The Good Design Guide

Supplementary Planning Document

Hinckley & Bosworth Borough Council

2019

Urban designers, landscape architects and heritage consultants, Node were commissioned by Hinckley and Bosworth Borough Council in March 2018 to produce The Good Design Guide Supplementary Planning Document to guide the design of new development within the Borough.

This document was produced with the full collaboration of the Council and its key stakeholders.

Contents

Introduction

Background

The Good Design Guide supplementary planning document (SPD) aspires to:

Substantially raise design quality in Hinckley and Bosworth Borough whilst ensuring that the local identity and heritage of the Borough is preserved and enhanced.

Through providing accessible, clear guidance, this document will encourage high quality design and ensure that consistent rules are applied to the assessment of design by Hinckley and Bosworth Borough Council. In doing so, this will simplify the application process for applicants and the local authority alike.

This supplementary planning document will form a material consideration in the determination of planning applications. It should be read in conjunction with the adopted development plan to ensure adherence to Borough-wide and location specific policy.

How should the document be used?

The process for using this SPD is set out in figure 1, overleaf. It is intended to be a practical and useful guide to design for all of the key parties involved in the planning process. The objective is to provide clarity to all involved, to save time, reduce confusion and ultimately raise the quality of design in the Borough.

Who will use it?

Applicants:

From householders looking for advice on how to extend their home, to professional developers and agents, this document is intended to provide clear guidance about what will be expected by Hinckley and Bosworth Borough Council throughout the design development and planning process.

Clarity regarding objectives and expectations is provided through the 'key themes' and 'action points' set out in each chapter and summarised overleaf, which can be easily recognised by their icons.

Planning officers:

The SPD will be used as a manual for the design process by Hinckley and Bosworth Borough Council's planning officers during the pre-application and planning application phase, ensuring consistency of guidance to potential applicants.

Planning Committee/Executive Members:

Councillors will also use this guide to inform their decision making, ensuring consistency and reducing the need for planning appeals.

What will it do?

This document is intended to inform every stage of design development, from initially appraising a site, through to submitting a planning application and reaching determination. With the easy to understand action points at every stage, it is intended to shape and inform all planning applications within Hinckley and Bosworth Borough.

The SPD does the following:

1. Provides details of the **design development and planning application process**, including clearly setting what will be required of applicants
2. Provides **Borough-wide, strategic urban design principles** that all development should seek to reflect, together with introducing the key components of development, as a means of describing design
3. Provides **place-specific understanding and principles** that reflects the Borough's rich local identity
4. Provides **use-specific design principles** on key development types: new residential developments, existing residential, commercial / mixed-use developments and shopfronts

Key Themes and Action Points

Key Themes

Clearly stated objectives for each individual chapter, identifying key learning points

Action Points

Points that applicants are required to respond to within pre-application or planning application submissions

