of the spaces they enclose.

Checklist

DL7: Vary the density profile

Consider:

- **designing for higher building densities on sites located towards the centre of a settlement and lower densities on sites located around its edges, allowing better integration with the surrounding landscape;**
- **decreasing the size of street blocks (ie, the built form between streets) towards the centre and increasing sizes towards the perimeter, to allow a more permeable pattern of development around the more active core of the settlement;**
- **matching the 'grain' and density of new built form with that of immediately adjacent built areas.**



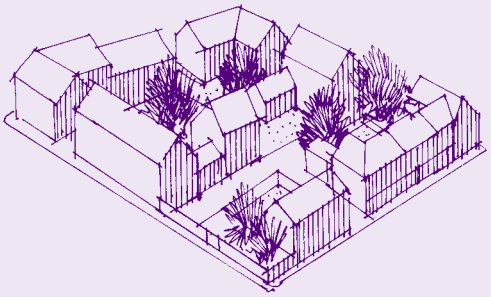
Typical cross section showing higher density development closer to the town centre

DL8: Work with the natural features of the site

Consider:

- designing the layout to follow the contours of the site, to minimise the amount of cut and fill required to create development platforms;
- maximising solar gain by increasing the amount of south-facing development;
- local microclimatic conditions and prevailing wind directions and reduce heat loss by avoiding exposed sites, frost pockets and wind tunnel effects and by making use of existing vegetation to provide shelter.

Town Centre
■ *higher density* ■ *smaller block sizes*



Edge of town
■ *lower density* ■ *larger block sizes*

DL9: Group buildings to create enclosure and places

Consider:

- designing layouts that encourage 'joined up' buildings, whether semi-detached or terraced, and 'tie' buildings together by walls, hedges and other strong elements in order to enclose spaces;
- grouping buildings together into crescents, squares, courtyards or other distinctive arrangements to create positive public spaces, with key buildings used to create focal points and give a distinctive identity to spaces;
- making buildings front onto the street and other public spaces and avoiding blank facades and 'dead spaces' facing public areas;
- maintaining a disciplined building line and vary building set backs and projections only where necessary to create a specific effect;

- achieving a balance between the size of a space and the height of the buildings which contain it, using the following general enclosure ratios between the height of buildings and the distance between their frontages as a guide

  streets 1:1 to 1:2.5
  squares 1:4

Sections illustrating the enclosure characteristics of a typical street and a typical square

DL10: Show the way

Consider:

- locating taller buildings to emphasise key locations (e.g. main centres of activity) within larger developments and to provide reference points to help people to find their way around (e.g. at the focus of converging main streets);
- offsetting the angle of streets whose axes focus on landmark buildings, to help increase their sense of surprise, as opposed to more symmetrical alignments;
- the immediate context and character of urban areas and spaces in relation to appropriate heights and groupings of tall buildings;
- solving problems of different scale juxtapositions by stepping a large mass down to its neighbours.

3.1.5 Movement network

The movement network includes all of the routes along which people travel, by car, foot, bicycle or other forms of transport. The network should be well-connected and form a permeable and fine-grained grid of routes, which allow easy access by various means from one place to another. The layout of development is often dictated by the need to comply with existing highway design standards (eg. for residential roads set by the DoE and DoT within Design Bulletin 32). The secret of a good development layout is to use these creatively to fit with other criteria for the layout of spaces and buildings in order to create lively and attractive new places.

Most older settlements are characterised by an informal grid of connected roads, street, alleyways and footpaths which provide a choice of routes from one place to another by foot, cycle and car. A similar 'permeable' layout of the movement network should be created for new developments, linking into the existing pattern of streets.

Awaiting photo

In residential areas, lower order roads and streets should be designed to create a safe, attractive and convenient pedestrian and cycling environment and to minimise the impact of traffic. Where possible, Dutch style 'Woonerfs' or 'Home Zones' are to be encouraged, with shared surfacing to calm traffic, 20 mph speed restrictions and opportunities for sitting and children's play, opening up the street for social use. Legally, neither pedestrians nor vehicles have priority, but the road may be reconfigured to make it more favourable to pedestrians. They are common and popular in many European countries. Home zones can be 'retrofit' - existing streets which are redesigned; or 'new-build' - new housing developments. Further information on Home Zones is provided by the Institute of Highway Incorporated Engineers, the Institution of Civil Engineers and the Urban Design Alliance.

(see www.ihie.org.uk, www.icenet.org.uk/streets/ and www.udal.org.uk)

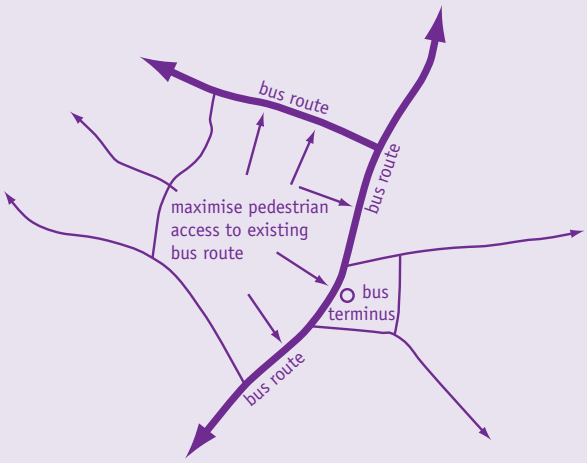
Checklist

DL11: Create a well-connected, informal grid

Consider:

- **creating a pattern of roads which reflects local topography and the character of existing settlements;**
- **avoiding cul-de-sacs and unnecessarily tortuous routes;**
- **avoiding peripheral distributor roads, which form a stark and unattractive edge to new development;**

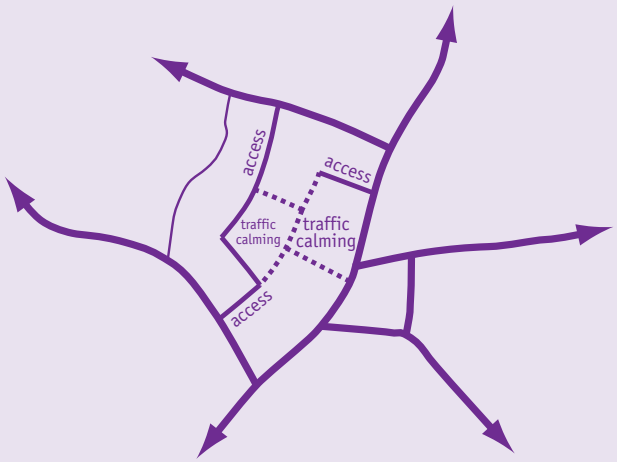
- creating a fine-grained network of footpaths and cycle ways which are linked to each other and to where people want to go;
- providing direct, convenient routes which follow natural 'desire lines', with the minimum of detours and delays, assisted by good signage and waymarking;
- in particular, creating direct and attractive connections between public transport, footpath and cycle routes and local facilities and surrounding areas;
- paying particular attention to providing children's safe routes to school and local play areas;
- laying streets out according to natural features as well as prominent landmarks or buildings.



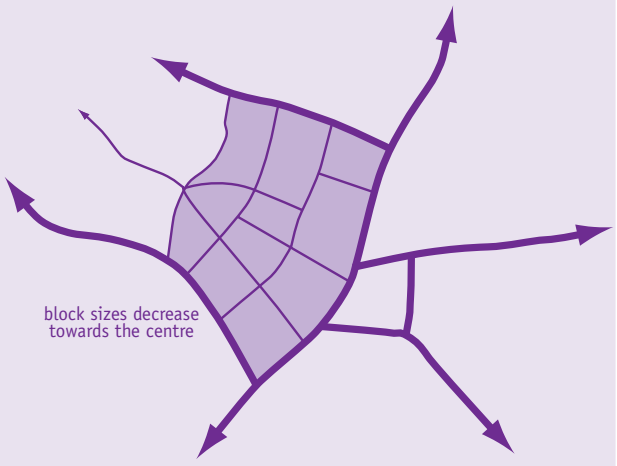
Public transport network

Footpath/cycleway network

Above and below are a series of plans illustrating the constituent parts of a typical movement network.
Top left illustrates accessibility to an existing bus route;
top right illustrates a fine grained network of pedestrian and cycle routes;
bottom left illustrates a traffic-calmed road network;
bottom right illustrates a combination of all modes of transport brought together in the complete movement network.



Road network

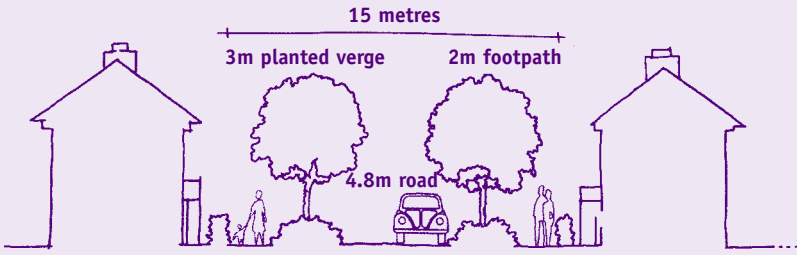


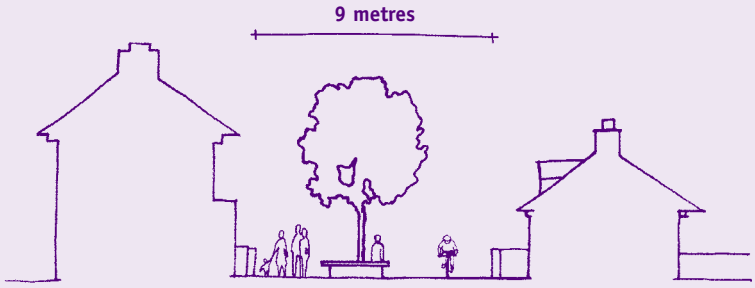
The complete movement network

DL12: Reduce the impact of traffic

Consider:

- using a lower order of roads wherever possible, with reduced road widths and traffic calming incorporated where necessary to reduce traffic speeds and improve safety for pedestrians and cyclists;





Examples of road widths and carriageway treatments for lower order road types.

Type 1: Minor Road Access

- *buildings fronting onto street;*
- *segregation of traffic and cyclists from pedestrians;*
- *generous landscape reserve with street trees;*
- *narrow road width*
- *enclosure ratio >1:2.5.*

Type 2: Alley or access way

- *buildings fronting onto street;*
- *traffic excluded or pedestrian/cyclist priority;*
- *suitable for informal play or sitting.*

- in residential areas, designing the lower order roads and streets primarily as pedestrian environments or 'Home Zones', with shared surfacing to calm traffic, 20 mph speed restrictions and opportunities for sitting and children's play;
- using landscape to separate pedestrians, cyclists and cars and increase safety;
- creating convivial routes which are secure and overlooked, with generous pavements to allow ease of movement and places to sit and meet;
- incorporating street trees to provide attractive environments, to reduce pollution and provide shade or shelter;
- making footways comfortable, with smooth paving materials and protection from weather and traffic;
- creating visual interest and variety along the road corridor and streets, connected with local landmarks.

DL13: Slow traffic speeds

Consider:

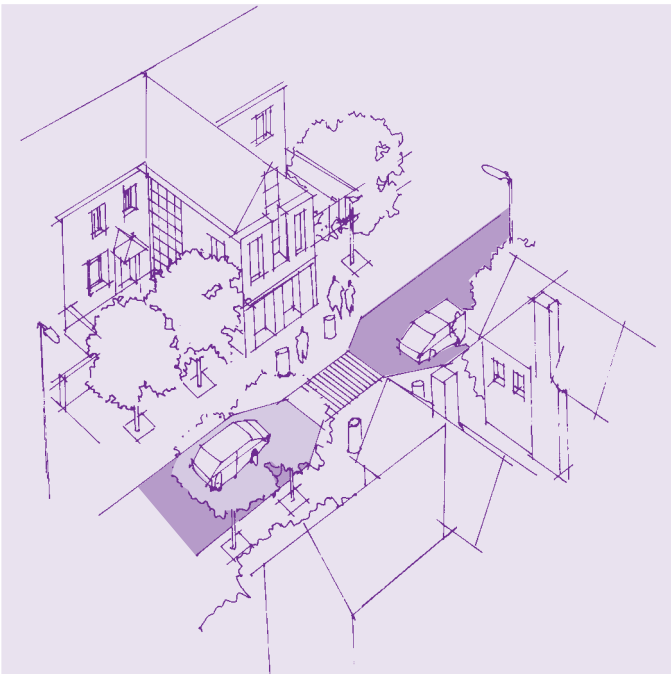
gateways and 'pinch points'

- required at each entrance to a 20mph zone but also to slow traffic at approach to rural village
- to indicate visually to drivers they are entering a special area

- may be a pinch point of buildings or structures or a physical gateway (with piers or archway)

road narrowing and 'chicanes'

- narrowing of carriageway to 2.7 metres to make drivers wait for oncoming traffic to pass (include 500mm mountable shoulder to allow service vehicles to negotiate the obstruction)
- lateral displacement of carriageway by at least 2 metres (include mountable shoulder for service vehicles)



Building used to narrow the street and reduce traffic speed

- general variation in width and of carriageway will make drivers feel less secure and slow down
- trees, buildings and bollards can be used to hem in chicanes and make drivers feel less secure

surface finish

- change in surface materials can be used to emphasise other speed restraint measures and reduce apparent width of carriageway
- appropriate material should be used for shared surfaces and to create a more pedestrian-orientated effect to slow traffic

changes in vertical alignment

- various vertical 'obstructions' in the carriageway, such as speed humps, tables, ramps and cushions can be included
- these should be used with discretion as can be visually quite intrusive

Awaiting photos

3.1.6 Safety and security

Safety and security are very important elements in any development and one of the most effective measures for community safety and crime prevention is the creation of lively, lived-in urban areas, public spaces and routes which are well overlooked. This basic principle is reinforced by government guidance and other initiatives such as Secured by Design, the UK Police flagship initiative supporting the principles of designing out crime (for further details of this initiative, SBD design guides and award and licence schemes, see www.secured-bydesign.com).

Natural surveillance should also go a long way to promoting security of buildings and private spaces, without the need for unsightly security fencing and other visually intrusive measures. If detailed devices are felt to be necessary, these should be designed to be attractive and can even be transformed into works of art and make a positive contribution to the streetscape.

Other ways of designing out crime are by providing safe routes for walking and cycling and avoiding areas or features that encourage loitering or which help to create a fear of crime, such as pedestrian sub-ways. Clear boundaries between public and private areas can also help to deter casual intruders, while entrance features into a development can create a physical or psychological barrier to potential intruders without the need for an actual gate, giving the impression that the area beyond is private property and is under the control and ownership of the community who occupy it.

Checklist

DL14: Keep an eye on things

Consider:

- **making buildings front onto the street and public realm;**
- **locating children's play areas and seating areas where they can be observed from nearby dwellings;**
- **mixing uses, particularly at ground level, and dwelling types to add vitality and occupancy at different times of the day and night;**
- **locating parking on the street in front of buildings or in secure private courtyards (see 3.3.3);**
- **being careful not to make planting too high or dense in certain vulnerable locations;**
- **encouraging a sense of ownership and mutual protection in public spaces by getting local people to view them as their own.**

Awaiting photo

DL15: Make it attractive

Consider:

- designing security fences or grills as attractive features, even as sculptures or works of art, to make a positive rather than negative contribution to the streetscape;
- using planting to soften the appearance of perimeter fencing, and even to enhance security by using spiny or thorny plants.

DL16: Minimise conflict and opportunities for crime

Consider:

- providing safe routes for walking and cycling within the development;
- designing lighting to protect vulnerable areas and danger spots without casting shadows and causing light pollution

(Further guidance on security by design for parking areas is given in section 3.3.3)

3.2 Buildings on plots

The way in which a new building sits within its 'plot', or site, is a critical factor in terms of how well it fits in with its neighbours and contributes to the overall character of the street. Particular consideration should be given to the relative proportion of the plot which is occupied by the building compared with garden or external space and the position of the building in relation to the street, to its neighbours and to aspect.

3.2.1 Setbacks, building frontage and plot coverage

As a general rule, the placing of buildings towards the front of the plot, facing the street and public areas, and maintaining consistent setbacks helps to provide a more continuous and active frontage. This creates better enclosure of the street and improves natural surveillance. These principles should be followed unless there is an alternative traditional pattern of setbacks which is locally distinctive and more appropriate to follow.

The frontage of buildings along the street should be appropriate to the character of the locality. The way buildings are aligned in relation to each other and along the street, as well as boundary form and character (see 3.5.4), has a significant effect upon townscape character. The patterns vary depending upon the density of development and local traditions and reference to local character is the best guide.

On individual plots, an appropriate balance needs to be struck between the proportion of the plot which is occupied by buildings (including outbuildings, garages and future extensions) and garden/external space.

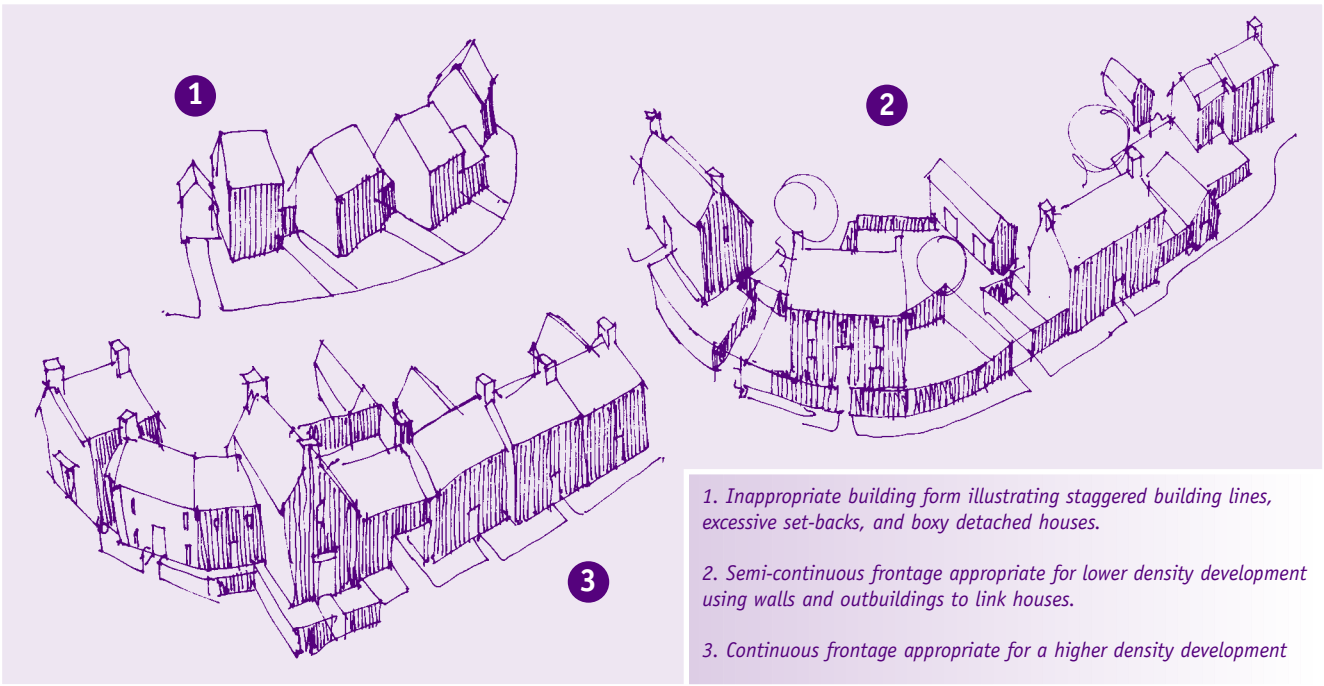
Buildings are often typically located at the front of their plots in the centre of settlements with minimal setback from the street

Checklist

BP1: Address the street positively

Consider:

- in general, minimising set back distances to increase the ability of the building to interact with the public realm;



1. Inappropriate building form illustrating staggered building lines, excessive set-backs, and boxy detached houses.

2. Semi-continuous frontage appropriate for lower density development using walls and outbuildings to link houses.

3. Continuous frontage appropriate for a higher density development

- where larger setbacks are appropriate, ensuring that spaces at the front of buildings are properly defined, useable and attractive;
- providing active frontage, with frequent doors and windows, few blank walls and articulation of facades with projections such as bays and porches.

BP2: Create a coherent frontage

Consider:

- in general, wide building frontages (i.e. the longer dimension of buildings facing the street) forming a more or less continuous frontage tend to be more typical of traditional settlements than narrow or 'boxy' frontages, typical of modern housing units, which are broken up by spaces between buildings;
- a narrow frontage may be acceptable where buildings are stepping down a slope if they are joined together as a continuous terrace;
- houses should be either properly linked or properly detached, i.e. avoid narrow gaps (e.g. less than 6 metres) between detached houses as this creates a discordant frontage;
- building lines should run parallel to the street, not at an angle;

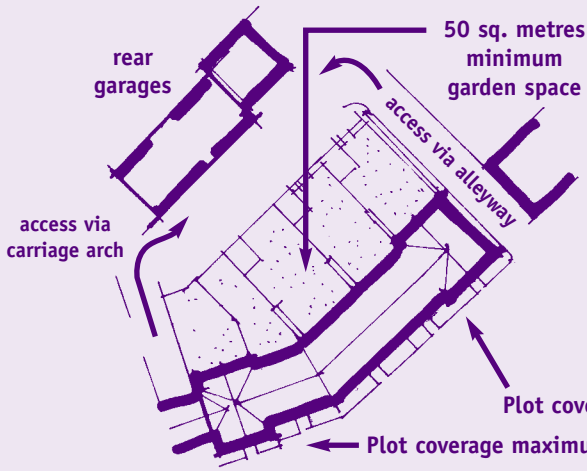
- special buildings should be designed to turn corners (i.e. present a 'face' in two directions) at street corners and other key locations such as site entrances.