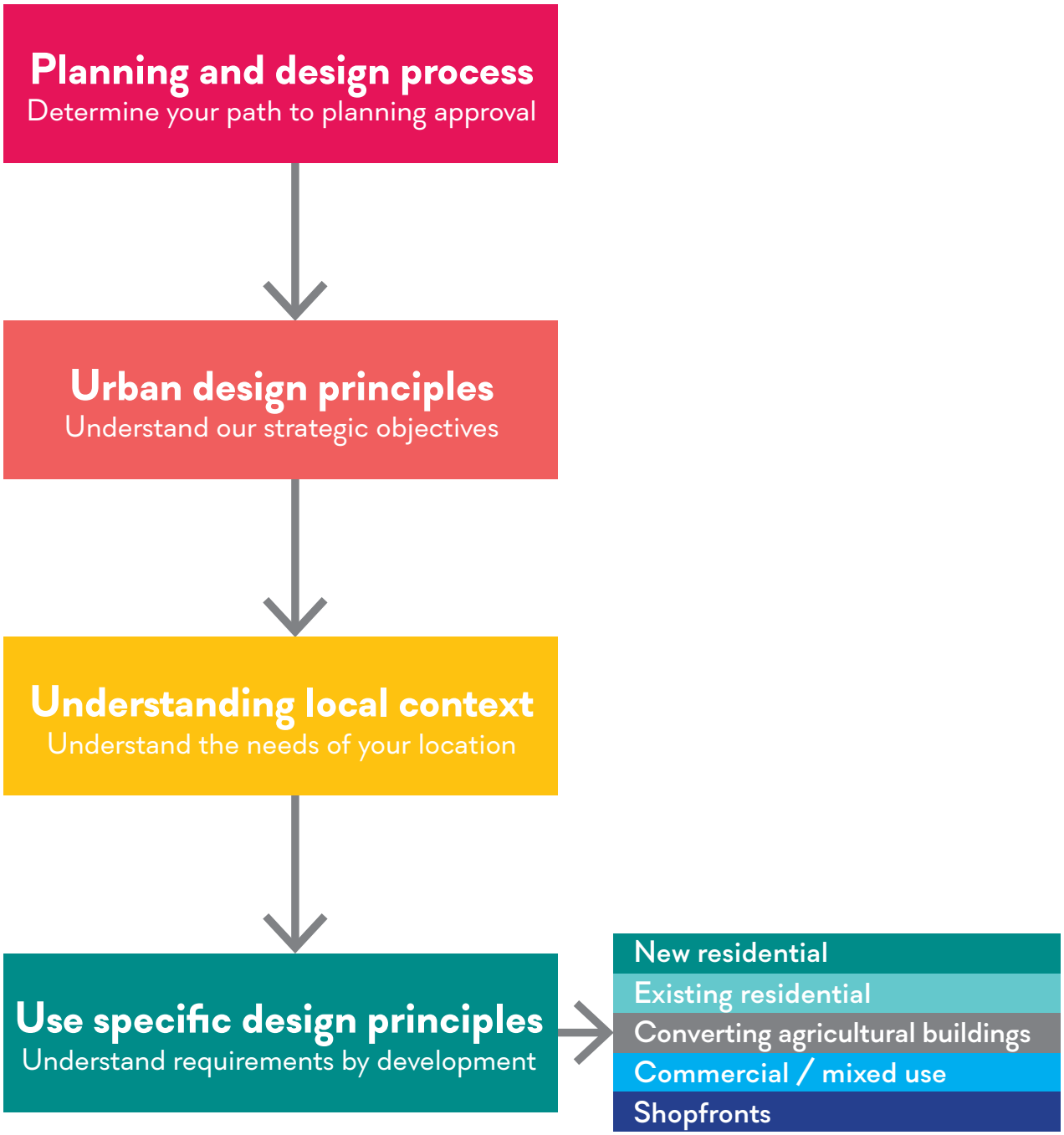


Figure 1 | Process diagram

Policy context

To ensure ease of use, this chapter has sought to reflect all policy and guidance relevant to the design of development in Hinckley and Bosworth Borough Council.

There is a wide range of national and local documentation that feeds into the development of good design. These are presented with a specific focus on understanding the factors that underlie the unique character and identity of Hinckley and identifying the elements that are required to protect it through design. This overview is deliberately reflective of the most important considerations in the Borough rather than tied to specific policies, to ensure it is a flexible long term tool.

National policy

The National Planning Policy Framework (NPPF) sets out the Government's planning policies for England. At its core is the message that the purpose of the planning system is to contribute to the achievement of sustainable development and that the creation of high quality buildings and places is fundamental to what the planning and development process should achieve. The NPPF establishes that good design is a critical element of sustainability with the ultimate goal of making places better for people.

It highlights that good design should be considered in all types of development to foster inclusivity, create a sense of place, develop safe and accessible environments, and respond to local character and history. Behind this is the need to foster innovation by ensuring design codes and policies provide clear guidance without being overly prescriptive. The NPPF was revised in 2019, reinforcing the role of design, together with supporting the production of visual tools and pre-application discussions to support the delivery of design quality.

National guidance

Planning Practice Guidance provides a regularly updated repository of supporting guidance on good design, including primary principles and objectives, what it can help achieve and how good design should shape planning proposals. This is set out in more detail in chapter 1.

Building for Life 12 (2015) sets out measurable criteria for creating well-designed places that people value, becoming an industry benchmark for effective place making in residential settings. Its recommendations focus on achieving sustainability, inclusivity, functionality, and place-based character, utilising 12 questions around three themes:

- **'Integrating into the neighbourhood'**: reinforcing connections and providing adequate facilities, services, and access to transport.
- **'Creating a place'**: developing an accessible, easy to understand, and defined set of streets and spaces that respond to an area's inherent character and context.
- **'Street and home'**: effective integration of public and private spaces with well-provisioned storage, parking and amenity space.

A BfL12 assessment will be expected as part of any application for a new residential scheme (p128-129).

Manual for Streets (2007) provides a framework for the design of residential streets with a particular emphasis on the street as a 'place', as opposed to solely facilitating movement for cars. The street should be designed to be multi-purpose, accommodating functional elements including parking, access, and provision of drainage, utilities and street lighting but also offer a high-quality environment through well designed street geometry, street furniture, and logical layout and connectivity, with a particular emphasis on a movement hierarchy that prioritises pedestrians, cyclists, and public transport before private cars. The key message is that street design should be considered holistically to deliver a more integrated, practical, sustainable and high-quality environment.

Active Design (2015) provides Sport England's guidance on the incorporation of activity into all forms of design, themed around accessibility, amenity and awareness. It provides a practical guide for the development of design ideas for everyday activity destinations; informal activity and recreation; and formal sports and leisure activities. This ensures that promotion of activity is captured by all forms of development, promoting healthier lifestyles as a whole. A summary active design matrix provides prompts to ensure that allow design teams and local authorities to interrogate how well schemes have incorporated the key principles.

Policy summary

A review of policy and guidance relevant to fostering good design provides important overarching themes to consider.

At a national level policy and guidance highlights the need to create sustainable places that enhance the quality of environment for people that use it, reflecting place-specific characteristics, with design a central factor for all types of development.

Locally, policy and guidance highlights key themes that frame the character of the Borough, providing the underling context for developing good design, including:

- Ensuring that design of new development reflects its location.
- Understanding the requirement for settlements to respond to differing levels of developmental pressure.
- Responding to the architectural legacy and spatial form of individual settlements as influenced by their historic development including the influence of medieval agricultural farming origins and later industrial growth, which are significant within the Borough.
- Understanding the relationship between a settlement and its landscape character, and the influence this might have on the spatial considerations of design.

Action Point

Understanding of the relevant planning and guidance context for the form of application and location of development should be sought in the initial outset when considering a planning application.

Figure 2 | Responding to the architectural legacy and spatial form of a settlement is critical to ensure design quality

1. Planning and design process

This chapter describes the planning application process including expectations for pre-application and planning application submissions together with the fundamental components of a best practice design development process.

Background

We want to see great new development taking place within the Borough.

For this to happen, we want to establish a positive and respectful dialogue with applicants.

This chapter sets out the best practice process for developing the design of proposals and the process for engaging with the council from pre-application through to delivery. This is rooted in the context of national guidance including the regularly refreshed information from 'Planning Practice Guidance', in addition to 'By Design: urban design in the planning system' 'Building for Life', 'Manual for Streets' and 'Active Design'.

On the following pages you will find detailed expectations of what should be received as part of a planning application.

At the conclusion of this document, you will find a design assessment checklist, which should be completed as part of a formal pre-application request, as well as accompanying a planning application submission, to demonstrate how the design of the planning application has considered and reflected the issues raised.

What to expect

The planning process has a reputation for being complex. We aim to simplify this as much as possible to help you to plan your planning application.