BP3: Don't overdevelop the plot

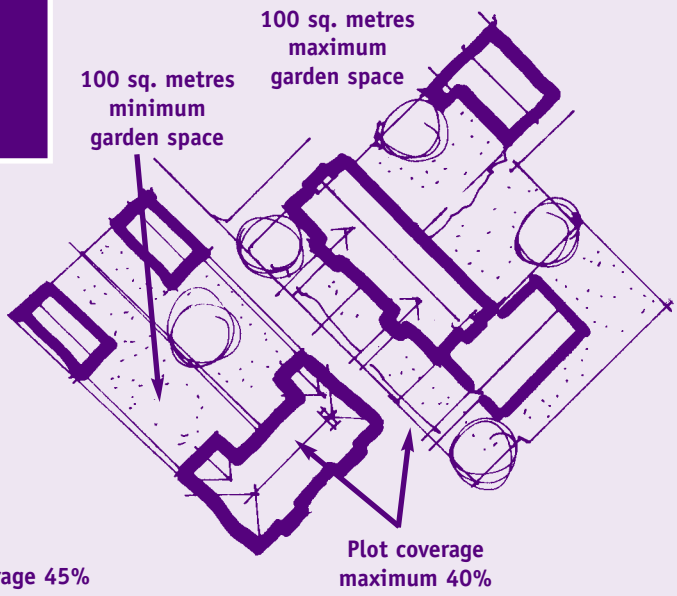
Consider:

- an appropriate balance between the proportion of the plot occupied by buildings and open space for different types of housing, for example:

Terraced housing	50%
Semi-detached houses	40%
Detached houses	30%



Sketch plan illustrating the recommended maximum plot coverage by terraced house.



Sketch plan illustrating the recommended maximum plot coverage by semi-detached housing.

3.2.2 Gardens and outdoor private space

The size of gardens or sitting-out areas will be determined by the combination of plot coverage, setback distances and spaces between buildings but all residential properties should be provided with an adequate area of garden or outdoor private space. Where the provision of individual private gardens for flats, 1-bedroom houses, maisonettes or sheltered housing is not appropriate, a communal garden area should be provided. The size of outdoor space may be relaxed for houses which perform a particular role in the layout (e.g. houses which turn external corners) or for smaller units (e.g. 1-bedroom flats within town centres or in close proximity to local open space) and living space above shops. Adequate standards of privacy should also be provided in private gardens and outdoor areas.

Checklist

BP4: Provide room outdoors

Consider:

- the amount and type of outdoor space most suited to the dwelling type, using the following minimum standards as a general guide

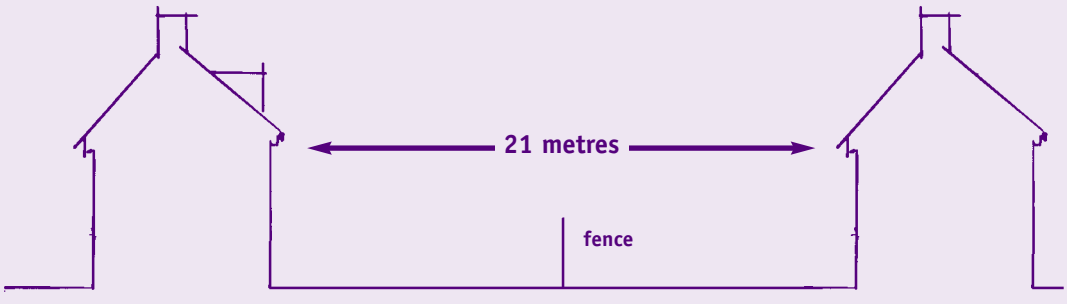
detached/semi-detached	100 sq. metres	
terraced houses	50 sq. metres	
flats/maisonettes	35 sq.metres	(or communal garden based upon 35 sq. metres per unit plus some form of outdoor space per property)
elderly person's accommodation	10 sq. metres	(in addition to a communal garden)

- a minimum width of 5 metres for rear garden space, to make it useable;
- allowing room for permitted development in the form of a rear extension of a minimum of 16 sq. metres in addition to the minimum garden area.

BP5: Respect privacy

Consider:

- the careful siting and design of dwellings relative to one another and of garages to achieve a good degree of privacy;
- where ground floor living rooms front onto the public side of a dwelling, incorporating windows of a restricted size, or of special design, to avoid loss of privacy or alternatively providing screening by hedges or walls, or siting at a higher level than the footpath;
- locating 'backs' against 'backs' of properties;
- providing above eye-level screening between properties which extends at least 3 metres out from the rear of the properties concerned;
- maintaining minimum eye-to-eye, or window-to-window distances between properties of 21 metres on the private side of the dwelling.



Section showing recommended minimum back to back distances

3.2.3 Orientation and location of buildings on plots

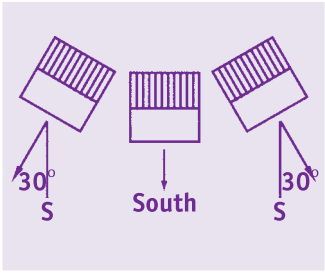
Buildings should be located and oriented within their plots to maximise daylight, passive solar gain and sunlight to garden areas. By maximising the levels of daylight within a building the need for artificial lighting is reduced, while increased solar gain reduces the need for space heating. The climate of Carrick District provides particular opportunities for the use of photovoltaic (PV) modules (which convert solar radiation directly into electricity) and active solar panels (for heating water). The optimum orientation of buildings is for the principal façade to face approximately due south with adequate spacing between buildings being provided to minimise overshadowing. However, a careful balance needs to be struck between these objectives and other design objectives relating to the fitting in with local character and the height and roofscape of adjacent buildings.

Wind can be just as important a factor in the orientation of buildings on their plots. While mild breezes can be used to provide natural ventilation and cooling during summer, the prevailing south-westerly winds can bring vicious winter gales to more exposed parts of the district, and traditionally settlements and buildings have been located in areas which are sheltered. Buildings should be positioned to take advantage of any natural shelter on site, to minimise funnelling effects of the wind and to avoid the creation of uncomfortable microclimates. On some particularly exposed sites, it may be possible to harness wind energy to provide a source of electricity, subject to other design and planning considerations.

The orientation of outdoor spaces is just as important, and sheltered and sunny spaces can significantly improve the quality of development and help people to enjoy their external environment to the full. Gardens and other open space should ideally be south-facing, sheltered from uncomfortable cold draughts and not be overshadowed by buildings or tall trees.

Other issues include unsightly uses, such as storage areas and service yards for non-residential buildings, which would detract from the visual quality of the street. These should be located, and ideally accessed, to the rear of development plots and concealed behind buildings.

Checklist



BP6: Face the sun

Consider:

- **where possible, orientating buildings broadly to the south, or within 30 degrees of south, to maximise solar gain;**
- **plotting the sun paths at different times of the year in order to determine the optimum orientation of the building;**

- avoiding excessive overshadowing of buildings, whether by earthworks, vegetation or walls, and avoiding any projections on buildings that would cause permanent shade on north facades;
- where appropriate, using conservatories and porches to enable the conservation of heat and natural ventilation;
- checking that trees close to buildings will not grow to block out sunlight or overshadow solar panels.

BP7: Work with the wind

Consider:

- locating buildings so that they are protected by natural landform or other shelter and orientating buildings to avoid full exposure to strong winds;
- avoiding locating buildings in very exposed positions, such as hillcrests, frost pockets or north-facing slopes;
- avoiding the creation of wind tunnels in the positioning of buildings.

BP8: Locate unsightly uses out of sight

Consider:

- the impact that certain buildings or uses may have upon the character of the street, and locate those that are unsightly to the rear of the plot, concealed behind buildings;
- generally, avoiding gable ends of buildings facing onto the street (although this can be appropriate sometimes to add or reinstate a degree of texture and variation in the street scene).

3.3 Cars and parking

Cars are stationary for most of the time and the location of vehicles and parking spaces can have a significant impact on the streetscape of towns and villages. Every effort should be made to reduce the level of parking and minimise the dominance of the car in the design of new development by locating cars and parking behind, rather than in front, of buildings.

3.3.1 Parking levels

The Carrick District Local Plan sets out parking standards for a variety of residential and other uses, which have been supplemented and updated by Cornwall County Council in the light of emerging national and regional guidance. There may be opportunities to vary this provision and, as a general rule, parking levels should be kept to the minimum really necessary to meet the needs of the housing type that is proposed. Ideally, this should be no more than one space per dwelling, with visitor parking accommodated on-street. In some situations this could be further reduced, such as sheltered accommodation for the elderly or in areas particularly well served by public transport. Justification for reducing parking levels can be provided by analysing the existing provision and use in the local area and demonstrating that existing levels are lower than the minimum standards that are often applied.

Checklist

CP1: Keep parking levels down

Consider:

- **analysing the existing level of provision and use within the local area and compare this with the standards for the type of development proposed in the planning and highway authorities car parking standards;**
- **reducing parking levels to the minimum really necessary for the type of development proposed, ideally no more than one space per dwelling in all areas, not just those classified as 'Town Restraint Areas';**
- **the possibility of communal parking rather than designated owner parking spaces in residential areas with terrace houses, flats and maisonettes.**

3.3.2 Parking within the dwelling curtilage

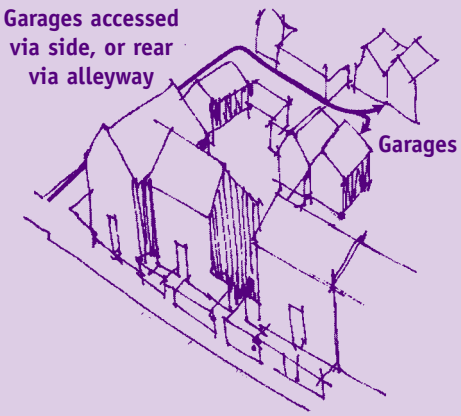
Private parking areas, including garages, should be located to the rear or side of buildings rather than between the street and front of the building, so that they do not dominate the space, break up the frontage or restrict informal surveillance. Garages should be of a sufficient size to accommodate cars and some storage space, to avoid cars being displaced into external areas.

Checklist

CP2: Keep parking away from the front

Consider:

- avoiding parking in the front curtilage of properties;
- locating parking spaces at the side of the house, recessed behind the main building line, or enclosed by short lengths of wall which continue the building edge, or to the rear of the property;



Garages located at the rear of houses

- locating garages close to the property they serve and avoiding large areas of garage blocks;
- locating garages a minimum of 6 metres behind the front face of the building and car ports a minimum of 3 metres behind;
- providing access to garages and parking areas from the side or rear of buildings or, exceptionally, from the front through carriage arches or driveways between buildings;
- exceptionally, locating garages in front of buildings where they are turned in various directions to form larger structures or to enclose a yard;
- single garages should be of 3m x 6.5m in dimension (minimum external floor area).

3.3.3 Communal parking areas and on-street parking

In certain developments, there may be reasons why communal parking is preferable to individual spaces within the curtilage of each dwelling. In such cases, car owners will want to park as close to the house as possible although this must be balanced against the need to maintain the character of the overall setting. Large and remote garaging and parking should generally be avoided, however, as these can become the target for vandalism and residents are reluctant to use them.

Communal parking areas should be broken up and distributed around the layout, to avoid parked cars dominating the surroundings. They should be overlooked by surrounding dwellings in order to reduce crime. The best place for off-street car parking is in secure rear courtyards, which are convenient and well-overlooked.

Well-designed communal parking court located at the rear of properties and reflecting local building styles and materials

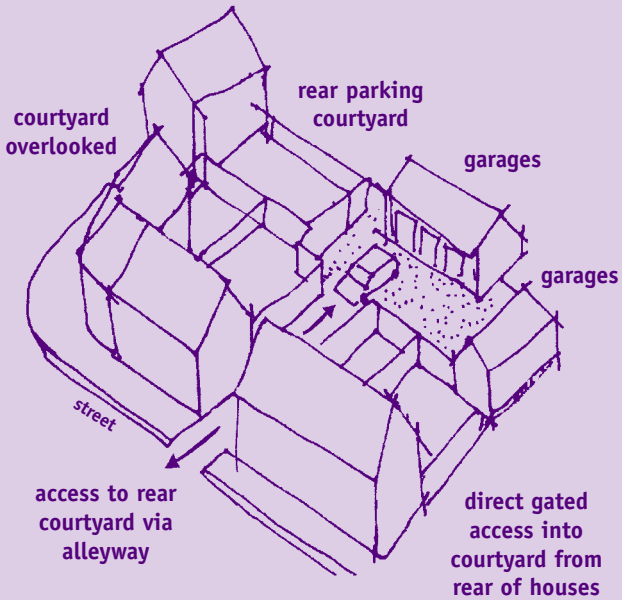
On-street parking for residents and visitors should be designed to minimise its visual impact. This may be achieved by breaking up the lines of cars with sensitive landscape design or, on minor residential streets, there are opportunities to integrate on-street parking with other environmental improvements to create a Dutch-style 'woonerf' or 'home zone'. Parked cars can act as traffic-calming devices, with traffic speeds reduced to 20mph in these areas. Other similar approaches include parking squares, which are pedestrian/vehicular shared surface spaces through which the vehicle way passes.

Checklist

CP3: Keep communal parking areas small, attractive and efficient

Consider:

- keeping communal parking areas small (a maximum capacity of around 8 - 10 cars is a good guide) to reduce the impact of cars on townscape quality;
- locating communal parking as close to the houses it serves as possible but in keeping with the character of the overall setting;
- avoiding large, single-use car parks in preference to parking areas designed as attractive, shared public spaces which have cars in them at certain times of day;
- the possibility of sharing residential parking spaces with other uses, such as employment, which need spaces at different times of day;
- where larger parking areas are required, they should be broken up by careful landscape design (e.g. by trees, other planting and varied surface treatments) to avoid large, unsightly expanses of tarmac, to help integrate parking into the urban landscape and to provide shade, although adequate levels of visibility should be maintained to reduce crime;
- avoiding locating grouped parking areas on street corners as these are likely to detract from the streetscape.



Sketch showing garages and communal parking located at the rear of houses

CP4: Avoid crime

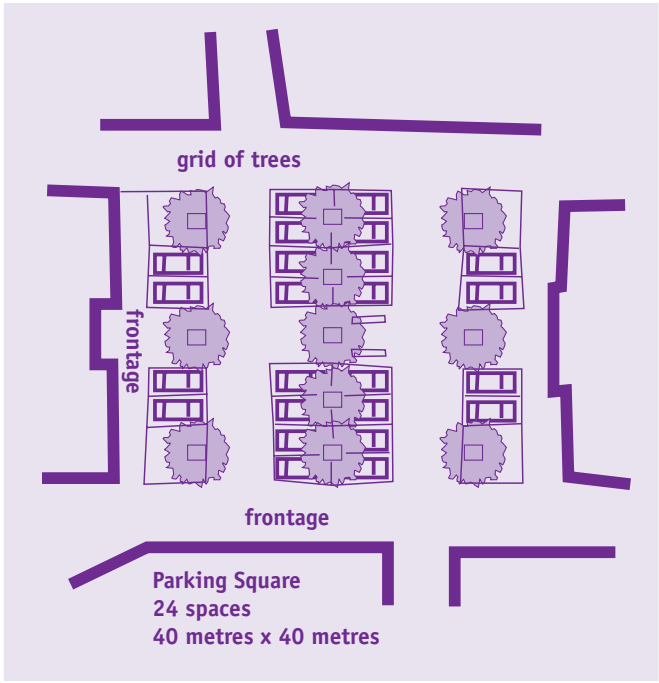
Consider:

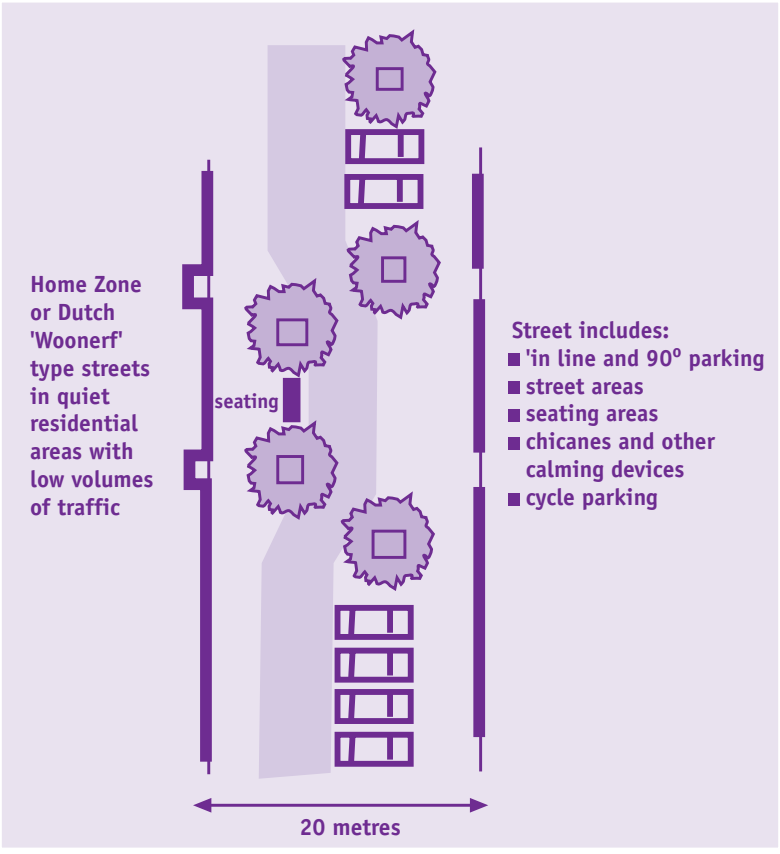
- providing communal parking areas in courtyards to the rear of dwellings, with a single entrance point with a lockable gate and overlooked by adjacent dwellings;
- avoiding large, remote areas of garaging and parking which can become the target for crime, vandalism and other anti-social behaviour.

CP5: Integrate parking on the street

Consider:

- breaking up continuous rows of parked cars by careful landscape design;
- providing marked bays to identify on-street parking with individual properties;
- providing on-street parking in the form of parking squares within the highway domain or other forms of shared pedestrian/vehicular shared surfaces.





Top: Sketch illustrating a parking square.

Left: On minor residential streets there are opportunities to integrate on-street parking with other environmental improvements to create a Dutch style 'woonerf' or 'home zone'. Traffic speeds are reduced to 20mph in these areas.

3.4 Building design

This section considers the form and design of individual buildings, particularly new houses. It focuses on how they can be designed to reflect and complement the building traditions of Carrick District's established towns and villages, instead of the 'anywhere' styles of many standard modern house types which take little or no account of local building forms, materials or details. Appointing a qualified architect will be the best way to ensure that the design is appropriate to its setting but some key design considerations are outlined below for those without a developed architectural training. As stated in Part 1, it is not the intention that the Guide should stifle innovative designs and it is acknowledged that some sites may justify a different approach. The advice of Building Control should be sought in connection with ensuring that development complies with Building Regulations.

Well-designed new housing, reflecting local building form, character, materials and boundaries

3.4.1 Building form

In general, building forms should be simple and draw inspiration from local building traditions. Domestic building form is remarkably consistent across the district, with visual differences arising more from the use of local materials and details. Traditionally, many houses were only one room deep and this generated a narrow rectangular form which was extended by lean-to or sequential additions. Adherence to simple traditional forms and these additive principles will help buildings to fit in with their neighbours and create a harmonious streetscape and protect the distinctive character of the countryside.

For smaller houses, joining them up into terraces is one way of achieving a rectangular form - short and long terraces are found throughout the district and help to increase densities, reduce energy consumption and create clearly defined spaces and streetscapes. The nuisance of 'noisy neighbours' can be effectively reduced by the construction of dense concrete block, triple skin party walls and the use of double glazed windows in frames set back from the outer face of the wall.

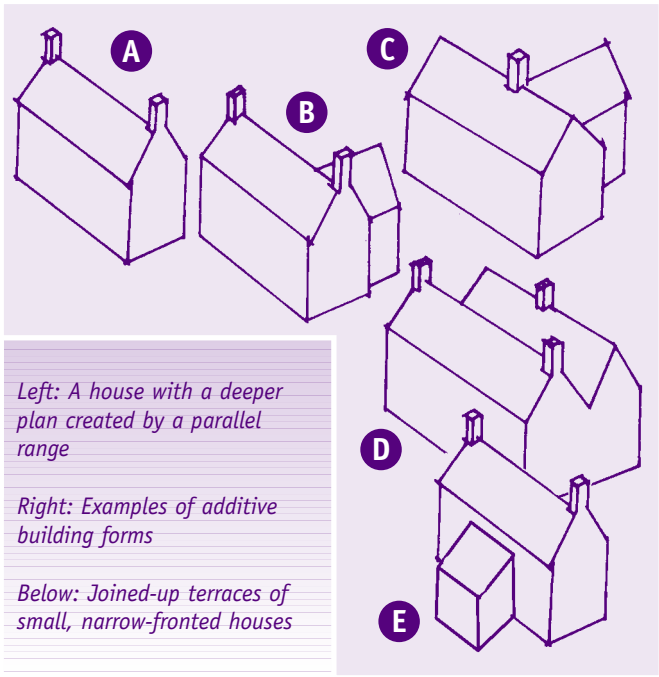
Where possible, buildings should be designed with the flexibility to allow future extension or adaptation to suit changing lifestyles and needs.