Pre-application

The key opportunity for dialogue regarding developing proposals is through the formal pre-application process, where applicants have the opportunity to request feedback on their concept ideas for the site. We believe that thorough pre-application engagement is the best way to ensure clarity for all, avoid delays at application stage - and ultimately to deliver design quality.

To do this properly requires input from all parties to ensure that the information exchange is as efficient and well-informed as possible. Key items that we will usually expect to receive as part of a pre-application submission are set out below, however it is worth clarifying in advance with the appointed case officer whether additional details may be required depending on the scale and nature of your proposal:

- **Completed design worksheet** (p126-127): providing the supporting narrative for the proposals
- **Site location plan:** showing the boundary of the site, to a specified scale
- **Constraints plan:** showing the key urban design and technical issues affecting the site, to a specified scale
- **Design principles:** concept sketches and/or narrative showing design objectives
- **Concept design:** could include a masterplan drawing, elevations, sections and visuals

The case for good design

Good design is so much more than looking good. Examples of poor design of the built environment are well known: low quality housing, derelict industrial areas, failing town centres.

The consequences of these mistakes are detrimental to daily quality of life and long term prospects of the individual and society.

The reverse of this is also true: good design can radically enhance social, economic and environmental indices, creating sustainable developments which have significant positive impacts on both the lives of individuals and their wider communities (figure 3).

It is therefore vital that we get it right.

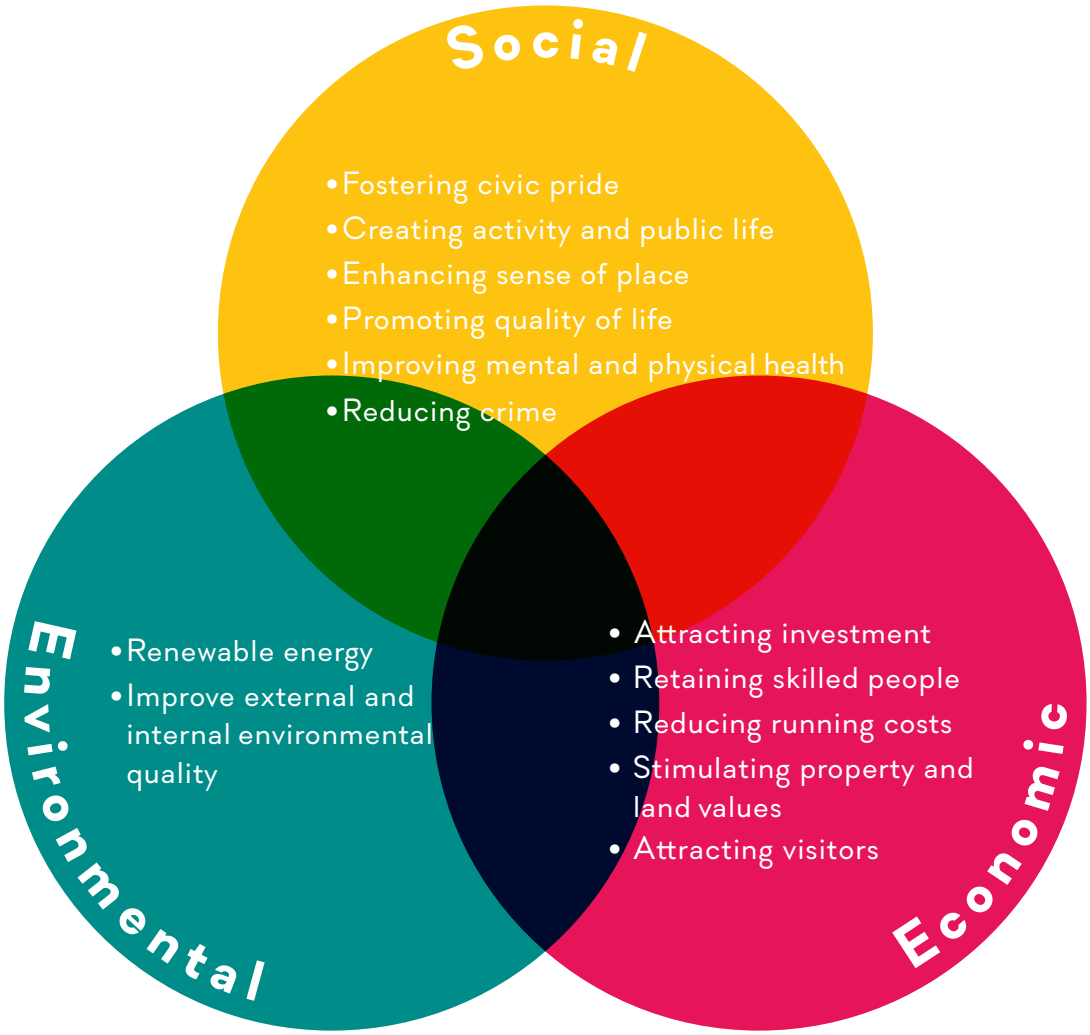


Figure 3 | The value of good design

Figure 4 | Poor design; quality design: design quality has a huge impact on quality of life
Left: poorly designed housing, Coventry; Right: characterful and welcoming housing, Wolverhampton

Design philosophy

At its core, good design is about putting people at the heart of decision making. Therefore, when approaching a design of any kind, the starting point should always be the people who will use or be impacted upon by the development.

The public spaces created by the scheme should next be considered, allowing wider agendas such as positive connections and creation of public space to be addressed.

Finally consideration should be given to how buildings can be used to define and enhance these spaces.

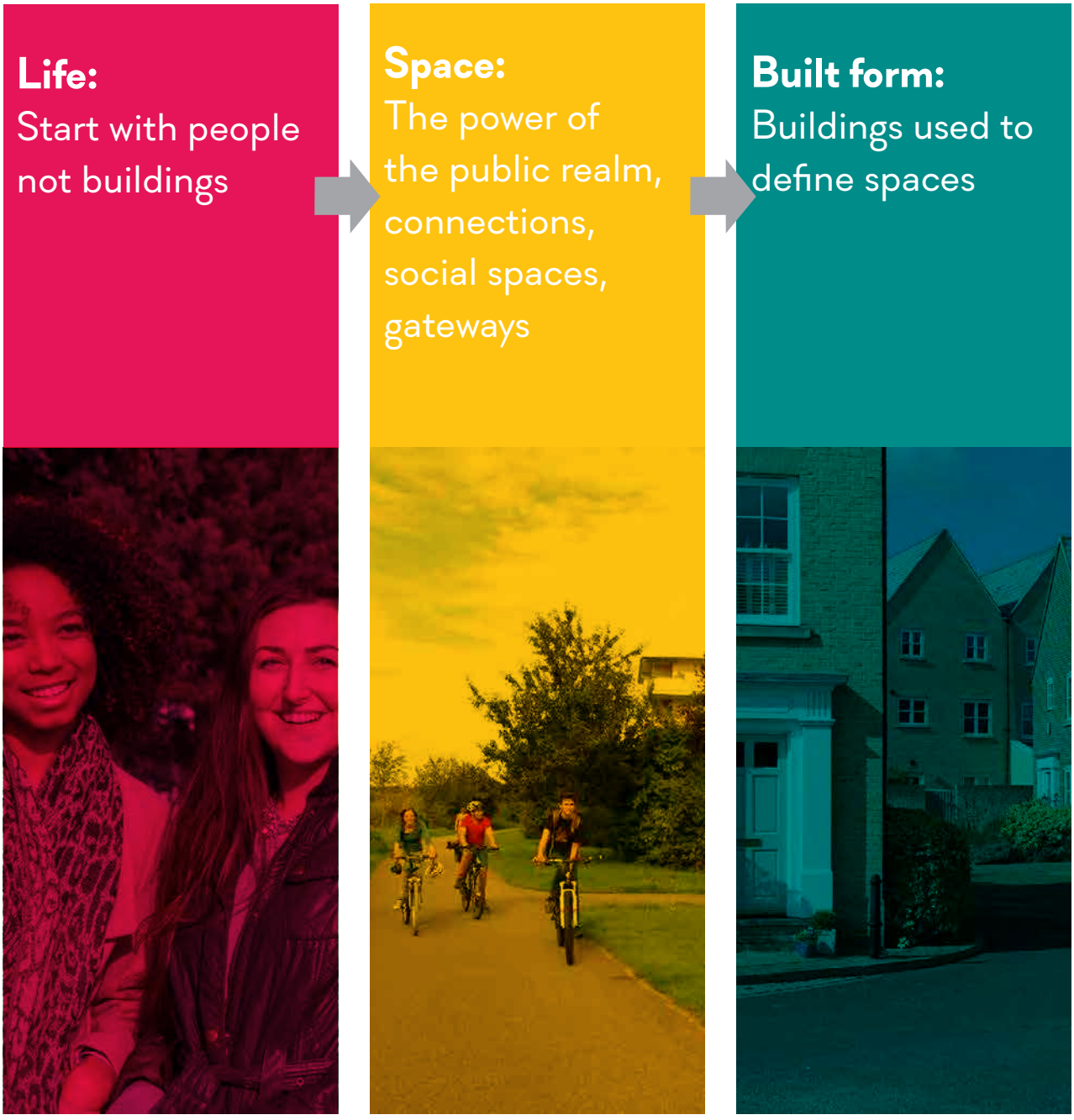


Figure 5 | Design philosophy

Design process

Design should not just be considered as an end product; instead it is also a process. Although every site is different, there is a consistent approach to this process that every project should reflect from taking an initial idea or vision through to delivery.

A methodology for this process was first established by the Commission for the Built Environment, now Design Council, set out adjacent. It should also be recognised that design is rarely a linear process; instead a more circular, iterative approach is needed in order to ensure the best solution is reached.

Articulation of how this process has been followed would form a suitable narrative within a pre-application submission and a design and access statement supporting a scheme.