Checklist

BD1: Simple, rectangular forms are best

Consider:

- designing house/bungalow plans based upon the traditional rectangular form, with a simple pitched roof spanning the narrower dimension, creating a horizontal 'long and low' emphasis (see A);



Left: A house with a deeper plan created by a parallel range

Right: Examples of additive building forms

Below: Joined-up terraces of small, narrow-fronted houses

- creating larger or more complex buildings through groupings of the basic form (A) to make up L-plans or T-plans (B+C+E) with rearward extensions, or a deeper plan by adding a parallel range behind with a M-shaped roof and central valley (D);
- avoiding square or big boxy plan forms, or those with a deep plan of more than 5 metres, which will produce uncharacteristically wide gable ends or pyramid-shaped roofs;
- avoiding narrow frontage detached houses which create a discordant, gappy building line;

- joining up smaller individual houses in terraces to achieve an overall rectangular form;
- avoiding the use of unnecessary elements and projections in the façade - apart from porches, and possibly the use of bay windows in towns, house plans should normally be flat fronted.

BD2: Relate to neighbours and place

Consider:

- placing an emphasis on contemporary reinterpretation of local traditions to suit modern-day needs;
- in general, designing building forms that are related to neighbouring properties, providing they are commendable and indicative of the vernacular form.

BD3: Build in flexibility

Consider:

- designing the form and internal layout of smaller houses (2-bedroomed and smaller) to allow for future adaptation to changing expectations;
- avoiding narrow-frontage houses (less than 6 metres) which are very difficult to extend;
- using traditional purlin/rafter construction to allow for future conversion of roof voids. *(See section 4.4.8 for more guidance on house extensions)*

3.4.2 Facades and elevations

The same principles of simple and local traditions apply to facades and elevations. The traditional proportions of wall (solid) to openings (void) on any building facade and, in general, the symmetrical pattern of openings found on the elevations of traditional buildings are a good guide to follow. However, a skilled designer will be able to create a visually balanced elevation with a less regular pattern of openings.

In general, blank gable ends with no openings should be avoided as they do nothing to enhance the streetscape. This is particularly important for houses on corner plots which should be specially designed to 'turn the corner' with windows or doors on both outer elevations.

Checklist

BD4: Apply the traditional balance between mass and void

Consider:

- following the traditional proportions of mass and void - traditional buildings have relatively few and small openings in relation to the mass of walling;
- the general rule that the total area of windows and door openings should not exceed one third of the total wall area, with a lower ratio on gable ends;
- an even lower ratio of opening to wall for gable ends and north facing walls;
- avoiding openings at the corners of buildings - a wide pier of masonry between

openings should be incorporated, to emphasise the visual strength of the walls;

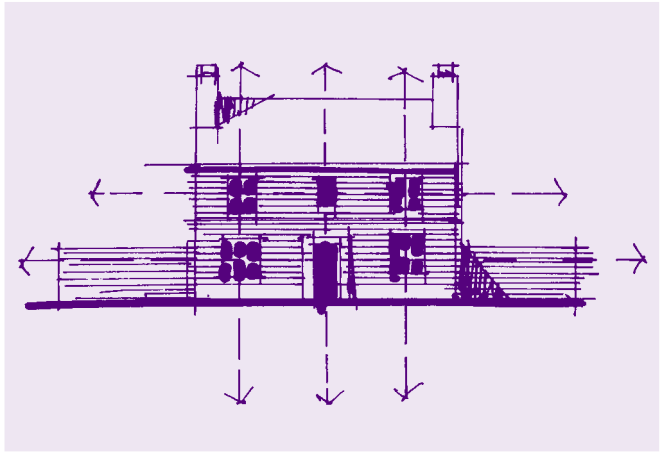
- avoiding blank gable ends with no openings, particularly where these face onto the street;
- incorporating openings on both outer elevations of buildings on corner plots.

Presenting a 'face' to the street on a building that turns the corner

BD5: Make openings symmetrical

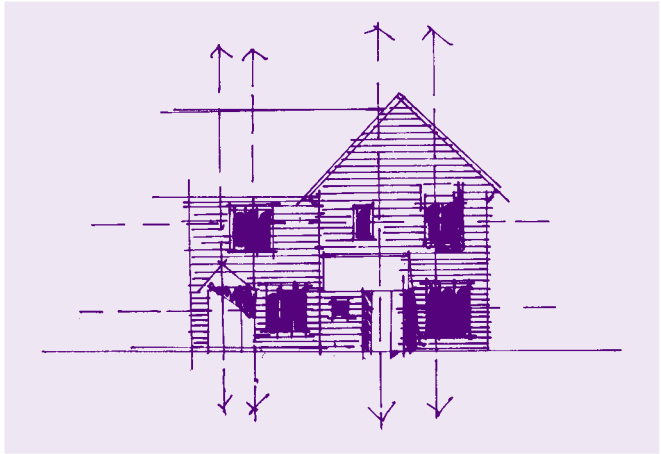
Consider:

- the general pattern of openings on traditional buildings that are both horizontally and vertically aligned, i.e. windows in any given storey are in a row, while upper windows tend to line up above lower ones;
- the best solution for front elevations is a symmetrical arrangement of windows arranged around an opening placed on the central axis;



Symmetrical arrangement of openings.

- avoiding arrangements which are almost, but not quite, symmetrical;
- for narrow front-facing gables, opting for single openings on ground and first floor levels rather than pairs.



A non-symmetrical arrangement of openings, as shown on this building should generally be avoided.

3.4.3 Walls

The influence of local geology on walling materials has been described in Part 1 of the Guide. Wherever possible, the continued use of local materials and design details is to be strongly encouraged in order to reinforce local identity and maintain the character of different parts of the district. However, natural materials are no longer cheap and readily available locally as they were in the past. Therefore, modern buildings have to be constructed in materials that are sympathetic to local character whilst taking into account the economics and environmental considerations of material procurement today. For example, the use of local Cornish stone, such as slate and granite, promotes local industries and is the most appropriate response to the locality, but its extraction can be environmentally damaging. If this is the case, other appropriate materials should be considered.

In principle, the use of imported natural materials to replace those that cannot be sourced locally is undesirable, as it can result in environmental damage elsewhere and in transportation and embedded energy costs that make it unsustainable. This solution should, therefore, generally only be considered appropriate where it is essential to the acceptability of the scheme and there are no acceptable local sources. The re-use of local stone and slate is more acceptable, particularly if found on site, but is likely to be most appropriate for small-scale buildings.

An acceptable alternative will be to use materials that are not traditional but can be sourced or fabricated locally or easily transported from elsewhere. These include concrete, fabricated locally or using local aggregates, prefabricated timber frame or claddings, and renders or coatings applied to locally produced concrete blocks. Brick buildings are not common within the district and brick should generally be avoided as a walling material, although it was used to form the jambs and lintels of door and window openings and quoins in stone-built Victorian properties. These details used in an unfussy manner would be suitable in the district.

New house with traditional slate hanging

Cob is a traditional building material in the district and has a particular texture that is important to the character of local buildings. It is also highly sustainable as it can be produced locally. However, there can be structural issues with the use of cob in relation to building regulations and alternatives, such as rammed earth walling, could be considered to create a similar effect in colour, texture and overall appearance.

Checklist

BD6: Stone walls

Consider:

- using local granite, slate or other local stone for walls throughout the district but only where there is an acceptable local source (see Appendix x for a list of local quarries);
- the predominant use of the characteristic finely coursed killas stone for walls with granite for lintels, quoins and openings;
- matching existing local stone size, colour and coursing as closely as possible, requiring thorough sorting of materials to ensure the use of stone of an appropriate colour/texture and size range;
- paying particular attention to coursing and pointing, laying stonework in the traditional manner and avoiding 'ribboned' or struck mortar which stands proud of the stonework;
- ensuring new or rebuilt walls have an outer skin of at least 250mm thick, allowing for a good proportion of larger stones to be built in;

Top: Characteristic finely coursed killas stone walls

Left: Uncharacteristic coursing and pointing

Below left: Avoid areas of token stonework, as around these windows

- avoiding sawn stone facing and artificial or reconstituted stone, which are usually a poor match with local materials;
- mixing stonework with render only where these different finishes are applied to distinct elements of the building, avoiding small or token areas of stonework;
- generally, using lime mortar in preference to hard cement mortar;
- ensuring that the colour and texture of mortars is complementary to the stonework, i.e. coarser buff coloured sands/aggregates extracted in the north coast section of the district/county;
- using imported stone only where it is essential for the acceptability of the scheme and there is no acceptable local alternative;
- re-using any local stone that is found on site, for buildings or landscape features but avoiding the destruction of other traditional buildings as a source of stone.

BD7: Slate hanging

Consider:

- using slate hanging as a distinctive feature of walls, particularly within the southern part of the district;
- repairing existing slate hanging with local new or second-hand slate;
- paying particular attention to the size(s) of slate, the means of hanging and the treatment of detailing, weatherings and reveals;
- avoiding dark coloured slates as the effect can be very austere and cement fibre slates that create a dark, brittle and shiny effect and bland appearance;
- possibly using artificial slates of pale grey colour, in some locations but avoiding decoratively shaped tiles;
- avoiding applying coatings, painting or mortaring existing slate hanging - air movement to the rear of slates should be retained to keep the building fabric ventilated and dry.

BD8: Render

Consider:

- using render as a good alternative to stonework as a versatile and highly appropriate finish for walls throughout the district;

Top right: Slate hanging adds local character to rendered walls

Left: Avoid artificial sculpted finishes on rendered walls

Below right: Appropriate use of coloured render

- using a render type suitable for the age and style of the building;
- avoiding highly textured or contrived, artificial sculpted finishes and bright white spar dash - a simple, smooth finish is a good starting point;
- on higher order buildings, creating lining out of render with ashlar coursing, although this will require very careful handling;
- using a traditional lime mortar where possible, with a wood float finish to create a finely textured render, avoiding a hard smooth texture - hand applied renders provide a 'softer', more visually appealing finish;
- using traditional lime washes with natural pigments which are more subtle and chalky than modern paint finishes and weather gracefully;

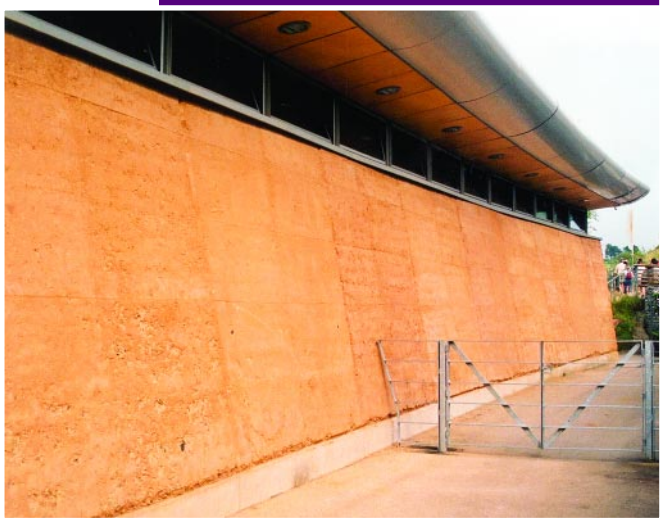
- avoiding cold grey coloured cement render which is brittle and tends to crack;
- using a warm, mid-toned sand in a lime render to create a mellow appearance;
- retaining the natural undulations of stonework when rendering rural properties;
- using ready-mix through-coloured renders, that provide a slightly textured finish in a range of colours and do not require further decoration, except on older or Listed properties;
- avoiding the introduction of harsh swept bellcasts at the interface of different materials or at the wall base. Consider a softer 'butterted' or roll treatment, string bands or a stepped plinth;
- avoiding expansion joints or, if unavoidable, shield with downpipes etc.

BD9: Other materials

Consider:

- using concrete blocks produced locally as the base for a rendered finish;
- using pre-fabricated timber frames and claddings that are sourced locally or easily transported from outside the area - timber boarding is found more commonly in the south of the district, in coastal villages and in the countryside;
- using rammed earth walling, such as that which has been used successfully in Cornwall at the Eden Project Visitor Centre, as it has a cob-like appearance;
- in general, avoiding the use of brick as the dominant walling material as this is not common within the district as a whole;
- using bricks to form the jambs and lintels of door and window openings and quoins in appropriate styles of building, using bricks of a warm orange tone rather than harsh red, wire cut or dragged bricks;
- using fair-faced blocks, where appropriate, to give an ashlar effect;
- using reclaimed materials from a sustainable source.

Above right and left: traditional and unconventional timber boarding used successfully on new buildings



Left: Rammed earth walling at the Eden Project, Cornwall

3.4.4 Roofs and chimneys

Roof shapes on traditional buildings within the district are typically simple, with long, relatively low, pitched forms and uncomplicated ridgelines on individual buildings. The roof should be allowed to express the building form rather than obscure it. On the other hand, in larger developments, it may be appropriate to create a more varied roofscape by grouping of buildings, avoiding very long monotonous runs of buildings with the same roofline.

The silvery grey slate roofs of Cornwall are one of its most distinctive and charming features. Traditionally, Delabole slate was used and its pale colouring includes subtle brownish tones which add character and warmth, absent in the dark, violet-grey slates quarried elsewhere in the country. The continued use of real slate is to be encouraged where there is an appropriate local source but reconstituted mid/pale grey slate roof covering, slate coloured plain concrete tiles and, in limited circumstances, imported stone slates may be acceptable alternatives. Thatch is not common but can be acceptable in certain locations.

The strong prevailing winds over large parts of the district has generated eaves and gable details which are tight against the building and usually constructed with no or minimal exposed timber work.

Chimneys provide valuable accent and interest to a roofscape and add an established air to a house.

Checklist

BD10: Keep roof shapes simple

Consider:

- **avoiding fussy rooflines and aiming for uncomplicated, long, low roofs with a simple ridgeline on individual buildings;**
- **using simple gable or full hipped roofs, but avoiding the latter on adjoining, consecutive properties as the effect is visually jarring. Hips are best at the end of a row, or on isolated properties and mitred hips are the preferred detail;**
- **using canopied ceilings, with bedrooms partly extending into the roof space, to retain a traditional low ground to eaves height and a continuous eaves;**

Top left: New building maintains roofline of adjacent properties

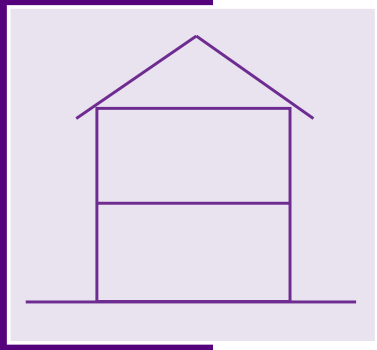
Top right: Mitred hipped roof detail

Below right: Hipped roofs look most appropriate at the end of the row

- allowing roofscapes to become more varied by grouping of buildings within larger developments, avoiding very monotonous runs of buildings with the same roofline.

BD11: Achieve perfect pitch

Consider:



- in most instances, designing roof pitches of between 30 and 35 degrees, with lean-to roofs being of equal or lower pitch than the main roof;
- avoiding unequal main pitches, flat, shallow, or very steeply pitched roofs;
- using subtle changes of pitch between adjacent buildings to create a more varied roofscape;
- avoiding very wide roof spans which result in over-large roof spaces - parallel pitched roofs or lean-tos can accommodate a deeper plan.

BD12: Match materials

Consider:

- the most appropriate roofing material to suit the local area and immediate context;
- in most cases, using natural or reconstituted mid/pale grey slate tiles from local sources (e.g. Delabole bed slate) wherever possible and acceptable;
- as a possible acceptable alternative, using slate coloured plain concrete tiles;
- avoiding dark slate roofs, red or brown pantiles and interlocking concrete tiles, especially those which due to their thickness, have a strong horizontal visual emphasis;
- using red clay or grey clay ridge tiles, which are generally the traditional detail, possibly with scalloped terracotta tiles in the south of the District where these are more common;
- avoiding heavy ridge tiles for hips - mitred hips are preferable or a simple lead roll detail;
- using thatch roofs in parts of the district where these occur, mainly in village and rural locations.

Above right: The coloured tiles on these new houses are out of character with the local area

Below right: The grey slate roofs with red ridge tiles on these new houses are more in keeping

BD13: Keep eaves and verges tight and simple

Consider:

- clipping eaves and verges tight against the building;
- avoiding the use of standard modern boxed eaves with projecting fascia, flat soffit and projecting bargeboards;
- aiming for simple, uninterrupted eaves lines and open soffit eaves in preference to boxed eaves;
- avoiding alpine styling or over-elaborate detailing of eaves and verges;
- using slate verges if appropriate in the local area

BD14: Add a chimney

Consider:

- in general, positioning chimneys along the ridgeline, centrally or at the gable ends or against an outside wall;
- designing chimneys of an appropriate size and scale and using traditional materials of stone, render or brick with a terracotta or slate coloured pot;
- combining gas flues or soil and vent outlets into chimney structures, for dwellings without fireplaces;
- that integral chimneys help to reduce heat loss and are more traditional;
- incorporating chimneys as integral features to the design, using internal stacks in preference to external (e.g. flank gable walls). If an external chimney stack is to be used, make it sufficiently bold to look as if it has the strength to stand up on its own.

Chimneys add character to new houses

3.4.5 Dormers, rooflights and solar panelling

Dormer windows, rooflights and solar panels should all be incorporated with great care and not become dominant features of the roofscape. Dormer windows are quite a common feature of older buildings in the District and can be useful as a means of allowing light into rooms that extend into a roofspace, allowing a low ground to eaves height to be maintained. They should appear as a minor incident within the roofscape, rather than prominent features. Small, simple, pitched or, less commonly, flat-roofed dormers are the most acceptable forms. Rooflights can be an acceptable alternative to dormers but should be used sparingly (they are far more sympathetic to character when introduced as single items) and are best located on the rear elevations, set flush with the roof. They should ideally incorporate vertical glazing divisions to avoid wider expanses of uninterrupted glass - traditional skylights invariably have a single central vertical bar.

The design of active solar systems is fairly advanced and some designs can be accommodated on buildings without significant visual impact through, for example, solar slates and roof panels. Particular care will be needed on sensitive sites.

Checklist

BD15: Be discreet with dormers, rooflights and solar panels

Consider:

- incorporating dormers to provide light into the roof space and not to add head room;
- keeping dormers small so they appear as a minor incident within the roofscape;
- using small, separate dormers in preference to large ones;
- not locating dormers close to verges, hips or ridge;

Above left: Use rooflights sparingly and set flush with the roof
Above right: Dormers should be lined up with openings on the main facade
Middle right: This clever use of glazing does not interrupt the roofline
Below right: Very discrete glazed roof tiles which are barely visible

- avoiding large, flat-roofed, boxy dormers;
- using pitched or small flat-roofed dormers, which are the most typical types found within the District;
- lining dormers up with openings on the main facade and matching the style of existing windows;
- where practicable, using a similar external cladding for the dormer as used on the original roof;
- using exposed facia boarding on dormers sparingly and painting it to match the colour of the dormer cheeks;
- using rooflights sparingly and, where possible, locating them on rear elevations and set flush with the roof;
- using rooflights with a vertical emphasis which tend to be most appropriate;
- locate solar panels with care, particularly in prominent or otherwise sensitive locations.

3.4.6 Windows and doors

The design of windows is one of the most important factors influencing the character and appearance of new buildings. Certain styles suit certain types of houses and traditional window designs will not be appropriate in all cases. However, many of the typical proportions, details and means of opening which are characteristic of older properties can be adapted to suit new buildings and help them to fit in with their surroundings. In general, window and door styles should be kept simple, well-proportioned and of a style that suits the character of the building, normally with a strong vertical emphasis to the openings and a deep reveal (i.e. the set back of windows and doors from the outer face of the wall). In existing properties, it is usually better and can be cheaper to repair original windows and doors than to install replacements.

Checklist

BD16: Enhance and complement the character of the building

Consider:

- retaining, adapting and reinstating original window designs and patterns where possible, to preserve the character of the building;
- for new windows, using styles and means of opening that are appropriate to the architecture of the building, which enhance its character and appearance, and complement the styles and traditions of the local area;
- recessing all windows by at least 50mm into the wall in order to provide relief to the elevation;
- in older style properties, avoiding large blank panes of glass, including picture windows and patio doors, as they look out of place and can disrupt the traditional balance between wall and openings;
- sub-dividing wide windows into separate casements to give a vertical emphasis, making the subdivision symmetrical about the horizontal and vertical axis, with a regular arrangement of areas of glass and thin glazing bars;
- where possible, using a regular size of pane for all windows to help unify openings of different sizes;
- avoiding fake styles, such as 'sash' casements which are hung from the top (seeking to imitate vertically sliding windows when closed), small-paned 'Georgian' style bow windows, self-adhesive lead lattice and 'gothic' headed casements. 'Real' UPVc sliding sash windows are now available and are preferable to fake top hung sash casements, if UPVc must be used;
- avoiding the addition of shutters unless these function, are in keeping with the style of the property and local area and are simple, hinged timber panels;
- ensuring that timber window and door frames are from renewable sources and of good, durable quality.




windows








traditional



modern

doors

BD17: Make the door suit the building

Consider:

- using simple, well-proportioned door designs that suit the character of the building, avoiding ornamental or fussy styles or those incorporating a mock fan-light;
- for cottages in rural areas, timber ledged, braced and boarded doors are most suitable. In urban situations, or for larger properties, timber four or six panelled doors are generally appropriate;
- avoiding doors with large glass panels as they are unlikely to enhance the appearance of the building;
- retaining, adapting and reinstating original door designs and patterns where possible and matching all replacement doors with the age and character of the property, fitting them into existing openings without modification of the frame;
- recessing doors into the wall by at least 50mm;
- whether patio doors are suitable for the style of property or whether they would be a disruptive element in the elevation. Where they are used, consider making them no wider than 1.5 metres, sub-dividing them to reduce the effect of a large area of glazing and positioning them on a central axis;
- using the alternative of french windows, rather than sliding patio doors in older style properties, i.e. with a pair of central opening doors and side lights;
- keeping door furniture simple and in keeping with the style of the building, avoiding the use of mock hinges and studs to create an 'olde worlde' effect.