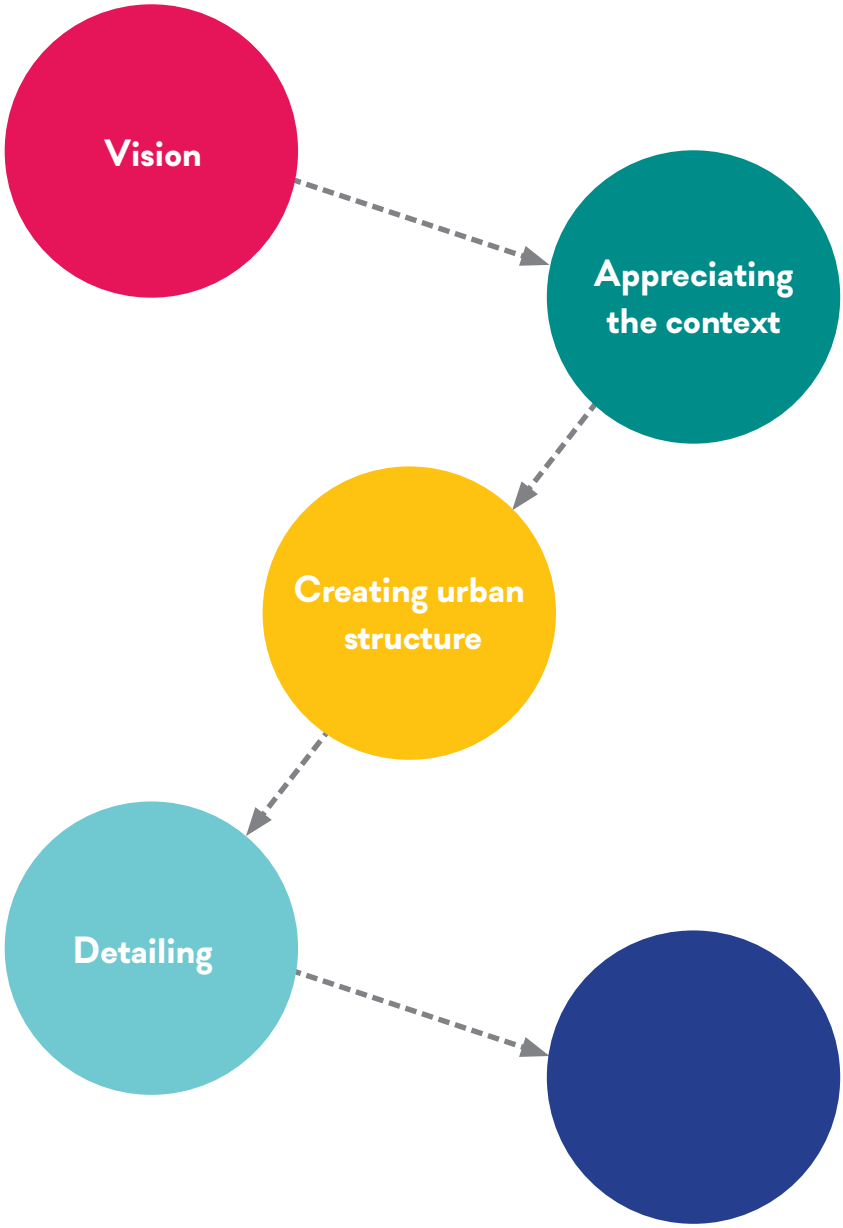


Figure 6 | Design process

Site survey

Understanding the site and its environs, or 'appreciating the context' is the foundation to ensuring that design work is sensitive to its local environment. This avoids the creation of 'identikit' development and bland, anywhere places.

An overview of assessment criteria is provided in a worksheet at the end of this document (p.126-127) which should form the basis of a thorough evaluation of a site and context. This could also help applicants to articulate their proposals within a pre-application submission and a design and access statement.

Action Point

Undertaking a well informed and structured approach to the design process is the best means of getting the best out of a site and for expediting the planning process. Applicants should follow the approach to design set out above and articulate this in their design and access statement.

A thorough site and context assessment should be undertaken by prospective applicants prior to the development of design proposals.

This could utilise the survey record provided at the end of this document (p124-125).

2. Design objectives

This chapter sets out design objectives which form the building blocks for design development. It then breaks down the individual component elements of design to promote clear communication of design features.

Design objectives

This chapter provides the structuring principles that characterise good design. The guidance found within this chapter must be reflected in the design of all forms of development in the Borough.

Seven core urban design objectives are established in Planning Practice Guidance. These are that well designed new or changing places should:

1. Be functional

A building or place should be fit for purpose, designed in a way that delivers the intended function and achieves value for money in terms of lifetime costs. It should be intuitive, comfortable, safe and equally easy for all to use.

It should relate well to its environment so that occurrences such as flooding, temperature extremes and pollution do not prevent it from being used.

2. Support mixed uses and tenures

A good mix of uses and tenures is often important to making a place economically and socially successful, ensuring the community has easy access to facilities such as shops, schools, clinics, workplaces, parks, play areas, pubs or cafés.

This helps achieve multiple benefits and encourage a healthier environment, reducing the need for travel and helping greater social integration. A mix of uses allows communities and places to respond to change more readily.

3. Include successful public spaces

Public spaces streets, squares and parks should be available for everyone to see, use and enjoy. They help bring neighbourhoods together, and provide space for social activities and civic life. They also provide access, light, air and the setting for buildings.

The position, design and detailing of public space is central to how it provides benefits for the wider community. The most successful spaces exhibit functional and attractive hard and soft landscape elements, with well orientated and detailed routes and include facilities such as seats and play equipment. Public art and sculpture can play an important role in making interesting and exciting places.

4. Be adaptable and resilient

Successful places can adapt to changing circumstances and demands, for example, in terms of working and shopping practices and the requirements of demographic and household change. Buildings often change their use over time, for example from offices to housing.

Designing buildings that can be adapted to different needs offers real benefits in terms of the use of resources and the stability of an area.

Design features including the position and scale of entrances and circulation spaces, and the ability of the construction to be modified, can affect how easily buildings can adapt.

Places that are easy and practical to manage well tend to be more resilient. For example, where maintenance and policing are supported by good access, natural surveillance and hard wearing, easy to repair, materials.

5. Have a distinctive character

Distinctiveness is what often makes a place special and valued. It relies on physical aspects such as:

- the local pattern of street blocks and plots
- building forms
- details and materials
- style and vernacular
- landform and gardens, parks, trees and plants
- wildlife habitats and micro-climates.

Distinctiveness is not solely about the built environment: it also reflects an area's function, history, culture and need for change.

Action Point

'Urban design objectives' should be utilised as the guiding principles for developing design ideas. Proposals should show how they reflect them.

Pre-application submissions and discussions with the council's officers will be structured around these points.