BD18: Use traditional finishes

Consider:

- wherever possible, using traditional materials and finishes for doors and windows and matching these to the use and character of the building;
- avoiding aluminium, UPVc and tropical hardwood windows and doors, especially as replacements in older buildings, and selecting windows and doors which use timber from sustainable sources;
- using slate or stone for window sills in preference to timber wherever possible;
- using paint as the traditional finish for windows and doors and generally avoiding woodstain or varnish.

3.4.7 Porches

Porches can be successfully be incorporated where they will make an appropriate and positive contribution to the appearance and design of the building, or where they are a feature of the locality.

porches

Above and right: Unattractive and more appropriate add-on porches

3.4.8 Extensions

Designing a house extension is not only a matter of adding space for the owner's domestic use. In particular, the effects of the extension on neighbours needs to be carefully considered, as well as the resultant appearance of the extension on the extended home itself and on the street scene. A suitable design which respects the character of the existing building will not only look better but it will also broaden the range of potential purchasers when the house is sold. Equally, a badly designed extension may not enhance the value of a property. Particular care should be taken in the case of alterations or extensions to listed buildings or traditional buildings in conservation areas. In general, any extension will need to be respectful and subordinate to the parent building in terms of its design, scale, siting, materials and finishes.

Checklist

BD19: Respect local character

Consider:

- how to make the extension blend in with the surrounding area, particularly if it will be visible by the public or from neighbouring properties;
- the effect of existing extensions on any nearby properties - it is useful to compare the features which look right with those that look out of place.

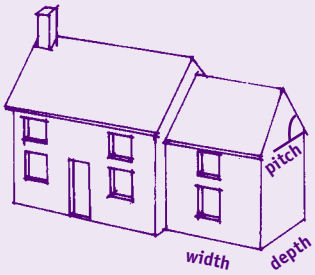
BD20: Be neighbourly

Consider:

- discussing plans with neighbours who may be affected by them before they see notices or receive notification letters from the Council;
- obtaining any necessary permissions from neighbours in order to gain access for construction or future decoration and maintenance;
- avoiding intrusion upon neighbours privacy or significantly reducing the amount of daylight or sunlight their house receives;
- avoid new windows overlooking neighbours' properties;
- not extending more than 4 metres out from the original building where it adjoins or is closely positioned to neighbouring buildings;
- taking special care if the extension is on the south side of a neighbour's property - the amount of shadow will depend upon the length and height of the extension, its orientation, and the relative levels of the ground.

Left: Good example of rear extension using a parallel range

Right: Examples of acceptable forms of side extension



BD21: Complement the original house

Consider:

- relating the extension to the scale and proportions of the original building, with generally narrower dimensions in width of frontage and depth from front to back;
- aiming for simple, uncomplicated building forms and, wherever possible, using good quality, natural materials;
- a roof pitch that is the same or similar to the existing building, wherever this can be achieved;
- normally avoiding large flat roofs, as they always look out of place when seen against a pitched roof;
- using lean-to roofs on single storey extensions to 2-storey properties as they can work very well;
- maintaining any existing access from the front of the dwelling to the rear, with a minimum gap of 1 metre;
- taking account of the character of the area when assessing whether the gap between the proposed extension and the boundary of adjoining property is appropriate.

BD22: Side extensions

Consider:

- generally, setting side extensions back from the front of the house in order to maintain the proportions of the original building and reduce the impact of any mis-match of materials;
- for two-storey extensions, setting the roof line lower than the ridge of the original house;

Good examples of conservatory extensions

BD23: Rear and front extensions

Consider:

- wherever possible, locating the extension to the rear of the property where it is less likely to be within public view and avoiding front extensions which can damage its appearance;
- limiting the size of any front extension that is proposed;
- avoiding any detrimental effect on neighbouring properties to the side and the rear;
- avoiding intruding significantly into the garden area (see below);
- pitching the roofs of porches at the same angle as the main roof.

BD24: Roof extensions

Consider:

- the use of dormers or rooflights to allow for extending into the roofspace as an alternative to an extension to the rear or side of the building;
- following the guidance on dormers given above (see 3.4.5).

BD25: Openings, details and materials

Consider:

- matching new features with the shape, size, position, spacing, type and materials of existing doors and windows to create a balanced design;
- carrying through any particular detailing around the existing doors, windows, walls and roof of the original house into the extension;
- matching the general type, size, colour, tone and texture of building materials on the original house;
- if the material cannot be matched, using a different material altogether but which is appropriate to the location.

BD26: Other considerations

Consider:

- ensuring that the extended building does not take up too much of the overall plot and that minimum garden sizes are maintained (see page x);
- providing adequate parking to cater for the extended house;
- the effect of the extension on any other specific features, such as trees, drains or other services.

3.5 External areas

The design of the landscape and external spaces around buildings is at least as important as the design of the buildings themselves in defining the character and quality of places, and yet it is often given much less attention. Getting the design of paving materials, boundaries and planting right helps to create a distinctive character for new places and, for example, can make a big difference to how well the development is integrated within an existing settlement.

3.5.1 Protecting existing features

Wherever possible existing landscape features should be retained on the site, such as trees, hedges and waterbodies, and they should be adequately protected from damage during construction. These features can be used to form the structure and character of new development and to create shelter and instant 'maturity', and can be a valuable asset to a development site.

To promote biodiversity, opportunities should be sought to re-open culverts, re-establish watercourses and enhance their wildlife value. Opportunities should also be sought to provide links between existing habitats and to create new habitats.

Existing trees lend maturity to new development

Checklist

EA1: Identify important assets

Consider:

- **undertaking a landscape/tree survey to record: the position, extent, branch spread, species, condition and height of all existing trees (including off-site trees close to boundaries), shrubs and hedgerows; the position of ponds, watercourses and ditches with respective depths; the position of fences, materials and heights; and spot heights or contours to show variation in level. *(Refer to BS5837 (1991) 'Guide for Trees in Relation to Construction', or as amended)*. Show Items for retention clearly on a plan.**

EA2: Ensure adequate protection

Consider:

- **the protection of existing trees, hedges and shrubs by the erection of temporary fencing, installed prior to the start of site works and maintained for the duration *(refer to BS5837 (1991);***
- **fencing mature trees at the perimeter of the branch spread, as a minimum requirement;**

- fencing small trees less than 31.5cm girth at a radius of 2.5 meters or at the perimeter of the branch spread, whichever is the greater;
- fencing fastigiate trees at two-thirds the height of the trees and hedges at 3 metres from the centre line of the hedge;
- ensuring that the fenced areas remain free from disturbance, storage, fire or potential contamination by oil, diesel, tar, bitumen or other pollutants;
- in particular, ensuring that tree roots are not damaged by the routing and laying of underground services;
- allowing sufficient space around existing and newly planted trees to ensure that they do not dominate or unnecessarily shade houses or gardens.

EA3: Make good use of soil

Consider:

- avoiding importing or exporting topsoil and subsoil, and making proper provision for the preservation and storage of topsoil on site;
- stripping and temporarily stockpiling topsoil prior to site works, if it is likely to become contaminated with building materials or degraded by the tracking of vehicles;
- stripping topsoil and subsoil when the moisture content is low and weather is dry;
- agreeing the location and height of topsoil or subsoil stockpiles in advance with the Council, which may require it to be grass seeded or managed to prevent weed growth;
- no soils should be removed off site and imported topsoil should comply with BS 3882;
- ensuring adequate ground preparation is undertaken to ensure successful plant establishment on re-spread soils.

3.5.2 Planting and soft landscape

Planting schemes can perform a number of valuable functions and will be critical to the character of the new development and its successful integration within the surrounding area. In particular, planting can be used to:

- define spaces;
- create gateways;
- create a ‘soft edge’ to development and integrate it into its surroundings;
- create shelter;
- screen intrusive elements;

- enhance the streetscape and road corridors;
- provide green corridors and habitat links.

Planting schemes should be designed to create a proper structure and setting for development. They should be designed to suit the character of the locality, be of value to wildlife and, ideally, to provide year-round colour.

Left: Appropriate naturalistic planting scheme for a rural barn conversion

Above: Dense planting helps to integrate buildings within their settings

Checklist

EA4: Create a proper landscape structure

Consider:

- **using planting around the development to create a soft edge, help to integrate it into its surroundings and provide screening (if necessary);**
- **using planting within the development to define spaces, enhance the streetscape and road corridors and generally provide an attractive living environment;**

Left: Planting creates a distinctive streetscape in Dracaena Avenue, Falmouth

Right: Planting can enhance even the smallest spaces

- **providing green corridors and habitat links in order to encourage biodiversity within the site and surrounding area;**
- **using planting to ameliorate the effects of climate and improve the local environment, providing windbreaks to reduce heat loss, providing shade in summer and reducing the effects of air pollution and noise on the development;**

- planting specimen trees within gardens where they will have a particular effect on the public realm;
- generally, planting single specimen trees to serve a purpose, such as a focal point in the centre of a public space or at the gateway to a development, rather than lines of 'lollipop' trees. Planting street trees may be appropriate in certain locations where these are characteristic feature within the settlement and particularly where roads are characterised by dense overhanging vegetation and appear as green tunnels.

EA5: Choose plants that suit the locality

Consider:

- choosing the character and species for new planting schemes which suit the character of the locality and the prevailing climatic and ground conditions;
- in rural areas, aiming to create a more natural, informal or cottage garden effect by incorporating native species and plant associations, a few species of old-fashioned shrubs and herbs, informal lawns, wild flower meadows, woodland copses and orchards. Avoid 'suburbanism' - ornamental gardens which are appropriate to urban settings are often out of place in a farm or village setting;

Right and far right: Informal, naturalistic or cottage-garden style planting suits rural situations

Below right: Ornamental or formal styles suit urban situations

- in urban areas or public spaces, creating a more ornamental or formal character with a stronger emphasis on planting design and the use of 'architectural' or accent plants, such as Yuccas and Corsican Pine, for impact;
- including 'signature' plants that are particularly distinctive to the locality. Cornish gardens have a traditional range of plants which suit the climate and soil conditions and have become a distinctive feature, including:

Mop-headed Hydrangeas

Escallonia hedges
Fuschia hedges
Clipped beech hedges in sheltered areas

Rhododendrons and Azaleas (on acid soils)
Agapanthus
Hebe species.
Clumps of Montbretia or Crocosmia

Examples of 'signature' plants - Yuccas, Hydrangeas, Montbretia and Fuschias

Corsican and Monterey Pine
Yuccas and Cabbage Palms
Ferns, in shade and on hedgebanks
Heaths and heathers

- **avoiding ubiquitous or fast-growing species, such as Leylandii or other conifers, as they are usually out of place and can cause maintenance, root penetration and shading problems.**

EA6: Provide for wildlife

Consider:

- **using plants which are likely to be of value to wildlife in new planting schemes;**
- **including native species and natural plant associations, plants which create good cover and nesting habitat;**
- **trees which can provide safe roosts and nest sites**
- **plants with berries;**
- **consulting with local wildlife groups for further advice on plant selection and planting procedures to encourage wildlife.**

3.5.3 Paving and other hard surfaces

The design and choice of materials for paving and other hard surfaces is very important to the finished look of a new development and can either set it off well or let it down badly. A well-designed building can be let down by a style of hard landscape that does not suit the building or its context or the use of poor quality materials. Paving and other hard surfaces should therefore be designed to suit the character of the locality and be made from high quality, natural materials wherever possible. These last longer, look more attractive and can be recycled.

Checklist

EA7: Design hard surfaces to suit and to last

Consider:

- wherever possible, using high quality natural materials, such as stone, gravel and brick;
- using recycled paving materials, particularly those from the local area;
- minimising the use of tarmac, in-situ concrete and concrete block paving, particularly in rural areas where they can have a suburbanising effect. Grey tumbled concrete blocks are the most appropriate of these materials and may be acceptable in certain situations;
- using stone slabs, setts and cobbles and unbound surfaces, such as river gravel or hoggin, as more appropriate materials in rural areas;
- where tarmac is required for heavy vehicle use, using a surface dressing of natural aggregate which can create a more appropriate informal finish in rural areas;
- using materials of an appropriate colour to the locality, particularly greys, and avoiding the use of brown or red paving;
- in rural areas, avoiding the use of hard concrete kerbs with a high upstand which have a particularly urban character, and using small unit paving, such as setts or bricks, or natural stone effect ('Conservation') kerbs for road and path edgings. In rural situations, a kerb may not be necessary at all and a surface change may be used to distinguish the footpath from the road;

Right and top right: Good examples of the use of appropriate, high quality natural materials

Far right: Concrete block paving has a suburbanising effect

Above left: Rural lanes often have no kerbs, just a simple grass verge

Above right: Local paving detail

- wherever possible, using porous surfaces for hard-standings, such as car parking areas and court-yards. This will reduce surface water run-off and the need for sub-surface drainage.

EA8: Avoid fussiness

Consider:

- avoiding the use of too many surfacing materials together, or a large expanse of any single material;
- using a mix of materials or textures to break up large areas of hardstanding or, where appropriate, to define different uses or routes through developments (e.g. pedestrian, cycle and vehicle);
- three complementary types of paving is usually sufficient - any more can look fussy and un-coordinated;
- keeping paving patterns simple and laying brick or unit paving in stretcher bond in preference to basketweave or herring bone patterns.

Top: Gravel and other porous surfaces are best for courtyards and hardstandings as they reduce surface run-off

Above: A simple pattern of blocks laid in stretcher bond with a subtle detail used to break up the larger paved area

Left: Concrete block paving laid in herringbone patterns are less appropriate and jar with the more traditional granite setts

3.5.4 Boundaries and edges

The presence and character of boundaries along the frontage of properties is another very important factor influencing the character of the streetscape. In most cases, properties should have a defined boundary which segregates private and public space, instead of the open frontage that characterises much modern development and which typically becomes dominated by parked cars. Exceptions to this rule are where this is out of keeping with local tradition (eg. where houses front onto an open space) or where the building set-back is less than 1 metre from the street or road.

Far left: Open frontage dominated by cars with no clear definition between public and private space

Left: Boundary walls clearly define public/private space and create a coherent and consistent frontage along the street

Boundaries are not appropriate where buildings front immediately onto a street or public space

The character of the boundary is equally important - consistent boundaries between adjacent properties provide visual harmony and coherence within the streetscape and can tie properties of quite disparate character together visually. The type of boundary should fit in with the character of the location and any distinctive local traditions.

Checklist

EA9: Define boundaries clearly and consistently

Consider:

- providing clearly defined property boundaries, particularly along street frontages, to segregate private and public space;
- ensuring that boundaries are sufficiently high to screen domestic sheds and other similar garden equipment
- normally, making boundaries consistent with neighbouring properties, in terms of their alignment, height, character and materials, in order to create a harmonious streetscape.

Above and below: Consistent and coherent boundary treatments create distinctive streetscapes

EA10: Choose appropriate types of boundary

Consider:

- using boundary types which are appropriate to their location, along with details that are in keeping with local traditions;

Hedges and hedgebanks:

- these are often the most typical and appropriate form of boundary treatment within villages and rural areas;
- locally distinctive styles of hedgebank should be used;
- the use of timber boarding over hedgebanks should be avoided;

- the use of Leylandii for hedging should be avoided - this species looks suburban and can quickly become too large and greedy of soil nutrients;
- native species are most appropriate for hedging in rural situations. Choose species that are typical of natural vegetation within the local area and adopt traditional management techniques such as hedge-laying. Other suitable hedging plants may include ones that are particularly special to the local area, such as fuschia and tamarisk;
- neatly clipped hedges are more formal and suitable for village or urban situations.

Walls:

- dry-stone walling (as well as stone-faced earth banks) is the most characteristic type of walling within the district and is appropriate in most situations, often with a tile or stone capping;
- traditional walling techniques, details and patterns that are local to the area should be identified and used;

- cob walls are uncommon in the district but may also be appropriate in some locations, usually with a tile or thatch coping;
- the use of concrete blockwork should generally be avoided, although rendered walls may be appropriate. The render should be smooth and not rough, or 'Tyrolean';
- in general, high blank walls facing onto public areas should be avoided except where short stretches are necessary to tie building frontages together and create visually attractive linkages. Exceptions to this are high walls to property boundaries along minor lanes and alleys, which are characteristic in the area and create a distinctive sense of enclosure;

Top: Stone walls with tile coping

Above far left: Dry stone walls used effectively in a new development

Above left and right: Examples of different and locally distinctive walling styles

- low walls are very appropriate for front gardens as they define the space but also allow residents to 'keep an eye' on the street;
- creepers and planting can be used to soften the effect of boundary walls;

Fences and railings:

- close-boarded, larchlap or woven timber fences, white ranch style fences and concrete and plastic fencing should generally be avoided where visible from the public realm;
- railings are generally more appropriate in urban situations;
- take care overr the design, scale and treatment of plinth walls and supporting structures, as well as the railings themselves.

Left top and bottom: Appropriate fencing styles for waterfront locations

Top right: Hurdle fencing can be appropriate in rural locations

Right and below right: Close-boarded and ranch-style fencing generally looks out of place

Bottom left and right: Simple local railing details

Good examples of gates appropriate to their contexts

Gates and entrances:

- **entrance gates should be simple and should match the style of adjacent boundaries, the character and scale of the property and the street scene. Ornate and high gates and entrances are generally out of place in the countryside, except for grand houses and in tight-knit urban situations;**
- **over-elaborate iron gates should generally be avoided but specially designed ironwork can be acceptable if it adds to local character;**
- **in general, timber gates are more attractive than metal and, in rural situations, gates should match the typical farm gates of the area.**

Examples of unusual gates that fit within their settings

3.5.5 Street furniture, lighting and signage

A co-ordinated and simple approach to the choice of street furniture, lighting and signage should be adopted. High quality, street furniture which is appropriate to its location should be used and special touches and unique features should be incorporated into the design of external areas to create a distinctive identity and sense of place.

Checklist

EA11: Keep simple and co-ordinated

Consider:

- avoiding visual clutter by keeping street furniture, signage and lighting to the minimum necessary to fulfil its function;
- co-ordinating the colour and design of these elements, and traffic related equipment, to create a harmonious streetscape.

EA12: Be appropriate to the location

Consider:

- simple, traditional designs utilising natural materials such as timber and stone which are more suitable for rural villages. More ornamental/modern designs and finishes are more suited to the urban environment. The standard Victorian 'heritage' designs should not automatically be adopted unless these are particularly appropriate to the location;
- wherever possible, choosing high quality materials that will wear well and require the minimum of maintenance to keep up their appearance;
- choosing colours to suit the location - muted colours will often be the most appropriate.

Above: Good example of signage using natural materials appropriate to a rural location

Below: Examples of sensitive, modern street furniture which responds to its setting without resorting to pastiche

EA13: Incorporate special touches

Consider:

- incorporating any special details and features that are specific to the location, including materials, design details and local ephemera;
- sculpture or other forms of public art to act as focal points and to create distinctive elements in the landscape/townscape.

3.5.6 Services, utilities, water resources and drainage

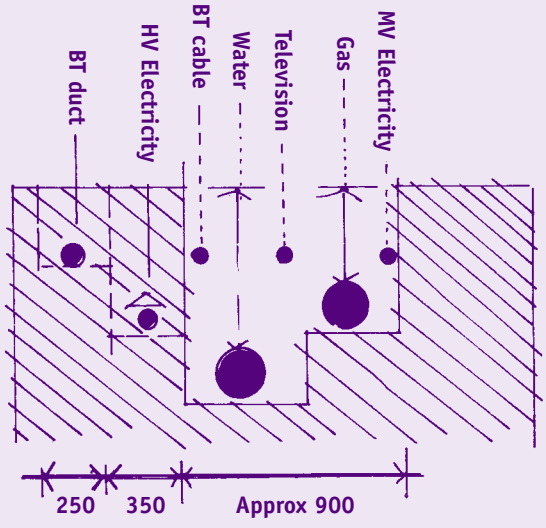
Wherever possible, a common service trench should be provided to accommodate existing utilities which has sufficient spare capacity to accommodate any future demand for telecommunications cabling. This is more efficient and will reduce impacts on the streetscape and users. Particular care needs to be taken to avoid damage to tree roots during the routeing and laying of underground services. Water resources should also be properly managed to ensure a sustainable approach.

Checklist

EA14: Minimise disturbance

Consider:

- providing a common services trench to accommodate existing utilities with spare capacity for future demand;
- ways to avoid damage to tree routes during the routeing and laying of underground services.



A section through a common services trench

EA15: Manage water efficiently

Consider:

- avoiding culverting and canalisation of watercourses wherever possible, and maximising opportunities to re-establish natural watercourses, channels, margins and wetlands;
- minimising the amount of non-porous hard surfacing to enable infiltration;
- including features such as swales and filter strips within landscaped areas, where appropriate, to reduce the volume of piped surface water run-off from adjacent surfaces;
- using infiltration methods wherever possible, where soil conditions permit;
- providing storage features, such as open balancing ponds, where surface water cannot be drained on site;
- providing facilities for rainwater collection for re-use, such as water butts.

3.5.7 Maintenance and management of external areas

Maintenance and management of external areas is vital to the long-term success and effectiveness of landscape schemes and yet often provision is not made for this to happen. For larger developments, all landscape schemes should incorporate adequate maintenance programmes and, in general, the maintenance requirements of landscape schemes should be minimised by careful design.

Checklist

EA16: Provide proper management and maintenance

Consider:

- incorporating a minimum five year maintenance programme for all landscape schemes;
- including adequate provision for cleaning within management/maintenance regimes, as this has a direct bearing on the longer term character of spaces, streets etc.

EA17: Design for low maintenance

Consider:

- avoiding over-elaborate landscape schemes which have a high maintenance obligation;
- choosing plants which do not require a high level of management to maintain their form and function;
- designing planting areas so that they are easy to maintain, avoiding any awkward shapes and inaccessible areas;
- avoiding large areas of closely-mown grass and designing more informal 'meadow' grasslands with a less-intensive mowing regime incorporated.

Part 4
Good practice guidelines for other development

4

4.1 Building conversions

There will inevitably be traditional buildings within the countryside and settlements of Carrick District which are no longer used for their original purpose but which make an important contribution to the landscape or townscape of the district. Most commonly, these are farm buildings but they may, for example, also include chapels, mills, warehouses or schools. Their adaptation and re-use is an important way of maintaining such buildings as features in the landscape, and is an important principle of sustainable development, but this must be done with great care to ensure that the essential character of the original building is not lost.

The advice of the local authority Conservation Officer should be sought if a building is listed or in a Conservation Area. Compliance with Building Regulations is an important consideration in proposals for building conversions. If significant work is required to meet Building Regulations (e.g. to provide protected escape routes), then conversion of the building may not be appropriate or acceptable to the Council.

4.1.1 Original structure and features

Former farm buildings, chapels, dockside warehouses and schools can all be converted to create very special and attractive properties but it is very important that the conversion should respect and retain the essential character of the original building.

As much of the building's original structure and features should be retained as possible, to preserve its history and integrity. The general appearance should be simple and uncluttered with no attempt being made to over-domesticate or 'prettify', which could lead to loss of character. The buildings original idiosyncrasies should be conserved and enhanced.

Checklist

Maintain original features

Consider:

- **maintaining the original storey heights, roof and eaves line;**
- **retaining and highlighting any original features of architectural interest, such as beams and roof structures, windows and doorways, datestones, hoists, pigeon holes or external stone stpes etc.**

- **retaining and salvaging original building materials wherever possible;**
- **where some changes are required, researching and recording the original internal and external characteristics of the building before any conversion works commence.**

4.1.2 Openings

Original windows and door openings should be left unaltered and any new openings should be in keeping with the character of the building. Careful design will be required in order to co-ordinate the internal room layout, and any new inserted floors, with the existing openings.

Farm buildings generally have few door and window openings compared to the overall area of wall. Too many new openings will spoil the appearance of the building, so they should be added very sparingly, and in a way that maintains the original mass of the building. Appropriate finishes should also be used for new windows and doors.

The original uncluttered facades have been retained in this sensitive conversion

Checklist

Keep original openings

Consider:

- **avoiding the intrusion of unsuitable new openings as they can be very damaging to the character of the building;**
- **fitting the proposed internal layout of the building to the existing openings, rather than the other way round;**
- **retaining original doors and windows within these openings, wherever possible;**
- **retaining the original character and proportion of tall openings. If it is necessary to fill the lower part of a tall opening, it should be treated as a partially glazed**

Original lapped glazing has been retained in this window

- door, or pair of doors. Avoid horizontal boarding and timber boarding which does not sit within a frame;
- being particularly careful where an inserted floor runs across an existing opening and, wherever possible, retaining the original fenestration pattern unaltered. This may be achieved by isolating the floor from the window joinery and creating the internal separation by the use of secondary glazing.

Add new openings with care

Consider:

- adding new windows or doorways sparingly so that they do not significantly alter the overall proportion of solid wall to openings;
- matching the shape, scale and style of new openings to those of the original building - this will probably require door an window joinery to be custom-made;
- avoiding breaking into roof slopes to create dormer windows or rooflights, as this can be particularly destructive;
- keeping new openings simple and avoiding domestic styles of windows and doors, such as small-paned windows and panelled doors;
- maintaining or introducing a strong vertical emphasis in new openings.

Use appropriate materials and finishes

Consider:

- using timber for new window and door frames, and avoiding the use of UPVc and aluminium, although painted metal frames can be appropriate;
- using the most traditional finishes, such as paint, limewash or dark creosote, for windows, doors and weatherboarding. In particular, the use of orange, 'mahogany' or 'teak' coloured woodstain should be avoided;

Successful conversion using strongly vertical timber windows and doors in original openings

- using fully recessed or invisible frames when glazing ventilation slots in barns;
- choosing simple door furniture which is characteristic of the original buildings, rather than over-elaborate or ornamental domestic styles;
- providing a visible lintel for all openings in stonework, made from timber (typically unpainted adzed or sawn oak for farm buildings), granite (typically segmental arches of large dressed granite blocks or large rectangular blocks for farm buildings, or dressed ashlar for chapels), or brick (typically segmental arches of smooth textured, warm-red brick, or gothic arches for chapels);
- using slate or dressed stone sills - projecting timber sills are generally less appropriate;
- recessing windows from the face of the wall by at least 150mm, to create texture, depth and shadow lines.

4.1.3 Roofs and chimneys

Old roofs have a special appeal and the bowed ridges and pale silvery grey of old slates can have a picturesque charm of their own. Wherever possible, therefore, the existing roof structure, shape and materials should be preserved. In general, it will be desirable to retain an uncluttered expanse of roof and the addition of an external 'domestic' chimney stack is almost always unsuitable. Flues should be taken up internally and emerge near the ridge of the roof as a stainless steel twinwall stack.

An uncluttered expanse of roof with rooflights used sparingly

Checklist

Retain existing roof structure, shape and materials

Consider:

- not raising the roof height. An obviously single storey building should not be converted into two storeys by the raising of the roof structure, which would completely change the character and appearance of the building;
- maintaining irregularities in the shape of the roof during repair work - these are part of the charm of traditional buildings;
- retaining an uncluttered expanse of roof;
- wherever possible, using original roofing materials, similar salvaged materials or appropriate new hand-made tiles or slates, rather than modern substitutes for repair work; · re-laying roofing slates or tiles to the original pattern.

Unevenly shaped roofs are part of the character of old buildings

Avoid domestication

Consider:

- avoiding introducing dormer windows - these usually occur on houses not barns or chapels;
- avoiding the use of roof lights, if possible, although these may be more acceptable where there is no other way of lighting an internal space. In such cases, they should be laid flush with the roof and be of a narrow/vertical form, located on a rear or unobtrusive elevation;
- avoiding chimney stacks, as these are characteristic of domestic dwellings - metal flues are usually less obtrusive and may be more acceptable, particularly if painted black and located on the least visible part of the roof near to, but not above, the ridge;

- avoiding satellite dishes and TV aerials on the roof - these should be located out of sight within the roof space or on the ground;
- locating necessary ventilation away from sensitive elevations or by means of tile venting or timber louvers, where Building Regulations permit.

Unobtrusive metal flue painted black

4.1.4 Internal spaces

The internal character and features of traditional buildings should be preserved wherever possible and the wholesale sub-division of the open interiors of barns should be avoided. It may be necessary to adapt living arrangements to suit the building in order to preserve the open arrangement, i.e. put bedrooms/bathrooms on the ground floor and open living areas upstairs so that the roof structure remains intact and fully visible.

Checklist

Keep internal spaces intact

Consider:

- using galleries and allowing a substantial part of the ground floor to extend up to the roof, to preserve the qualities of large internal spaces;
- integrating internal features of interest, such as stall divisions or grain bins, where possible;
- adapt living arrangements to suit the building in order to preserve the open arrangement and to ensure as few internal and external changes as possible.

4.1.5 External areas

The design of external areas is often of equal importance to the conversion of the building. However, well the conversion is carried out, inappropriate treatment of external spaces can ruin the effect. The aim should be to provide a simple, uncluttered appearance in keeping with the local landscape and avoiding a setting which is overly domestic or suburban.

Checklist

Avoid domestication of the setting

Consider:

- keeping the treatment of external areas simple and avoiding a clutter of unsuitable constructions around the building;
- siting garages, sheds, greenhouses and parking areas with great care and, if possible, accommodating them within existing buildings or out of sight. Plan them with a mind to their place in the wider landscape, not just to suit domestic needs;
- screening other domestic features, such as washing lines and bins, or locating them out of sight;
- minimising the sub-division of yards and paddocks by walls or fences.

Apply rural finishes and treatments

Consider:

- using boundary and surface treatments that are appropriately low-key and rural for barn conversions and other rural buildings. These include stone walls, hedges and estate railings, instead of standard timber or wire fencing, and the use of slate, granite or grey 'tumbled' concrete sett paving, gravel or other soft finishes, rather than large areas of tarmac, coloured concrete slabs and pavers, some artificial granite products and white concrete copings, which are alien in colour and character. Other appropriate local materials might include calcified shells;

Highly appropriate use of natural materials and rural finishes in this well-designed outbuilding

- avoiding suburban or overly ornamental styles of planting which are alien to the setting of rural buildings. The use of locally native species, used in a naturalistic way for gardens and other external areas, and the creation of informal lawns rather than large areas of closely manicured grass are preferable;
- keeping entrance gates simple and matching them with the style of adjacent boundaries. Ornate and high gates and entrances are generally out of place in the countryside.

4.2 New agricultural buildings

The design of farm buildings has evolved over hundreds of years in response to local climatic conditions, landscape, the farming system and locally available materials. Farms were carefully sited and orientated and tended to be in harmony with the surrounding landscape. However, today, farming techniques and technology have often broken with past practices and some traditional building forms are no longer appropriate. Nevertheless, new buildings should respect traditional influences and respect their landscape setting.

4.2.1 Siting

The siting of new agricultural or forestry buildings and access roads can have a considerable impact on the surrounding landscape. The potential impact of new buildings needs to be considered from a number of viewpoints and distances and particular attention should be given to locating the building in folds of landform, to provide natural screening and shelter and better integration within the landscape.

Checklist

Fit into the setting

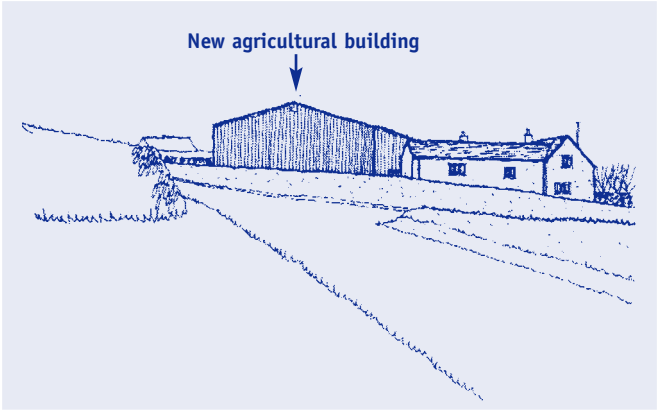
Consider:

- siting new buildings in folds of landform to provide screening and shelter and better integration within the landscape;
- making use of existing roads and yards wherever possible, rather than introducing new features into the landscape.

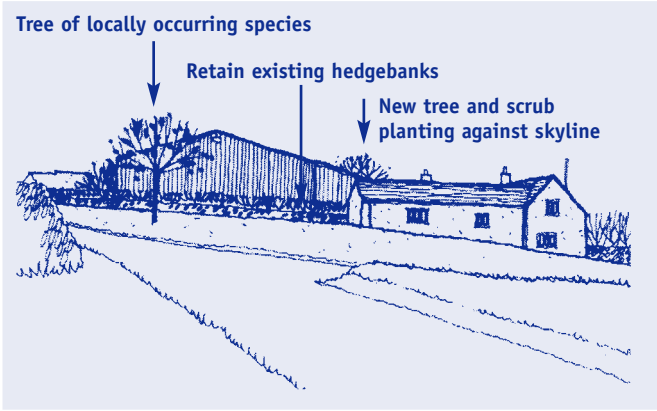
Awaiting Photo

photo caption

- generally, relating new buildings to others to form a group, although it is recognised that there are occasions where it is necessary for them to be in isolation;
- carefully locating large modern buildings in relation to traditional farmyards to minimise visual conflict. New large buildings can look out of scale with older buildings and it is worth considering providing the accommodation in two or more smaller units;
- aligning buildings parallel with the contours on sloping sites;
- retaining trees, hedges and hedgebanks and respecting existing field boundary patterns in the siting of new buildings and their surrounding hardstandings.



A timber clad agricultural building within a village setting



Tree planting and hedgebanks can soften the impact of agricultural buildings

Minimise potential impacts

Consider:

- **avoiding locating buildings on the crest of hills or other visually exposed locations. Where this is unavoidable, consider tree planting in belts or groups to break up and screen the silhouette, as long as this is appropriate in terms of local landscape character;**
- **reducing visual impacts by relating the size and colour to existing buildings;**
- **careful siting in relation to residential properties - smell and noise are particular issues.**

4.2.2 Building form and scale

As set out in Part 2 of the Guide, Cornwall has vernacular building techniques that create a distinctive regional style, typically comprising stone or cob walls, slate roofs and simple additive building forms. Modern standardised techniques have produced cheaper, larger buildings which are often out of scale with older farmsteads. However, by careful design, their apparent size can be reduced to fit in more effectively with the character of the landscape and existing buildings

Checklist

Reduce scale and bulk

Consider:

- **the use of L or T shaped plans to break up the apparent mass of new, large farm buildings;**
- **reducing the overall roof height and creating a more interesting roofscape by the use of multispan buildings, which break up the planes of the roof to reduce the**

- apparent bulk of the building. Single spans can have an overbearing quality;
- siting smaller units in front of large ones to reduce apparent scale;
- breaking up large areas of roof and walls with well-designed and positioned elements, such as doors, downpipes and timber boarding;
- matching roof pitches to existing buildings where possible, especially in small farmyard groups.

4.2.3 Materials, colour and cladding

As described in Part 2, apart from in some coastal villages, Cornwall is generally a county of subtle and muted colours with silvery grey Delabole slate roofs, peaty brown/grey walls, and rendered cob painted white or colour-washed. Timber was often left to weather or painted black, grey or dark red. Today, however, there is a wide range of pre-coloured cladding materials which can have a significant impact on the landscape and needs to be used with care

Checklist

Use natural materials

Consider:

- wherever possible, using natural materials which will weather well over time. Natural stonework with vertical timber cladding can be very effective;
- using different profiles of sheeting, of the same colour, to break up large areas.

Use appropriate colours

Consider:

- avoiding bright intense colours and using a limited colour palette. Several tones of grey, grey green, dark green and black and white may be appropriate;
- making roofs generally darker than walls;
- the use of dark grey roofs except where buildings are unavoidably set against the skyline, when a paler grey would be less obtrusive;

Awaiting Photo

photo caption

- the colour most suitable for each site and its location. Subtle tones of green may be more appropriate where a new building sits against a hillside;
- using a limited range of materials and colours in one building. Subtle harmonies of colour may be acceptable in a grouping;
- the new building as part of a whole complex where new buildings are adjacent to existing farmsteads, using colour and materials to link old and new.

4.2.4 External areas

It is important that the treatment of external areas around new agricultural buildings is sympathetic to the rural location and the character of the farm and surrounding landscape.

Checklist

Maintain rural character

Consider:

- using boundary and surface treatments that are appropriately low-key and rural;
- in general, using native trees and hedge species found in the locality for any new planting. Grants may be available and the Council can provide advice on appropriate sources;
- repairing and retaining existing hedgebanks, walls and stone gateposts. New boundary treatment should match the traditional local patterns, which vary considerably throughout the district;
- keeping entrance gates simple and matching them with the style of adjacent boundaries;
- locating unsightly features, such as storage areas or machinery, within or to the rear of the building, or providing adequate screening to minimise visual impacts on surrounding areas.

4.3 Industrial and other large buildings

Developments in building and manufacturing techniques in the past 50 years have changed the form of industrial and commercial buildings considerably, resulting in the proliferation of large span, profiled steel sheds. These are typically concentrated on industrial estates or retail parks on the edges of towns and often influence the first impressions of a place, sometimes from considerable distances across valleys or from major roads. Mindful of their impact on existing settlements and landscape settings, it is vitally important that the location and design of industrial and other large buildings is well considered.

4.3.1 Siting and layout

Care and consideration is required to integrate new industrial and other large buildings into their context by careful siting and design. Their large size, and the extensive areas of parking or hard standings which typically surround them, can have a significant impact on their surroundings and be visible over long distances. In general, it is desirable to locate new industrial buildings within the context of existing built form, disguising their overall bulk, designing them to fit within the existing urban grain and integrating them with other uses to provide a mixed-use environment. However, some large-scale buildings will need to occupy more isolated, rural locations because, for example, they accommodate un-neighbourly uses or there are no suitable sites within built up areas. In all cases, every effort must be made to reduce their impact on surrounding areas through careful siting, layout and design.

The way in which buildings are arranged on their plots and in relation to each other can also affect their integration within their urban or landscape context and their potential visual impact. Careful orientation and placement of large buildings will help to provide visual coherence, create usable spaces and maintain links between landscape and townscape features within and outside of the site.

Checklist

Fit into the setting

Consider:

- **fitting the layout of buildings to the characteristic urban grain of the settlement in more urban locations, and the natural 'grain' of the landscape in urban fringe and rural locations;**

- reducing the areas of external parking and hardstanding to the minimum necessary, by encouraging shared usage;
- retaining existing landscape features on the site and using them as the basis for a new landscape structure to help integrate the new building within its surroundings;
- aligning buildings parallel with the contours on sloping sites;
- in more rural situations, siting new industrial buildings in folds of landform to provide screening and shelter and better integration within the landscape.

Minimise potential impacts

Consider:

- avoiding locating buildings on the crest of hills or other visually exposed locations. Where this is unavoidable, consider tree planting in belts or groups to break up and screen the silhouette, as long as this is appropriate in terms of local landscape character;

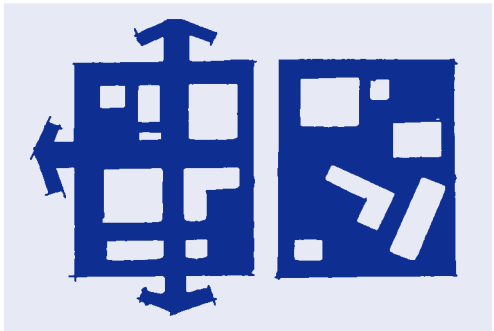
Strong planting breaks up car parking area and softens the outline of the building

- reducing visual impacts by relating the size and colour of the new building to existing buildings close by;
- careful siting in relation to residential properties - smell and noise are particular issues;
- digging large buildings into the ground and providing bunding to screen them from surrounding areas, in rural or urban fringe locations where this is compatible with local landscape character;
- breaking up areas of hardstanding and parking into smaller units divided by planting, to minimise their impacts on the surrounding landscape and built areas.

Place buildings carefully

Consider:

- on larger schemes involving several large buildings, ensuring that there are consistent building lines and set backs to create a coherent pattern of buildings;
- generally, grouping new buildings together to create a coherent frontage to roads and public areas, form proper spaces, rather than gaps, and to help screen the impact of parking areas and service yards;
- using building orientation to minimise the landscape and visual impact of built form;



The diagram above illustrates how consistency of building line can help establish a well-connected and substantial landscape structure. More random building orientation disrupts landscape structure.

The diagram right illustrates how the effect of limiting building frontage to no more than 50% on individual plots can help minimise the visual and landscape impact of built form and provide a setting for new development.

- in more rural locations, breaking up building frontages to maintain dominance of landscape, avoiding exceeding over 50% frontage on any individual plot;
- ensuring that landscape features connect with one another within and between neighbouring development plots and sites.

Create attractive frontages

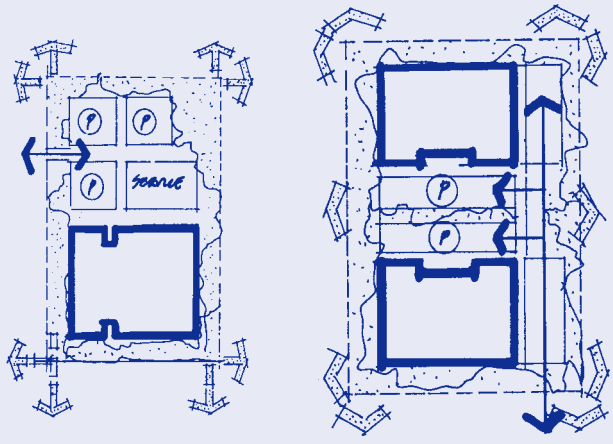
Consider:

- locating windows, doors and active uses on the parts of the buildings that overlook the street and public areas, avoiding blank walls fronting onto the public realm;
- incorporating a mix of uses within single large buildings, such as single aspect housing or offices, locating these above or around the outside of the building as an active 'skin' (this is sometimes referred to as 'capping and wrapping');
- avoiding large gaps between buildings that create a discordant frontage;
- locating car parking, service yards and other unsightly uses behind buildings, or screening them from view from public areas.

Leave room for landscape

Consider:

- overall building footprints not exceeding 35% of the total developable area for larger employment sites where industrial uses predominate, and dedicating at least half of the remaining area to landscape use;
- overall building footprints not exceeding 25% of the total developable area for sites where office use predominates and dedicating at least half of the remaining area to landscape use;
- ensuring that the 'left-over' space for landscape is useable and does not simply form a strip around the site which serves no useful function.



The diagrams above illustrate two ways in which a plot could be developed on an employment site at 35% plot coverage.

4.3.2 Building form and scale

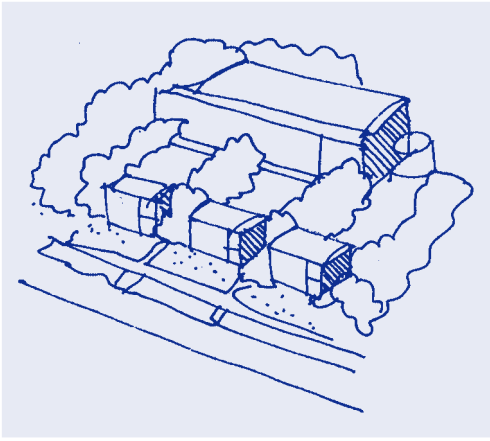
As with agricultural buildings, modern standardised techniques have produced cheaper, larger buildings which are often out of scale with older buildings within the district's settlements and can also give an impression of over-development when seen together. However, by careful design, their apparent size can be reduced to fit in more effectively with the character of the landscape and existing built form.