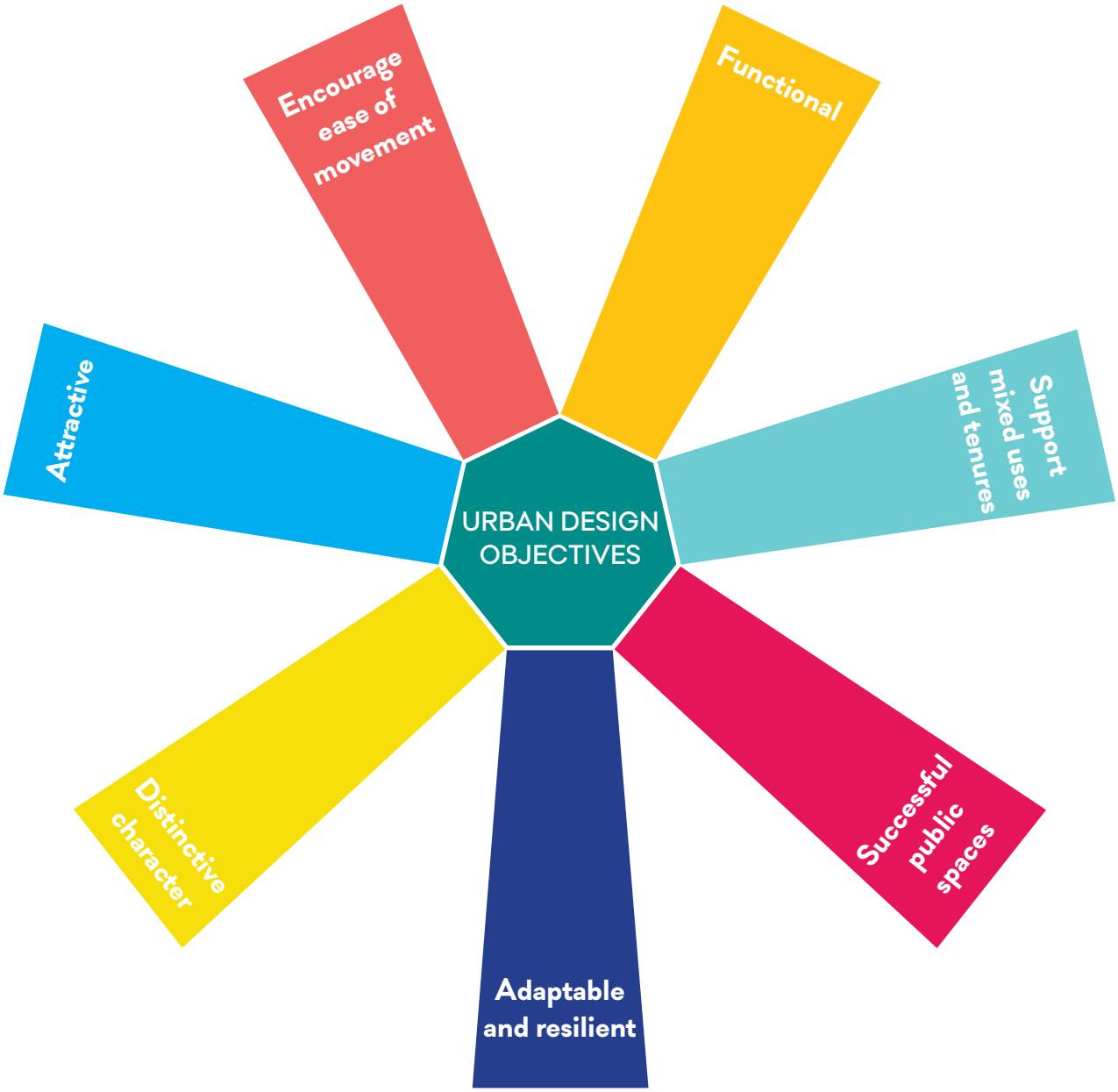


Figure 7 | Design objectives

6. Be attractive

The way a place looks, sounds, feels, and even smells, affects its attractiveness and long term success. Streetscapes, landscapes, buildings and elements within them all have an influence. So too can more transient elements – such as the way sunshine and shadows move across an area or the way it is maintained and cleaned.

Composition of elements and the relationship between colours, textures, shapes and patterns are all important, as is the depth of views.

7. Encourage ease of movement

The ability to move safely, freely and efficiently to and within a place for all users will have a great influence on how successful it is.

A place should have an appropriate number of routes to and through it: not too many to make it anonymous but enough to allow easy legitimate movement. How direct and understandable these are, how closely they fit with desired lines of travel, and how well they connect with each other and destinations will all influence the success of the place.

Design components

In addition to the core principles of urban design, there are a series of individual components, or building blocks, that can collectively be utilised to describe the elements of design proposals:

Layout

This is how buildings, street blocks, routes and open spaces are positioned in an area and how they relate to each other. This provides the basic plan for development. Developments that endure have flexible layouts and design.

New development should look to respond appropriately to the existing layout of buildings, streets and spaces to ensure that adjacent buildings relate to each other, streets are connected, and spaces complement one another.

Scale

Building scale can be formed in many ways, from tall towers, individual stand alone units, long and low blocks, to terraces. They can all be successful, or unsuccessful, depending on where they are placed, how they relate to their surroundings, their use and their architectural and design quality.

Similarly streets can take different scales, from wide motorways with few entrances and exits to narrow lanes with direct access to buildings. Care should be taken to design the right scale and form for the right place.

Appearance

The important smaller elements of building and spaces, including what a building is made from and the approach taken to its detailing. The quality of new development can be spoilt by poor attention to detail. Careful consideration should be given to items such as doors, windows, porches, lighting, flues and ventilation, gutters, pipes and other rain water details, ironmongery and decorative features. It is vital not only to view these elements in isolation, but also consider how they come together to form a whole.

Materials should be practical, durable, affordable and attractive. Choosing the right materials can greatly help new development to fit harmoniously with its surroundings. They may not have to match, but colour, texture, grain and reflectivity can all support harmony. There are a wide range of building and open space materials available and more products developed all the time. Innovative construction materials and techniques can help to achieve well designed homes and other buildings.

Landscape

Landscape design includes considering all treatments of the external environment, from planting, trees and drainage design to lighting, road design and street furniture.

External spaces, whether public or private, provide the opportunity for relaxation, recreation, meeting with others and as such are paramount for mental and physical health, as well as a key contributor to quality of life.

It is essential to consider firstly how the open space and public realm of a scheme will be treated to ensure that the existing character of a place is protected; and secondly how it can be enhanced to provide for current and future residents or users of the scheme. Consideration should also be given to ongoing management and maintenance, to ensure that the completed proposals function well in the long term.