Checklist

Reduce scale and bulk

Consider:

- siting smaller units in front of large ones to reduce apparent overall scale of development;
- the use of L, T U or E shaped plans to break up the apparent mass of new, large buildings;
- using modular buildings and multi-span structures rather than single span structures for larger buildings, to reduce the apparent bulk of the building;



The sketch above illustrates how the location of smaller units in front of larger units can help reduce the apparent scale of built form.

(Referring to both photos) Traditional multi-span structure (left), cladding and windows reflected in new building (right)

- breaking up large areas of roof and walls with well-designed and positioned elements, such as doors, downpipes and timber boarding;

Large expanses of roof and walls broken up by variation in form, materials and details

- limiting building heights to below 10m where possible, allowing trees to act as an effective screen or as a backdrop;
- using colour and detailing on buildings to limit apparent bulk and height.

4.3.3 Materials, colour and cladding

As described in Part 2, apart from in some coastal villages, Cornwall is generally a county of subtle and muted colours with silvery grey Delabole slate roofs, peaty brown/grey walls, and rendered cob painted white or colour-washed. Timber was often left to weather or painted black, grey or dark red. Today, however, there is a wide range of pre-coloured cladding materials which can have a significant impact on the landscape and needs to be used with care.

Checklist

Use appropriate materials

Consider:

- wherever possible, using materials which will weather well over time. Timber, stone and slate are the traditional natural materials but some masonry blocks, reconstituted slate and glazing systems may be appropriate;

Above: Killas stone and timber cladding

Above right and far right: cedar shingles and rammed earth walls at the Eden Project

Right: large masonry blocks

Far right: timber cladding at the Falmouth Maritime Museum

- using different profiles of sheeting, of the same colour, to break up large areas.

Use appropriate colours

Consider:

- avoiding bright intense colours and using a limited colour palette. Several tones of grey, grey green, dark green and dark red are recessive colours in the landscape and may be appropriate;

Above: The pale colour reduces the bulk of this large building

Right: Soft, muted and recessive colour works well on this well-designed commercial building

- making roofs generally darker than walls;
- the use of dark grey roofs, except where buildings are unavoidably set against the skyline when a paler grey would be less obtrusive;
- the colour most suitable for each site and its location. Subtle tones of green may be more appropriate where a new building sits against a hillside;
- using a limited range of materials and colours in one building. Subtle harmonies of colour may be acceptable in a grouping.

4.3.4 External areas

Typical 'landscaping' of areas around large industrial, office and commercial buildings tends either to have an very stark appearance or an overly-ornamental character that does not necessarily reflect its landscape or townscape setting, particularly in urban fringe and rural locations. These guidelines encourage a more sensitive approach to the treatment of external areas around these large buildings, favouring hard and soft landscape treatments that reflect the character of the locality and produce quality environments for the buildings' users.

Checklist

Provide suitable boundaries

Consider:

- avoiding open development layouts with no definition of development plots;

- in rural and urban fringe locations, using landscape features (e.g. hedgerows, hedgebanks, trees or watercourses) to define plot boundaries rather than fencing;
- repairing and retaining existing hedgebanks, walls and stone gateposts. New boundary treatment should match the traditional local patterns, which vary considerably throughout the district;
- avoiding tokenism - small lengths of wall etc. The landscape design should be of a complementary scale to the buildings;
- keeping entrance gates simple and matching them with the style of adjacent boundaries;
- where planting is intended to act as a screen, making it substantial, i.e. not less than 5m wide;
- making boundary treatments consistent both within and between neighbouring development sites and built areas. In order to create a tidy and unified impression, boundary treatments should be of a consistent style, height and colour throughout the development;
- linking new hedgerows and boundaries with existing features within the wider landscape/townscape;
- avoiding the use of security fencing adjacent to any public road, unless it is hidden behind planting;
- avoiding the use of brightly coloured metal fencing or chain link fencing in rural/urban fringe locations, and using more rural detailing and recessive colours for boundary treatments, e.g. timber post and weldmesh (preferably dark coloured plastic) for security fencing or timber post and rail.

Soften the impact of hard areas

Consider:

- avoiding large exposed areas of tarmac or concrete hard standings. Where possible, screen or break up the apparent area with hedges, tree planting or changes in level;
- in general, minimising the use of very urban materials such as tarmac, in situ concrete and concrete block paving, in urban fringe and rural situations;
- using surface dressing of a natural aggregate to provide a more informal finish where tarmac is required for heavy vehicle use;
- using porous materials for car parking and service yards, such as open textured tarmac or gravel;
- where unit paving is required, using high quality natural materials such as stone or brick.

Provide an attractive setting

Consider:

- locating unsightly features, such as storage areas or machinery, within or to the rear of the building, or providing adequate screening to minimise visual impacts on surrounding areas;
- avoiding visual clutter by keeping outdoor furniture, signage and lighting to the minimum necessary to fulfil its function;
- retaining and reinforcing existing belts and groups of trees. Trees play an important part in screening and softening the outline of new buildings;
- in general, using native trees and hedge species found in the locality for new planting. More ornamental species may be appropriate at main entrances or in close proximity to the building. Planting should be designed as part of the wider landscape;

Mature planting helps to screen and soften large buildings

- incorporating special touches and unique features into the design of external areas to create a distinctive identity for the development.

Keep lighting low

Consider:

- avoiding the use of bright tower or gantry lighting or any lighting over 10m high which potentially cannot be filtered by mature vegetation;
- using low level lighting and recessed down-lighting to avoid glare.

4.4 Shop fronts

The District retains many well-preserved original shop fronts, often exhibiting Georgian and Victorian features, including moulded cornices, well-proportioned façades and original glazing bars. These existing features add character and atmosphere to the street, particularly within Conservation Areas, whereas the charm of such areas can be considerably damaged by the insertion of an inappropriate new shop front or insensitive alteration. This section of the Guide provides guidance on the design of shop fronts to conserve and enhance the streetscape of the District's settlements.

4.4.1 Existing shop fronts

Period or original shop fronts make a positive contribution to the streetscape and should be retained and repaired wherever possible. Older timber is of usually of lasting quality and repair by a skilled joiner can often cost less than replacements.

4.4.2 New or replacement shop fronts

Where existing shop fronts need to be replaced or new ones erected, traditional designs and materials usually produce the most pleasing and appropriate result. The best traditional shop fronts are made of high quality joinery with careful attention to detail and often with elaborate decorative features. Carefully detailed replicas of traditional shop fronts will be encouraged where they relate to the style and age of the original building and contribute to the wider street scene, particularly within Conservation Areas. However, modern shop fronts can also be acceptable if they are well-proportioned, stylish, use appropriate, good quality materials and are designed sensitively to fit in with the character of the building and its surroundings.

Checklist

Fascias

Consider:

- keeping fascia boards well below the level of upper floor windows and avoiding over-large fascia boards, deeper than 400mm;
- positioning fascia boards to avoid covering up any original architectural detailing;
- finishing the board at the top with a projecting moulded cornice or capping. This is the traditional detail and provides a proper architectural division and visual support for the upper floors of the building.

Stallrisers

Consider:

- avoiding windows down to pavement level and providing a stall riser of at least 400mm beneath the window sill;
- treating the stall riser with an appropriate finish, depending upon the existing building, such as painted render, granite or panelled timber.

Poor and Good Practice

Chimney stack demolished.

Neglected, leaking roof will cause serious future decay.

Inappropriate dormer.

Removal of historic detail detrimental to value of the building and townscape interest.

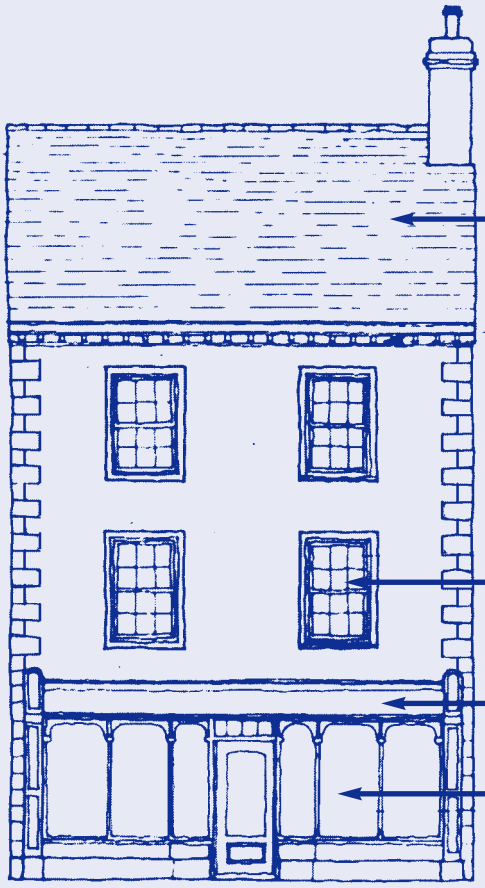
Inappropriate replacement window design.

Poor maintenance.

Overlarge fascia with poor graphic design and advertising above fascia level.

Brash advertising.

Large areas of glass which provides no visual support to the upper floors.



Roof kept in good repair protects the rest of the structure.

Careful repair, or like-for-like replacement of original details and components, conserves the original character.

Vertical window divisions.

Well designed and discreet advertising.

Traditional shop front is in keeping with the building and the street.

Pilasters

Consider:

- providing pilasters as a side framing for the shop front and visual support for the fascia;
- positioning pilasters at least 100mm inside the property boundary to allow space for rainwater pipes and maintenance.

Strong vertical sub-division in display windows (applies to both photos)

Shop windows

Consider:

- creating essential vertical sub-divisions in display windows using glazing bars or mullions. They give added visual support to the building and reflect the proportions of upper floor windows. Large undivided areas of plate glass have the opposite effect and are generally unacceptable;
- avoiding the use of small paned windows, which can create an artificial 'olde worlde' impression that can conflict with genuine period features close by. They are not considered suitable for large display windows and need to be carefully designed and properly framed with plinth, pilasters and moulded fascias, to look authentic;
- avoiding the use of 'bulls eye' glass;
- using toughened glass in accordance with Building Regulations;
- avoiding recessed display windows, although shop fronts often have recessed doorways.

Access

Consider:

- providing access for the disabled in accordance with Building Regulations;
- taking account of the width of electric wheelchairs.

Materials and construction

Consider:

- using materials that are consistent with the original building;

- for older buildings, avoiding the use of aluminium or stainless steel, mosaic, glazed tiles or terrazzo and Glossy Perspex, GRP or plastic laminates;
- avoiding varnished or stained hardwood for historic or listed buildings, as these stand out as obviously modern and unsuitable;
- using painted timber as the recommended material for the main framework of new and replacement shop fronts. This needs to be designed with good quality in mind and ideally manufactured by a skilled joiner who has experience of traditional methods.

Frontage width

Consider:

- in general, avoiding combining two or more properties into one larger unit, in order to preserve the existing scale and pattern of shopping streets;
- if combining adjacent properties is acceptable in principle, avoiding amalgamation of the frontages and ensuring that any interior work also respects the historic character of each building.

4.4.3 Blinds, canopies and security shutters

Modern glossy PVC canopies look out of place in any historic setting and are particularly inappropriate within Conservation Areas or on Listed Buildings. In general, new awnings or canopies are not encouraged but may be permitted where the building and location is suitable. All such external features should be discreet in appearance, respect the character of the building and avoid looking 'stuck on' as an after thought.

Checklist

Blinds and canopies

Consider:

- where awnings are acceptable, using those of traditional design, fully retracting and in subdued colours;
- complying with the legal requirement for shop blinds and canopies to be a minimum of 2.4m in height above the highway;
- ensuring that any lettering is well-designed and of subtle character;

Awaiting Photo

- avoiding modern glossy PVC canopies in all situations but especially in Conservation Areas and on Listed Buildings.

Security shutters

Consider:

- incorporating security shutters into the design of new shop fronts at the earliest stage to avoid a 'stuck-on' appearance.

4.4.4 Signs and advertising

Competitive advertising can lead to signs becoming larger and more brash in an attempt to catch the eye. Not only is this unnecessary, it is also foreign to the atmosphere of traditional towns and villages. Subtlety and restraint are more likely to engender a prestigious and inviting atmosphere and to conserve the special qualities of Carrick District's settlements. The Council will discourage signage and advertising which is strident and promote discreet and attractive signs.

Checklist

Size and content of signs

Consider:

- avoiding over-large signs and designing them to be flush with and no larger than the existing fascia;
- in general, limiting advertising to the name or trade of the business, avoiding sponsored signs or those advertising particular products;
- avoiding duplication of advertising on the same frontage;
- avoiding poorly executed amateur signs and cheap temporary advertising.

Attractive hand-painted timber signs and fascia boards

Lettering, materials and colour

Consider:

- restricting lettering height to 225mm, with considerably smaller lettering being more suitable and readable in narrow, confined streets;
- using painted timber as the most suitable material and avoiding perspex or plastic signs, although individual cut-out perspex or metal letters can be very suitable for mounting direct to a wall or fascia;

- taking account of the colour scheme of the whole building when deciding on sign colours. Black and white schemes are particularly effective as they cannot clash with neighbouring properties;
- avoiding large expanses of bright primary colours, particularly for the sign background. Light lettering on a dark background is usually more appropriate.

Mounting and illumination

Consider:

- avoiding any signage above fascia level, other than traditional painted hanging signs;
- limiting advertising for upper floor offices to a single plate at the entrance and lettering applied directly to the window glass;
- avoiding advertising on blank side walls or gables unless of exceptional quality;
- conforming to the legal requirement for signs to be set back a minimum of 0.5m from the edge of the carriageway;
- in general, avoiding projecting signs except for traditional painted hanging signs on simple and unobtrusive brackets, particularly where they are a replacement for a larger sign;
- avoiding excessive levels of lighting and using light fittings that are unobtrusive and of good quality.

Part 5
The design process

5

5.1 The design process

The Guide uses the term 'design' in a broad sense and includes building design, urban design and landscape design. Specifically, it refers to the relationships between buildings and streets, squares, parks, waterways and other spaces which make up the public realm; the relationship of one part of a village or town with other parts; patterns of movement and activity; the relationship between different buildings; and the detailed design of buildings and landscape.

5.1.1 What is the design process?

In simple terms, the design process is a sequence of activities or procedures which lead from an initial objective, or objectives, through to a specific solution, which determines the form and character of a built development or space.

However, this process involves more than simply drawing up proposals for a site. It spans the whole 'life' of a design project, from the strategic planning process that may identify a potential development site in the first place, through the development of objectives and a brief for a site, the involvement of specialists and appropriate stakeholders, the development and presentation of the design concept and proposals, and their review and implementation. Beyond this, the design process can extend into the realms of promotion and monitoring of the scheme as it develops.

All development within the District - large or small - should be designed with sensitivity to its surroundings and as part of a co-ordinated process, which addresses all elements of the design in an integrated way. This means keeping everyone involved in the process closely in touch to make sure that all aspects of the design - from the development layout, movement network and treatment of external areas etc. - all contribute to the central objectives and design concept of the scheme, from its inception to completion.

5.1.2 Who is involved?

Many different people can be involved in different stages in the life of a design project. They include:

- the initiator or manager of a development - this can range from an individual householder wishing to extend their property, to a private developer involved in promoting residential or mixed-use schemes, to a local community wishing to improve their local environment, or to the local authority or other agency responsible for identifying and promoting development for the purposes of regenerating local communities or addressing local housing and other needs;
- the designer - depending upon the scale and type of project, this may comprise a team of relevant specialists, including architects, urban designers, landscape architects, engineers, building surveyors, arboriculturalists, artists etc. or an individual architect, builder or landscape contractor;

- the assessor - this will include the local authority development control officer responsible for assessing planning applications, and other organisations involved in design review for the purposes of funding or approval of schemes, such as CABE or the South West Regional Development Agency (SWRDA).

5.1.3 Encouraging good design

Ideally, the principles of good design should be widely understood by everyone and be at the core of every stage of the design process, from inception to completion. In reality, this level of design awareness and joined-up thinking has yet to be realised. The majority of planning applications within the District are still submitted and reviewed by people with limited or no design training and the quality of submitted schemes suffers as a result.

This Guide will hopefully help to improve understanding of the design principles that underpin best practice in urban, landscape and building design. Other key ways in which good design can be encouraged within the design process and the wider development planning system include:

- assembling the right team and involving the right people in the design process;
- good briefing - setting clear objectives, preparing strategies, frameworks, design briefs, design statements and masterplans to inform the development of design proposals;
- effective management of the process - ensuring that the objectives are followed through from inception to completion;
- understanding best practice - through the provision of design guidance, training, appointment of appropriately qualified staff and other awareness-raising mechanisms;
- following the right design procedures -following a structured sequence of activities, with clearly identified stages and outputs;
- clarifying submission requirements - providing clear guidance on the expectations of the local authority on the form and content of planning applications;
- reviewing the design - to ensure that it accords with the brief and best practice, for the purposes of funding or planning approvals;
- rewarding and promoting good design - through awards, publicity, demonstration projects etc., to show others how good design can be achieved.

These points are explored more fully in the following sections of the Guide.

5.2 Inception, design briefing and management

The inception phase of a design project can be one of the most critical stages in the design process. Experience has proven that time and effort spent in this stage - getting the right team together and developing a well thought-out brief, based on a proper understanding of site, issues and objectives - will be paid off in the later stages of the design process.

5.2.1 Assembling the right team

A successful project will be the result of teamwork and will owe as much to the commitment of the client as a team member, as to any individual effort, or the skill and ingenuity of the design team (CABE 2001). Nevertheless, the appointment of the design team will have a crucial bearing upon the success of the project in delivering good design, and the importance of engaging skilled advisers cannot be over-emphasised. They are the people who will bring to the project the creativity which produces great designs, transforming the quality of the environment and bringing rewards over the longer term to the user.

Unfortunately, as said before, many planning applications continue to be submitted without the assistance of such professionals. It is hoped that this Guide will encourage more developers and householders to re-examine their approach and employ architects, landscape architects, urban designers and other appropriate professionals to smooth the design process and help to raise the standards of design within the District - even for the smallest developments. Indeed, the Council will be looking specifically for applications that have had the benefit of some design advice. Advice to clients (particularly but not exclusively public sector) on the appointment of designers can be provided by CABE's enabling panel (see 5.5.1 below) and by the local authority itself, and will be most effective when obtained as early as possible.

Key points

Guidance documents, such as the Design Statement for Cornwall (2001), and the Urban Design Compendium (2001), provide advice on the appointment of consultants but some general key points are as follows:

- **consider carefully the skills that will be required within the design team and select those consultants that can demonstrate the best track record and proven abilities in each individual discipline;**
- **where appropriate, consider means of collaborating with people with complementary skills and views, particularly artists and representatives of specific groups in society (see below);**

- **do not ignore the wealth of talent and experience held by local professionals and encourage partnering between local design practices and larger national operations on larger-scale projects;**
- **when consultants are selected by competitive tendering, ensure that sufficient weight is given to experience and approach in the evaluation process and do not adopt a 'best is cheapest' approach;**
- **select a short-list of consultants on the basis of recommendations, lists provided by professional institutes, or on the basis of Expressions of Interest received in response to advertisements in the professional press or letters of invitation for pre-qualification bids;**
- **invite only a reasonable number of consultants to submit detailed tenders (no more than six) and interview as few as possible, to minimise time-wasting;**
- **give adequate time for bidding (4 weeks for pre-qualification, 4 weeks for tendering).**

5.2.2 Collaboration and public participation

Recent guidance, such as *By Design* (DETR/CABE 2000) and *South West Strategy for Architecture and the Built Environment* (SWRDA 2001), has emphasised the importance of increased collaboration in the design process, between clients, the designers and other specialists, and the wider public. Effective collaboration and public participation can help the design process by raising difficult issues at an early stage and by building consensus and ownership. Successful collaboration involves using appropriate approaches and techniques in a planned way. Some examples of these are given below. Further ideas for inclusive, creative and holistic approaches to community participation, including communities previously difficult to reach, are included in *Creative Spaces/a toolkit for participatory urban design* (The Architecture Foundation 2000).

A range of possible approaches and techniques is available, such as:

- **design workshops (sometimes known as 'charrettes') bringing a wide range of participants together to explore design ideas for a particular area;**
- **action planning, community planning weekends and Urban Design Action Teams (UDATs) involving collaboration between local people and an invited team of professionals (often over several days) to explore design ideas for a particular area;**
- **Planning for Real which enables residents to use a model of their area a tool to help them determine priorities for the future, with technical experts 'on tap but not on top';**

Future Search and Open Space, which are techniques for groups of people (as few as five or as many as 800, and over between one and five days) to identify common interests, discuss ideas, share information and experience, and organise themselves into continuing working groups focusing on specific topics.

Techniques

The techniques and equipment used in collaborative events to generate ideas, develop and test options and take decisions, are varied.

- **Brainstormin sessions**
- **Strengths, weaknesses, opportunities and threats (SWOT) or good/ugly analysis**
- **Key word selection**
- **Interactive models**
- **Exhibitions**
- **Slides**
- **Overhead projectors**
- **Videos**
- **Sketching**
- **Photomontage**

Source: *By Design* (DETR/CABE 2000)

Of course, such techniques are most relevant to large-scale development projects, but even smaller-scale projects, such as a housing development on the edge of a village, would benefit from some form of participation by local people who may otherwise feel threatened by and object to the proposed development. Their involvement in the process may not only allay fears but may also make a positive contribution to the development of the design, helping it to fit in within its local context and provide most effectively for local needs. Local people can also be encouraged to think proactively about design issues affecting their community through the preparation of a 'Village Design Statement'. This is an approach promoted by the Countryside Agency as a way of ensuring that new development and change is based on a considered understanding of a village's past and present and will contribute positively to its special character qualities (for further information, see Countryside Commission CCP 501, 1996).

5.2.3 Design briefing and guidance

Good briefing is also an essential component of a successful project and can take a variety of forms at different stages of the design process. In this Guide, the term 'briefing' is used in a wide sense to embrace all forms of guidance to the design team on how to approach a design project, whether it involves identifying potential development areas through landscape or urban design strategies, establishing principles for development within broad areas through design frameworks, or the development of general and more detailed proposals for specific sites through design briefs, master plans and design statements.

A good brief will set objectives for the project against which proposals can be tested. These will include the functional requirements of the project but will also address the client aspirations

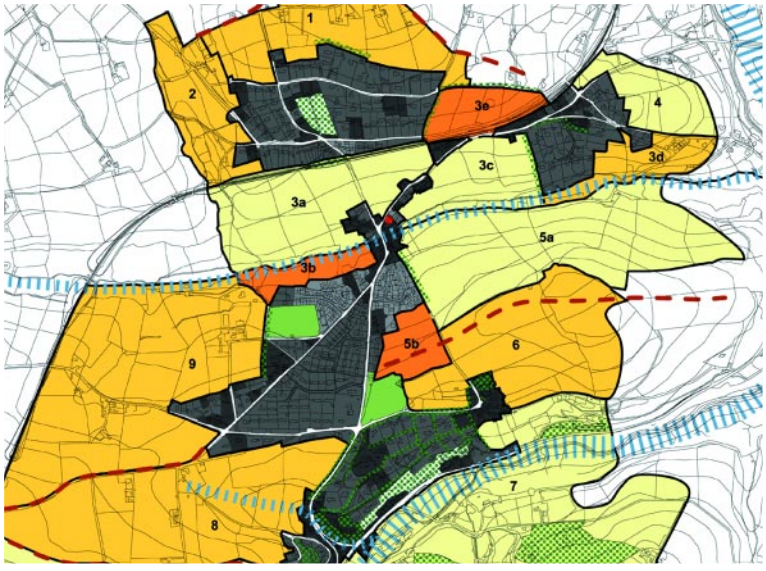
The briefing material will signal to the design team the quality of the client organisation and will establish the level of service expected. It is important for clients to invest the time to prepare the brief and to set the programme and budget and to make them as comprehensive as possible.

Proceeding without such a set of clear objectives as a foundation for the project's team work is a recipe for delay, disillusionment and, potentially, failure.

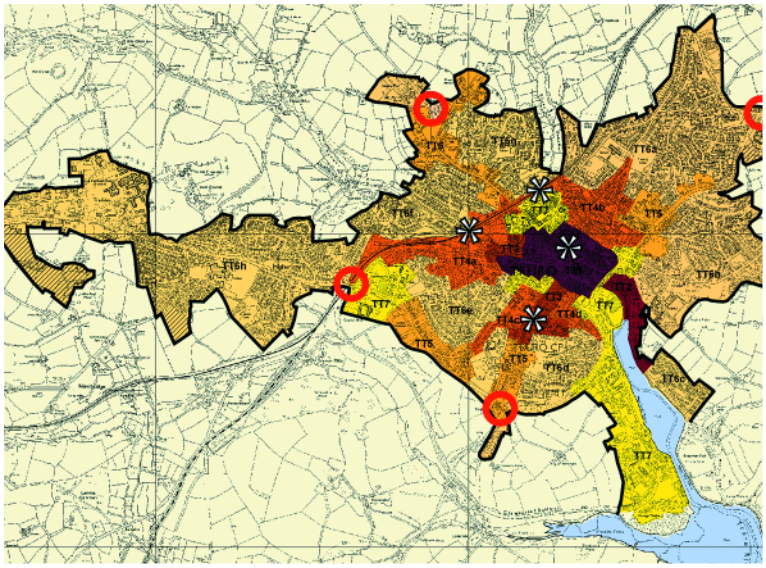
Source: *Design Review* (CABE 2001):

Landscape and urban design strategies

Design briefing should not simply inform the development of proposals for a site but should, where possible, be a fundamental part of the selection of the site in the first place. As suggested in the Strategy for Architecture and the Built Environment for the South West (SWABE), *'...choosing the right place to develop and the right way to develop is a fundamental first step underpinning good design'.* Clearly, many sites are put forward for development on an opportunistic basis but design considerations should be applied where a choice can be made, or where a number of sites are to be evaluated to identify the preferred location for new development.



Carrick District is predominantly rural and a high proportion of its landscape is of high or outstanding importance. As explored in Part Two, one of the most enduring qualities of the settlements in the District is the strength of their relationship with the surrounding landscape. Any expansion of development into that landscape has to be very carefully and sensitively located and designed, so as not to detract from the intrinsic character and qualities of the settlement itself or its landscape setting. Landscape strategies for individual settlements can help to direct development to those areas surrounding the settlement that are most or least able to accommodate it in landscape terms. The findings of these strategies can then be combined with other factors influencing the appropriate locations for new development.



Development within urban areas can similarly be guided by urban design strategies that can help to identify where development would be most acceptable within existing built areas and the nature and form that it should take. Such strategies help to ensure that development is guided to the most appropriate locations (with the emphasis on brownfield sites that are suitable for redevelopment) and provide a greater degree of certainty for developers and investors.

Design frameworks

Landscape and urban design frameworks describe and illustrate how planning and design policies and principles should be implemented in an area where there is a need to control and guide change. (Urban Design Group 2001). Such areas include urban quarters, transport interchanges and corridors, regeneration areas, town centres, urban edges, housing estates, Conservation Areas, villages, new settlements, urban areas of special landscape value, and suburban areas identified as being suitable for more intense development. They are used to coordinate more detailed development briefs and master plans.

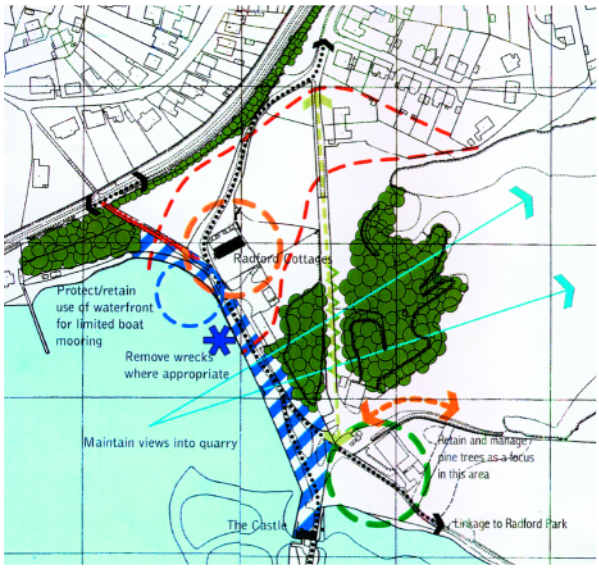
An urban design framework should be provided for:

- any area where resolving conflicting objectives is likely to be unusually difficult. In some cases this may be any area or site with more than one owner;
- any area of significant change requiring coordinated action.

Embryo urban design and landscape frameworks can be produced as Village Design Statements, as promoted by the Countryside Agency.

Design briefs

Design briefs are also sometimes referred to as 'planning' or 'development briefs', but for the purposes of this document there is no distinction between these terms and government guidance confirms that there is no need for separate design and planning briefs. A design brief is a document providing guidance on how a specific site of significant size, sensitivity or complexity should be developed in



line with the relevant planning and design policies (Urban Design Group 2001). It will usually contain some indicative, but flexible vision of future development form.

A design brief will not be required if the development plan and any existing SPG provide adequate guidance for any developer, and if there is no need to establish a set of urban design ideas and principles for the site. If a development brief is to be worth preparing, it must aim to secure a higher standard of development than would have been achieved without it (DETR/CABE 2000).

What a brief contains

A development brief:

- **provides a clear statement of why the brief has been prepared and what is seeks to achieve;**
- **shows (in words, diagrams, photographs and drawings) how the plan's design policies could be applied on the site;**
- **provides the basic area and site appraisal that is an essential requirement for good design;**
- **sets out the design objectives for the site, shows the first stages of urban design analysis and expresses initial design ideas;**
- **conveys the local authority's hopes and expectations, persuades developers of what the site has to offer, and inspires them to design and plan for the highest possible standards;**
- **includes a summary of the consultation undertaken and the authority's response to the issues raised.**

Source: *By Design* (DETR/CABE 2000)

Design briefs can be produced by the Council or in collaboration with developers, landowners and the public but will always require design skills, particularly for appraising the site in relation to everything that might be relevant to the form and appearance of buildings and spaces, and in drawing up and illustrating a series of site-specific design principles.

Further advice on preparing design briefs is given in *'By Design'* (DETR 2000) and in *'Planning and Development Briefs: A Guide to Better Practice'* (DETR 1998).

Master plans

A master plan is a document that charts the master planning process and provides a much more detailed explanation of how a site will be developed, including a detailed three-dimensional vision, implementation, costs, phasing and timing. Although it is more detailed than the design brief, the purpose of

the master plan remains to set out principles on matters of importance and illustrate how these could be accommodated on the site, not to prescribe in detail how development should be designed.

Nevertheless, the master plan should show in some detail how the principles are to be implemented - for example, if the master plan shows an area designated for mixed use development, it should show a layout that will support such uses, such as configurations of space that will promote an adequate pedestrian flow.

A master plan will usually be prepared by or on behalf of an organisation that owns the site or controls the development process.

Design statements

In general terms, design statements are explanations of the design principles on which the development proposal is based and are not briefs as such. However, they complement and contain very similar information to the design brief and master plan, and provide a basis for comment during the design process. PPG1 requires Design Statements as part of an application and the Council will insist on one being produced within the outline application stage, so that the design principles for development are broadly agreed before the detailed design work starts.

- A developer should make a pre-application design statement to explain the design principles on which the development proposal is based. This will:
- enable the Council to give an initial response to the main issues raised by the proposal;
- highlight and resolve any potential conflicts at an early stage;
- ensure that the developer has as much certainty as possible as the design process progresses, reducing the likelihood of delays, abortive work and unnecessary expense;
- create the conditions for good design;
- structure the design and planning process;
- facilitate the process of pre-application negotiations between the developer and the Council;
- provide a basis for later evaluating the proposals;
- provide a basis for public participation, as appropriate.

The pre-application design statement might outline:

- **the policy background, identifying all relevant policies, development briefs, design guides, standards and regulations;**
- **the context, including a site and area appraisal (illustrated with diagrams), summaries of relevant studies and reports of any relevant consultations;**
- **feasibility factors, including summaries of economic and market conditions (subject to the need for commercial confidentiality);**
- **the design and project management approach. This will include an outline of the various stages of the design process (for example: site and area appraisal, design workshops, design panels, urban design and building design) and a description of the design skills which will be employed at each stage;**
- **the design principles which have been formulated in response to the policy background, the site and its settings and the purpose of development, and an outline of how these will be reflected in the development's layout, density, scale, landscape and visual appearance;**
- **a programme of meetings with the Council and other bodies;**
- **a proposed programme of participation and consultation. The appropriate level of consultation will depend on the degree to which consultation has already been carried out in the preparation of any relevant development briefs or design guides and on statutory requirements.**

The level of detail required will depend upon the scale and sensitivity of the site. A statement relating to an application to build or alter a single house can be brief and straightforward. Describing the context, for example, might involve a simple sketch of the house and the buildings on either side of it, and a short description of the general character of the street. The design statement for a large and sensitive site would need to be detailed and much more comprehensive.

Source: *By Design* (DETR/CABE 2000)

An applicant for planning permission will submit a planning application design statement with the application, as laid down in PPG1. This will be a written statement setting out the design principles that have been adopted in relation to the site and its wider context. Planning application design statements are appropriate for even the smallest and most uncontroversial development proposals, as together these can have an enormous impact on the environment. In these cases, only a brief statement explaining the design approach, appropriately illustrated, is likely to be necessary.

A design statement submitted with a planning application should:

- **explain the design principles and design concept;**

- outline how these are reflected in the development's layout, density, scale, visual appearance and landscape;
- explain how the design relates to its site and wider area (through a full site and area appraisal where appropriate) and to the purpose of the proposed development;
- explain how the development will meet the Council's urban design objectives (and other planning policies);
- include a popular summary where this would be of value in public consultation.

A written design statement should be illustrated, as appropriate, by:

- plans and elevation;
- photographs of the site and its surroundings;
- other illustrations, such as perspectives.

Source: *By Design* (DETR/CABE 2000)

Section 1.4 provides further detail on the material to be submitted with a planning application to enable the design to be properly assessed.

5.2.4 Managing the design process

The process of evolving a design from the initial idea to the granting of planning permission is often long and complex. Even with relatively simple development proposals, the quality of the outcome will be determined in large part by how the design and planning process is managed.

The Council will take a proactive approach to management of the process, in line with Government guidance. Proactive management requires planning departments to help applicants find their way through the process, particularly by putting them in contact at an early stage with all the Council officers with a possible interest in the development, rather than merely reacting to events. The aim will be to resolve as much as possible of potential conflict arising from development proposals in order to help avoid confrontation, polarised attitudes and delay and to ensure transparency and agreement between the developer and the council at different stages of the process. The value of pre-application discussions with relevant council officers cannot be over-emphasised, as there will be less opportunity during the application process itself.

If the proposed development is of a significant scale or sensitivity, on an early visit to the planning department the developer may be introduced to an integrated 'first response' or 'project initiation' team, representing the various relevant Council departments and perhaps including Council Members. Issues of potential conflict will be explored before the developer commits a great amount of time and effort in working up the proposal.

While the urban design process needs to be tailored according to circumstance, it is important that a sequential process is followed. This should include:

- **a single point of contact for managing the design process;**
- **clearly identified tasks and responsibilities;**
- **client review and 'sign-offs' for completion of each stage related to delivery of 'outputs' or 'products' (such as Development Framework or Design Guide);**
- **a defined budgetary control system, identification of funding sources and timescales;**
- **a procurement strategy and delivery mechanisms for making the project happen.**

Source: *Urban Design Compendium*
(English Partnerships/The Housing Corporation 2001)

5.3 Design procedures

This section of the Guide provides further guidance on the steps that should be taken in developing design proposals for a specific site, from the inception of the project to the submission of a planning application. It also provides a checklist of the information that is likely to be required by the Council for a full planning application.

5.3.1 Checklist of design procedures

This checklist of design procedures is aimed primarily at developers and designers to help ensure that all the relevant steps in the process have been followed and that nothing important has been forgotten. Following these procedures will not guarantee good design but it will help to make the process as comprehensive as possible.

Stage 1: Inception

Assembling the team

Decide on the skills required from the team and what specialists need to be involved. Appoint team using best practice methods.

Briefing

Review any existing strategies, frameworks and briefs and use these as the basis for developing more detailed briefing material, as appropriate.

Contact with the Council

Identify the relevant contacts within the Council who will be interested in the project and hold initial discussions to identify any potential conflicts at an early stage. Agree a consultation process with the Council and other relevant agencies, organisations or stakeholders.

Stage 2: Policy review

National and regional planning policy and guidance

National and regional policy and guidance of relevance to the proposal should be examined. This may be contained in or relate to:

- Planning policy guidance notes (PPGs);
- Regional planning guidance (RPGs);
- The South West Regional Development Agency

Development Plan policy

Conformity with policies in the Cornwall Structure Plan and the Carrick District Local Plan relating to development and design, (including established design standards) should be checked.

Other standards and regulations

Other standards and regulations applying within the County and District (such as those relating to highways, parking, recreation, building regulations etc.) should also be checked.

Design guidance and other Supplementary Planning Guidance

This document and any other more specific design advice for the locality which has been endorsed by the Council should be checked, such as Village Design Statements. Other relevant SPG documents, including landscape, urban design or Conservation Area appraisals, should also be reviewed.

Advice from statutory consultees

The Council and other relevant statutory authorities should be consulted to obtain their policies and requirements and initial advice. This may provide an opportunity to identify potentially contentious aspects of the development and inform the design process at an early stage.

Legal/planning constraints

Appropriate advice should also be sought to establish any legal obligations which may influence the design of the development (eg Public Rights of Way, Tree Preservation Orders, easements etc.) .

Local initiatives

Check whether there any local initiatives relevant to the development of the areas, such as design advisory panels, Conservation Area advisory groups etc. who may be a source of assistance and information.

Planning history

Review the recent planning history of the site or area, including previous planning and appeal decisions and results of public consultations, particularly with respect to design issues.

Stage 3: Site and context appraisal

A large variety of methods of site and context appraisal is available, many of which can be used to involve the public and other stakeholders. An example of one of these is the Placecheck method (ref) which is designed to be used by local communities who wish to improve their local environment. More typically, the appraisal will be carried out by the design team acting for a developer or the Council for a specific site. The following covers the main factors that should be considered, while Part Three of the Guide provides further guidance on designing development layouts to respond to the site and its setting.

Context appraisal

An appraisal of the settlement and local landscape should be undertaken to identify the main factors influencing local character, including:

- typical layout of buildings, roads and spaces;
- typical building plot characteristics, including density, size, shape, ratio of building to space etc.;

- typical treatments of building frontages and boundaries between private and public spaces;
- characteristic building form, scale and styles;
- local building traditions, materials and design details;
- important landmarks, views and skylines to be respected;
- distinctive vegetation and landscape character within the local area.

Site appraisal

The characteristics of the site itself should be recorded, and:

- any important existing features to be retained should be identified (eg. trees, ponds, hedges etc.). An Arboricultural Constraints Map could be prepared that identifies important trees, the BS5837 fencing distance, their mature canopy spread and the area of land affected by shading, in order to help design out potential conflicts during construction and following occupancy;
- it should be established whether any physical aspects of the site (eg. topography, climate, drainage etc.) will have a significant influence on the design;
- the relationship of the site with its immediate neighbours and landscape setting should be examined.

Stage 4: Vision and design principles

Collaboration

It may be relevant to involve others in this stage of the process, where a development will affect local communities and stakeholders and where shared vision and aspirations will be important to the success of the project.

Preferred character and vision

The character appraisal and any stakeholder involvement should be used to identify the preferred character, and the essential ingredients of local identity, that will form the basis of the design. A clear vision of what the future place should be like should also be established at this stage.

Design philosophy and principles

A clear design philosophy for the scheme should be developed, which will create a positive sense of place and will contribute to environmental quality and local identity. More specific design principles, relating to the different aspects of good design explained in this Guide, should be clearly set out.

Energy strategy

The design philosophy and proposals should be consistent with an Energy Strategy if this is required by the local authority. Advice should be sought from the Council for clarification of such requirements.

Pre-application design statement

A pre-application design statement should be prepared which will explain the background to the proposals, the results of the appraisal and the vision and design principles that have been derived from this work (see 5.2.3). This can be used as the basis for discussions with the Council and appropriate design principles and detailed parameters agreed (eg. building setbacks, garden sizes etc.).

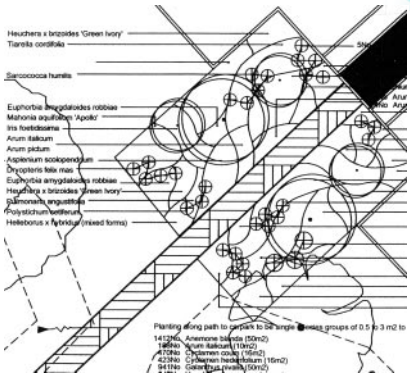
Any possible development options should be clearly identified so that these can be used as the basis for discussion with the Council and other relevant parties.

Stage 5: Design development

Plans of the proposals

Depending upon the size and nature of the proposals, a overall master plan and accompanying plans of the proposed development should be prepared, which show:

- existing site features and how they will be retained and enhanced;
- the relationship of buildings, gardens, landscape, open spaces and circulation links to existing and proposed development;
- the treatment of boundaries and edges to the development;
- the treatment of buildings, roads, car parking and external spaces, including materials, planting proposals etc.



Illustrations

Other diagrams, plans, sketches, perspectives, sections, photomontages or other appropriate graphic material should also be prepared as necessary to illustrate the design concept and proposals and their impact on the site and its context.

Stage 6: Consultation and refinement of proposals

Consultation and scheme refinement

The Council, statutory consultees and other relevant parties should be consulted on the proposals. Any appropriate amendments to the scheme should be made in the light of consultation responses.

Preparation of planning application

The final application documents, plans and illustrations will be prepared and submitted in accordance with the requirements set out below.

5.3.2 Checklist of submission requirements

The submission requirements will be commensurate with the scale, nature and location of the development proposals. For larger schemes (e.g. those involving more than 9 dwellings or on sites of larger than 1 hectare), the local authority will expect full planning applications to be supported by:

- a design statement which sets out the design principles that have been adopted in relation to the site and its wider context (including a context and site appraisal where appropriate) and demonstrates conformity with planning policy;
- an overall master plan or layout plan of the proposals which shows clearly the relationship between the various components of the scheme, including the proposed disposition and form of buildings and open spaces, existing features to be retained on site, proposed areas for new planting, access and parking arrangements etc.;
- appropriate plans, elevations, illustration and details of specific elements

of the scheme, including indicative sketches of building forms, treatment of external spaces (including materials and furniture), character of boundaries etc.

- a detailed landscape scheme, which includes a landscape survey drawing (indicating features to be retained or removed), a proposals drawing accompanied by information on proposed hard and soft landscape treatments, including planting character, species mixes and materials, and details of implementation and long-term management and maintenance measures for landscaped areas;
- where appropriate, a tree survey (in accordance with BS5837 (1991) or as amended) and an arboricultural implications study that includes an Arboricultural Method Statement;
- where relevant, an environmental statement summarising the potential impacts of the development and any mitigation measures incorporated within the design.