Boundary treatments are also a critical element of character and quality, with different approaches required for differents spaces relative to their type, size and location.

Figure 8 | Good design is comprised of a series of component parts
Photograph: Cornwall Street, Plymouth

Action Point

The 'design components' of layout, scale, appearance, landscape and access should be utilised by applicants as the structuring headlines to describe the specific components of their proposals within their supporting design and access statements.

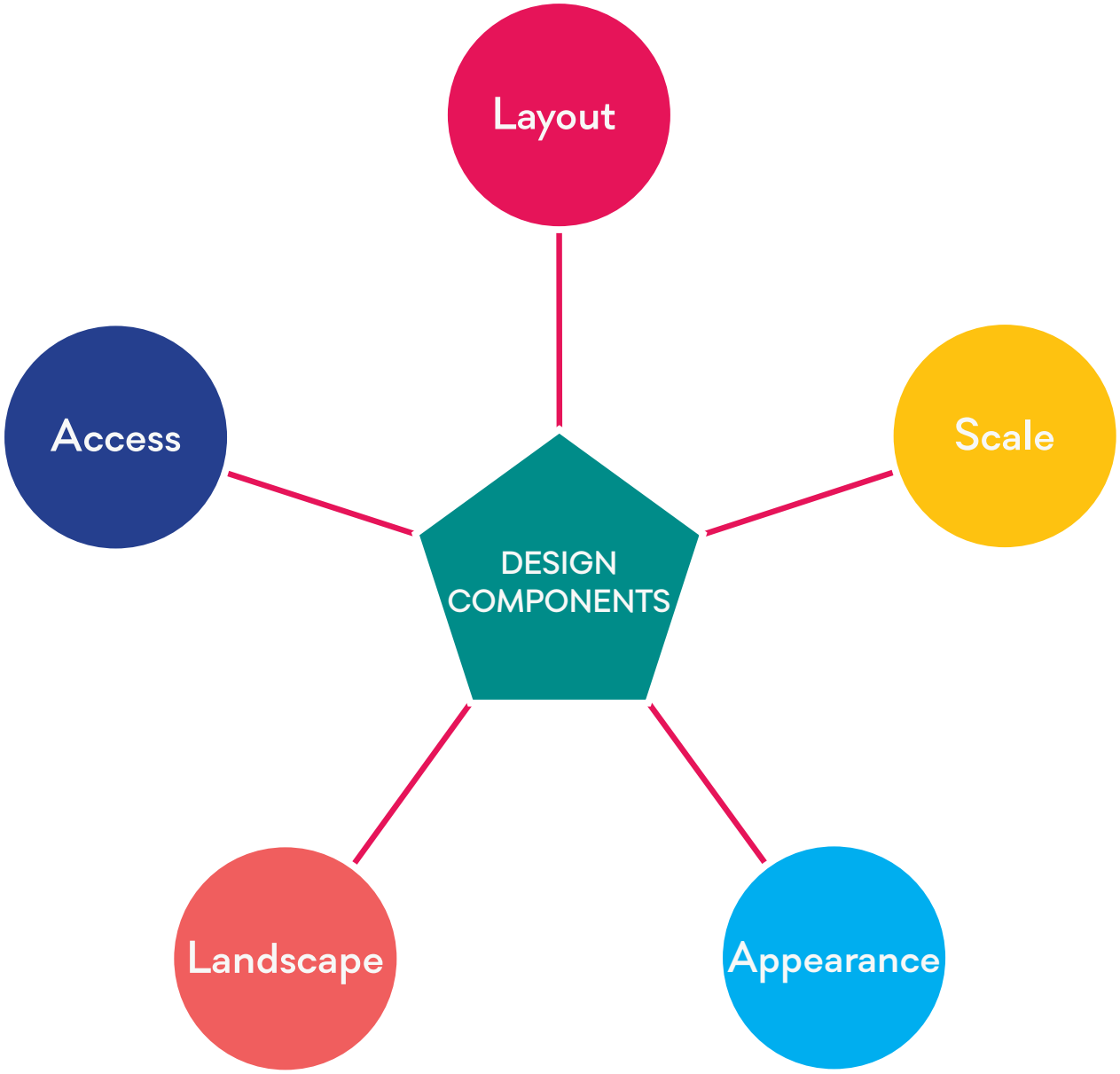


Figure 9 | Design components

Access

The availability of safe, convenient, inclusive access is paramount to demonstrating quality design. This includes the ability to reach the development site on foot or bicycle, by private car and by public transport, together with the means of moving through the scheme, where appropriate.

How cars are accommodated within schemes is critical to the creation of a successful environment: if this is not planned from the outset, there is the strong chance that cars will dominate the public realm.

Inclusive access, meaning the ability for all members of society to access the scheme regardless of age or physical ability should be clearly demonstrated. Key issues include changes in levels and visibility. Consideration should be given to equality of access, rather than the provision of segregated routes wherever possible.

3. Understanding local context

This chapter provides contextual information and principles for Hinckley and Bosworth Borough. Specific guidance has been produced to enable a holistic understanding of the character and objectives for each individual settlement (p68 onwards).

Overview

It is only through holistically understanding the individual character of a place that sound, contextually sensitive design principles can be established.

This chapter classifies the Borough's settlements into character type groupings and provides specific contextual information and principles, to give clear guidance to applicants about what is considered acceptable in each location.

Background to the Borough

The character of the Borough is one in which extensive varied landscape provides the backdrop to isolated rural centres, with a concentration of urban centres to the south.

These settled areas developed from early-late medieval agricultural settlements into important manufacturing centres with significant spatial and architectural growth during the industrial revolution and significant 20th century development.