This level of detail may not be appropriate for smaller scale developments but, nonetheless, the submitted material must include sufficient information for the Council to understand the main elements of the development and how it relates to its context.

5.4 Design review and rewarding good design

Recognising and rewarding best practice is a fundamental part of achieving quality in design. All development proposals will be evaluated by the Council to ensure that they meet planning policy and design objectives and achieve the appropriate quality standards. This part of the Guide focuses on various ways of ensuring that the evaluation is undertaken consistently and generates the right results. It also emphasises the importance of rewarding and promoting examples of best practice as an encouragement to others.

5.4.1 Design review

Design review should take place early in the design process, not simply once an application has been submitted, so that there are opportunities for negotiating changes and improving the quality of the design where necessary. It involves an assessment of how the development proposals accord with planning policy, the project brief, design objectives and quality standards. While conformity with planning policy may be relatively straightforward, it is often less easy to evaluate the quality of design proposals, particularly without the benefit of professional design training. For this reason, the Council may employ one or more of the following measures to assist in the design review process.

Qualified advice and independent assessments

In development proposals with particularly significant or complex design issues, the Council may seek outside assistance and advice from qualified designers, such as architects, urban designers or landscape architects. They will review the scheme and also join the Council's development control officer in any significant discussions about design with applicants or their architects.

For major applications, the Council may wish to commission an independent design assessment carried out by consultants, by another local authority, or by some other agency. It may be appropriate for the developer of the scheme to share these costs or even to commission an independent assessment themselves from an advisor respected by the Council. The design assessment will provide the Council with a basis for more informed decision-making, and the developer with useful independent design advice.

Design review panels

The Council may also refer to a design review(or advisory) panel that might be made up of a mix of designers retained by local agencies (e.g. SWRDA), informed but neutral local designers and representatives of the local community and other interested bodies.

Conservation Area Advisory Committees currently exist to advise on issues affecting conservation areas in Truro and Falmouth, comprising members of

the Town and City Councils, District Council, Chamber of Commerce, Falmouth and Truro Civic Societies, Cornish Buildings Group, the local branch of the RIBA, and in the case of Falmouth, the Hotels Association, Local Residents Associations and the Royal Cornwall Polytechnic Society together with appropriate officers from the County Planning Department. The Committee vet individual planning applications and advise on conservation issues generally. This approach is invaluable and signifies the Authority's commitment to conservation.

CABE Design Review Programme

In some circumstances, it may be appropriate for the Council or a developer to consult with the Commission for Architecture and the Built Environment (CABE) which can provide advice and assistance through its design review programme. It considers projects of all types and sizes, from urban master plans to individual buildings, engineering structures and landscape/public realm proposals. However, CABE is typically consulted on major projects that are significant because of their size, site or the uses they contain, or for projects with an importance greater than their size, use or site would suggest. Further guidance on the criteria for consultation with CABE is given in *Design Review* (CABE 2002) and on CABE's website (www.cabe.org.uk).

CABE encourages consultation at the earliest opportunity before a planning application has been submitted and encourages designers and promoters of projects to approach it directly, although CABE will always involve the local authority in discussions about a project.

The design review programme offers expert advice on the quality of designs in two ways:

- a number of projects (usually those of greatest significance) are considered at meetings of CABE's design review committee, approximately every four weeks;
- other projects are dealt with by CABE professional staff, or with the help of appointed specialist 'enablers' acting as CABE representatives, in consultation with the Chairman of the design review committee.

Design quality indicators

CABE is currently involved in the development of 'Design Quality Indicators' (DQI) aimed at becoming a standard system used to measure and assess the design quality of buildings. The Construction Industry Council is leading the development and piloting of DQI and CABE is also advising the NHS and the Ministry of Defence on design evaluation toolkits, based upon DQI. These help both clients and assessors establish a set of simple scores that starts to identify the more 'responsive' and successful designs.

The DQI approach is based upon three main elements:

- an intellectual framework - that establishes the main determinants of design quality;
- a questionnaire - developed as the main methodology for capturing people's perceptions on the design quality of a building under the main headlines within the framework;

- a visual representation of the results of the questionnaire - allowing for comparison of responses at different stages of the project and between people, e.g. between the architect and the contractor.

5.4.2 The Carrick Design Quality Checklist

DQIs are still at a relatively early stage in their development, particularly in respect of their use to forms of development other than a single building. However, the principles and approach have provided a model for developing a simplified 'Design Quality Checklist' for use in assessing the quality of development proposals in Carrick District.

It uses a series of simple, non-technical questions, to score a design or site layout and provides a way of assessing designs to see if they meet the design guidance that has been given in Parts 4 and 5 of the Design Guide. The Checklist is explained more fully in Appendix x of the Guide.

5.4.3 Rewarding good design

When good design is achieved, it should be rewarded and publicised as an example for others to follow. Through its Best Value Improvement Plan, Carrick District Council is committed to setting up a design award scheme within the district. Design awards help to raise awareness of design amongst a wider public and give well-deserved publicity to those who have been involved in creating good design, as well as providing a source of inspiration and examples of best practice to other designers and developers. These examples may form a library of exemplar projects that can be shared with applicants to help visualise or improve their designs.

Appendix

Appendix 1

Carrick Design Quality Checklist

The Carrick Design Quality Checklist is a system for reviewing the design quality of development proposals in Carrick District. It is based upon current models for Design Quality Indicators (piloted by the Construction Industries Council with the support of CABE and the DTI) but has been simplified and adapted specifically to suit the content of the Design Guide. It can be used as an aide-memoire to the Guide which, together with the Urban Design Compendium, 'By Design', 'People, Places and Movement', and other relevant publications, will help developers, landowners and local authorities generate better design.

Using the Design Quality Checklist

Existing DQI models have been developed specifically to assess the design quality and value of buildings and are generally focused upon large-scale construction projects. The Carrick Design Quality Checklist (DQC) is a much simpler version of the DQI approach and is tailored specifically to cover the types of development and design principles that are the subject of this Guide.

It has the same three main elements as the DQI approach:

- a basic framework - that establishes the main determinants of design quality;
- a questionnaire - developed as the main methodology for capturing people's perceptions on the design quality of a building under the main headlines within the framework;
- a visual representation of the results of the questionnaire - allowing for comparison of responses at different stages of the project and between people, e.g. between the architect and the contractor.

The basic framework

The DQC adopts the 'basic framework' developed for DQIs which proposes that the quality of design can be ascertained by measuring three quality determinants of 'Impact', 'Functionality' and 'Build standard', which relate closely to the Vitruvian concepts of 'firmness', 'commodity' and 'delight' described in Part 1 of the Guide.

- Impact - refers to the developments relationship with its context, its ability to create or reinforce a sense of place and to have a positive effect upon the local community and environment;

- Functionality - is concerned with how the design fulfils its purpose and how well the arrangement, quality and inter-relationship of buildings, spaces and routes works for its intended users;
- Build standard - is concerned with how robust and durable the development is and how it addresses energy resource efficiency, either through site layout and design aspects such as sustainable urban drainage, or through careful use of materials.
- True design quality is considered to be the outcome of the interplay between these three main 'headline indicators'.

The questionnaire

The questionnaire (see below) uses a range of more detailed indicators under the three main headings. Respondents are asked to give an opinion to a series of key questions that are closely related to the guidance contained within the Guide. The questions are answered by establishing a numeric score representing worst (1) to best (6) performance.

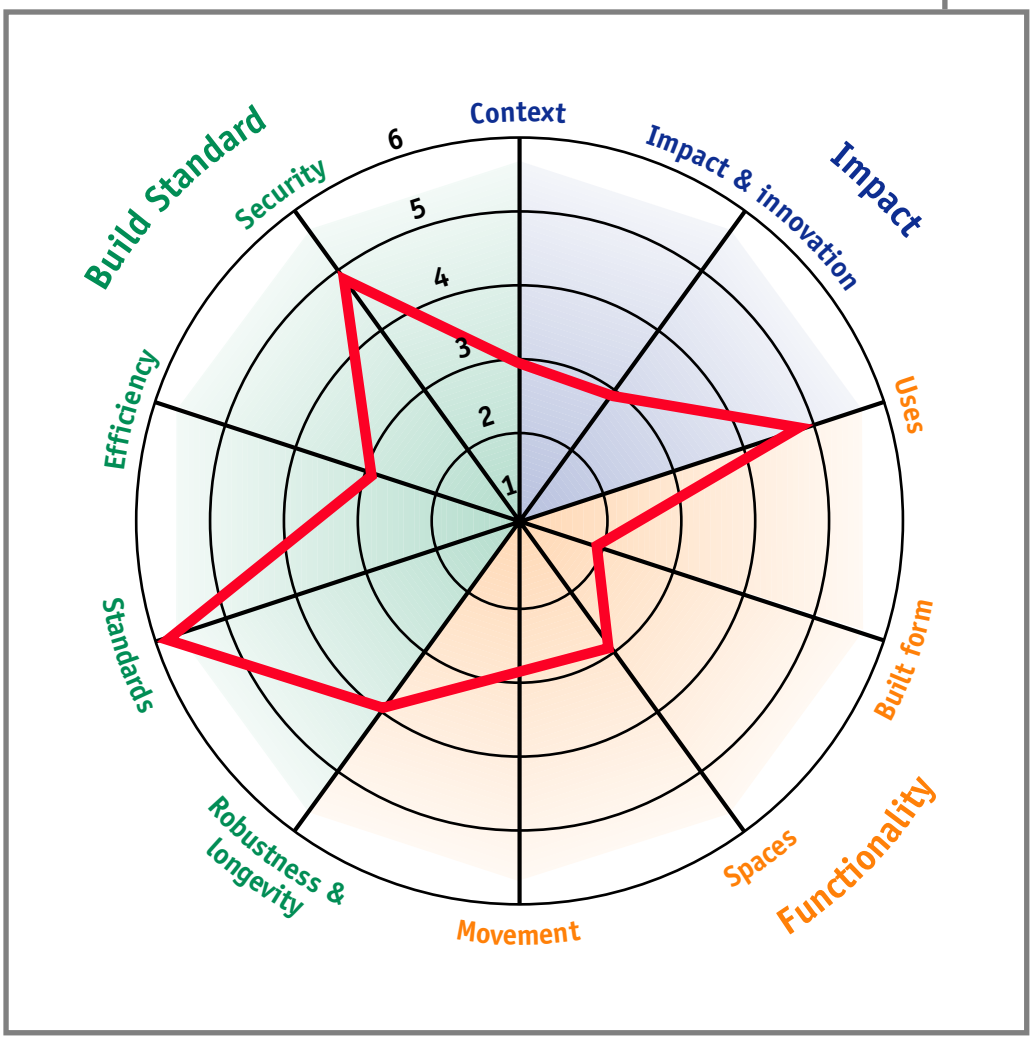
The visual representation

The results of the questionnaire are fed into an Excel spreadsheet which can then automatically average out the answers in each of the different sections and enter them into a table, and a radar chart (see examples below), to indicate an overall design quality. These contain and illustrate the numeric values of the decisions of the evaluation team and can help illustrate the gap between the Design Guide and the performance of the design of a project into a visually understandable form.

The indicative table and radar chart below show the graphic representation of some notional scores given against the main headings used in the questionnaire.

1 = Poor 6 = Excellent

DESIGN EVALUATION PROFILE Scores achieved by each criterion	
Context	3
Impact and innovation	3
Uses	5
Built form	2
Spaces	3
Movement	3
Robustness and longevity	4
Standards	6
Efficiency	3
Security	5



Questionnaire

Impact

CONTEXT

Does the site fit within its landscape and townscape context and reinforce local distinctiveness?

Issues to consider:

- **is the relationship between built form and the wider landscape context understood?**
- **does the development reflect characteristic patterns and features in the wider landscape?**
- **does the development fit into the natural setting and traditional form of the settlement?**
- **are the distinctive characteristics of local townscape understood and reflected in the design?**
- **have important existing features, views and links in the wider area been identified and protected?**
- **do building forms, styles and colours relate positively to the locality?**
- **does the design use traditional local materials or acceptable modern equivalents?**
- **have locally distinctive features and details been incorporated into the design?**

Does the design relate well to what is on its immediate edges?

Issues to consider:

- **does the design reflect the positive characteristics of the landscape in contiguous areas (including its quality, condition, scale, enclosure and important links to be maintained)?**
- **does the design reflect the positive characteristics of built form in contiguous areas (including building layout, form, scale, style, plot size, density, setbacks and boundaries etc.)**
- **is the development a good neighbour to adjoining buildings or public areas (are uses compatible, does it respect privacy)?**

Does the design relate well to what is on its immediate edges?

Issues to consider:

- are any existing features of architectural, historical, ecological, landscape or recreational value on the site adequately protected and incorporated within the design?
- have the physical characteristics of the site been taken into account in the layout and design of development?
- has the location of services (e.g. drains, sewers, ducts, utilities, wayleaves, power cables etc.) been properly identified and protected?
- have negative aspects of the site been effectively mitigated?

Does the development make a positive contribution to the neighbourhood and community?

Issues to consider:

- has the community been involved in the design process?
- does the design make reference to local needs, traditions or identity?
- does the development contribute positively to the neighbourhood and local community?

IMPACT AND INNOVATION

Does the design have a positive impact on the site and its setting?

Issues to consider:

- is the design concept satisfying and appropriate to its location?
- does the design appeal to the aesthetic senses?
- is the design well-balanced, with appropriate scale and proportions?
- is the design composition harmonious and consistent?
- does it exhibit recognisable high quality in design, materials etc.?
- does it include features that may become local landmarks or cherished features in time to come?

- are unsightly uses located out of sight or adequately screened from view to avoid negative impacts on the site and its setting?

Does the development contribute to a new or existing sense of place?

Issues to consider:

- does the development reinforce a strong positive image of its location?
- are distinctive local features incorporated or reflected within the design?
- are additional special touches incorporated to reinforce or create a strong sense of place?

Does the development push the boundaries of innovative design?

Issues to consider:

- is the design stimulating?
- does it strive for excellence and reflect a step change in design quality?
- does the development successfully translate current best practice guidance, policy and agendas relating to design innovation and quality?

FUNCTIONALITY

USES

Does the design meet the functional requirements of the brief, i.e is it fit for purpose?

Issues to consider:

- does the design successfully accommodate all of its intended uses?
- will the development cater for the needs of all of its users (including disabled people where appropriate) and will they be satisfied with it?

Does the development contain an appropriate type and mix of uses for its location?

Issues to consider:

- are a mix of uses catered for where this is appropriate?
- are these uses compatible with each other and with surrounding areas?
- are innovative ways of mixing uses included within the design, i.e. live/work units?

Is the development layout user-friendly and legible so that people understand where they are?

Issues to consider:

- is the layout of the development clear and easy to get around?
- does the type and grouping of buildings help to emphasise key locations and help people to know where they are?
- are certain landmark or prominent buildings located to provide reference points?

BUILT FORM

Are buildings designed to be adaptable, to respond to change and to enable expansion?

Issues to consider:

- does the form and internal layout of buildings allow for future adaptation?
- is there room on the plot or site for future expansion?

Is the density of built form appropriate for its location?

Issues to consider:

- has the overall density of development been maximised whilst having regard to its location and the 'grain' of built form in adjacent areas?
- does the density of development vary across the site?

Are buildings properly grouped and located on the site to create enclosure and places?

Issues to consider:

- **do buildings address the street positively, with active, diverse and coherent frontages?**
- **are spaces at the front of buildings properly defined, useable and attractive?**
- **does the design create joined-up buildings with a disciplined building line that will enclose spaces and create positive public places?**
- **does the design achieve an appropriate balance between the size of space and the height of the buildings which contain it?**

SPACES

Does the development contribute to a wider network of linked, accessible public spaces?

Issues to consider:

- **does the design incorporate public space of a size and type appropriate to the scale of development and local needs?**
- **are these spaces accessible and linked to each other and areas beyond the site to form a network?**

Do all open spaces have a clearly defined function that meets the needs of their users?

Issues to consider:

- **do all spaces have a use (e.g. communal spaces, formal recreation and play, natural greenspace, green corridors etc.) with no areas of 'left-over' landscape?**
- **are these uses clearly related to local needs?**
- **are the boundaries between public and private space clearly defined?**
- **are they located in the right places in terms of local needs and climatic conditions?**

Is the design of hard landscape and planting suitable for the location and intended uses?

Issues to consider:

- **are hard and soft landscape treatments appropriate to the location?**
- **are they durable and appropriate for the type and level of use?**
- **will they bring wildlife benefits as well as benefits to their users?**

MOVEMENT

Does the design of roads, streets, footpaths and cycle routes contribute to a well-connected, permeable grid of routes?

Issues to consider:

- **does the pattern of routes reflect local topography, with streets laid out according to natural features as well as prominent landmarks?**
- **are routes well-connected with each other and with those around the site, forming a grid or network that allows people to go where they want to go?**
- **does it provide direct, safe and attractive connections between public transport, footpath and cycle routes and local facilities?**

Is the layout of routes legible so that people understand where they are?

Issues to consider:

- **does it provide direct, convenient routes which follow natural desire lines, avoiding unnecessarily tortuous routes and cul-de-sacs?**

Does the design give priority to pedestrians, cyclists and users of public transport over car users?

Issues to consider:

- **does the design use lower order roads and traffic calming measures to keep traffic speeds down and create safer environments for pedestrians and cyclists?**

- are some residential streets designed primarily as pedestrian environments, e.g. 'Home Zones, with areas for sitting, children's play and parking?
- does the design create attractive, convivial routes which are secure and overlooked?
- does the development keep parking levels down, below normal standards if justifiable?
- does the design locate parking to the rear or side of buildings?

BUILD STANDARD

ROBUSTNESS AND LONGEVITY

Is the design of buildings, structures and external areas robust and durable?

Issues to consider:

- are the components of the design suitable for their intended uses?
- does the design use good quality, hard-wearing materials for buildings and external areas?
- will the design weather well with time?

Can buildings and external areas be readily maintained?

Issues to consider:

- is the development easy to maintain/manage?
- can components be readily cleaned, maintained or replaced when necessary?

STANDARDS

Does the development meet appropriate standards for privacy?

Issues to consider:

- does new development and extensions to existing buildings respect appropriate standards of privacy and daylight for neighbouring buildings?

Does the design provide adequate garden space for the type of development?

Issues to consider:

- **does the design provide adequate standards of outdoor space for dwellings appropriate to their type, size and location?**

Does the design provide adequate standards of public open space?

Issues to consider:

- **does the design meet open space standards in terms of provision of informal/formal recreation and play space?**
- **are these spaces accessible and of a suitable quality to meet the needs of their intended users?**

EFFICIENCY

Does the development work with the natural features of the site?

Issues to consider:

- **does the development work with landform rather than against it, minimising cut and fill operations?**
- **does the development avoid importing and exporting topsoil?**
- **does the design take account of local climatic conditions, avoiding frost hollows and exposed parts of the site to reduce energy use?**
- **does the design minimise disturbance to trees and other valuable site features, by the use of common service trenches etc.**

Are buildings orientated and designed to maximise levels of daylight, solar gain and natural ventilation?

Issues to consider:

- **are buildings and open spaces orientated broadly to the south where possible, to maximise daylight, passive solar gain and sunlight?**
- **does the design avoid overshadowing of buildings and open spaces by earthworks, vegetation and building projections avoided?**

- are buildings located in sheltered locations, protected by landform or planting where necessary, and where they do not create wind tunnels or uncomfortable microclimates?
- are buildings designed to reduce energy consumption, using modern technology and various building design techniques?
- is sun and wind energy harnessed where appropriate?

Does the development make use of recycled land and/or materials, or use materials that can be recycled?

Issues to consider:

- does the development occupy a site that was previously developed?
- are existing buildings on the site re-used or their materials reclaimed for use within the development?
- are other recycled materials used within the development?
- are new materials capable of being recycled in future?

Does the design include efficient management of water resources?

Issues to consider:

- does the design retain natural watercourses without culverting or canalisation, and include plans for the restoration of such features?
- does the design minimise the amount of non-porous hard surfacing to enable infiltration of run-off?
- does it include the creation of such features as swales and filter strips within landscaped areas to reduce the volume of piped surface water run-off?
- are there open balancing ponds and facilities for rainwater collection within the proposals?

Does the design minimise maintenance requirements?

Issues to consider:

- **does the design use durable, hard-wearing materials that will last with the minimium of maintenance?**
- **does the design of soft landscape aim to minimise maintenance requirements, e.g. grass cutting, weeding etc.?**

Does the development help to reduce dependence on the car?

Issues to consider:

- **is the new development well-located in terms of access to local facilities, public transport, footpath and cycle routes?**
- **does the development contain a mix of uses to minimise the need for people to travel between home and work?**

SECURITY

Does the development contribute to natural surveillance and the creation of lively, active spaces and routes?

Issues to consider:

- **do buildings front onto the street and public areas, to provide natural surveillance and to create a sense of activity and security?**
- **are children's play areas and seating areas located where they can be observed from nearby dwellings?**
- **are uses mixed within the development, particularly at ground level, to add vitality and surveillance at different times of the day and night?**
- **is parking located on the street in front of buildings or in secure private courtyards, overlooked by dwellings?**

Does the design actively deter crime and anti-social behaviour?

Issues to consider:

- **vulnerable areas and danger spots well-lit?**
- **does the design incorporate safe routes for walking and cycling that are overlooked and well-lit?**
- **does the design avoid creating areas which encourage loitering, such as sub-ways?**
- **are there clear boundaries between public and private areas which can help to deter casual intruders?**

Are security measures designed well to make them more attractive?

Issues to consider:

- **where security fencing is necessary, is it well-designed and attractive?**
- **is planting or other measures used to soften the impact of security fencing and make it less visually intrusive?**

Appendix 2

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Appendix 3

Useful contacts

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Appendix 4

List of consultees