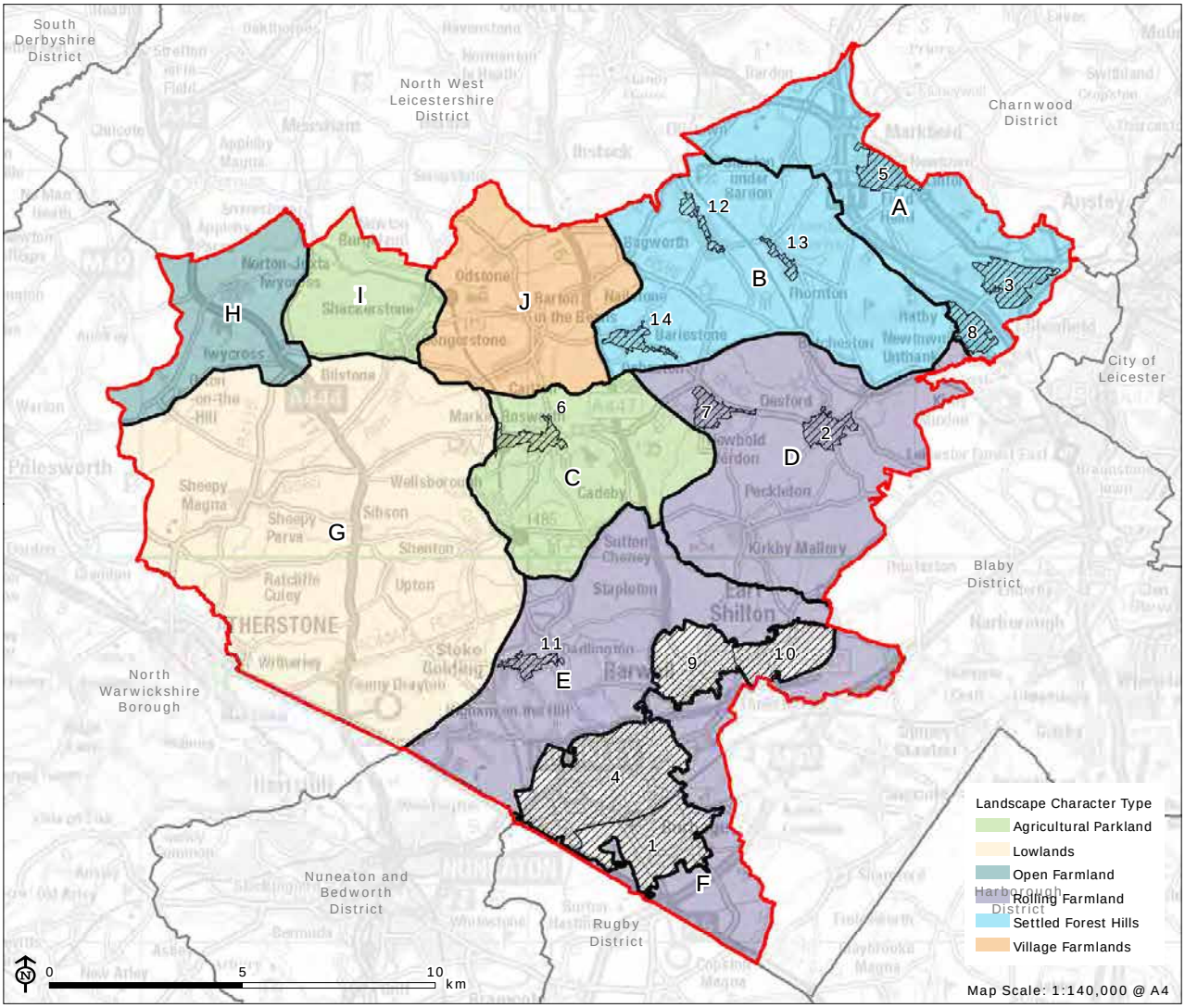
Settlement type

The Borough has a distinct hierarchy of linear and nucleated settlements, based upon size and level of amenity.

The Borough's towns are concentrated to the south, in close proximity to one another. The wider area is distinctly rural, with settlements broken down into 'rural centres', 'villages', 'hamlets', as well as a range of uncategorised but characterful dispersed farmsteads.

Settlement type is important for considering the tolerance of an area for developmental pressure and its potential architectural and spatial diversity. Hamlets for example, might only be able to tolerate contextual infill development before the spatial and built character of its form is impacted to an unacceptable level.

Figure 10 | Landscape setting around Stoke Golding



Hinckley and Bosworth Borough boundary

Urban Character Area

1: Burbage
2: Desford
3: Groby
4: Hinckley
5: Markfield
6: Market Bosworth
7: Newbold Verdon
8: Ratby
9: Barwell
10: Earl Shilton
11: Stoke Golding
12: Bagworth
13: Thornton
14: Barlestone

Landscape Character Area

A - Charnwood Forest Settled Forest Hills
B - Charnwood Fringe Settled Forest Hills
C - Bosworth Parkland
D - Newbold and Desford Rolling Farmland
E - Stoke Golding Rolling Farmland
F - Burbage Common Rolling Farmland
G - Sence Lowlands
H - Twycross Open Farmland
I - Gopsall Parkland
J - Barton Village Farmlands

Figure 11 | Hinckley and Bosworth Borough Landscape Character Areas (LUC, 2017)

Natural environment and landscape character

One of the key factors for design in the Borough is acknowledging that it is predominantly rural. The area's urban and rural settlements interact with a significant landscape backdrop. This backdrop has a varied and diverse character including settled forests, rolling farmland, open farmland, village farmland, and agricultural parkland associated with historic aristocratic estates.

To protect this natural landscape environment, development should respond to its specific characteristics, protecting its intrinsic beauty and character, and at a wider level protect the perception of separation between settlements, including those in the designated green wedges, ensuring that new development does not result in harm to existing environments.

There are also specific landscape character areas within the Borough that require additional consideration, such as Charnwood Forest which incorporates parts of the National Forest where design should reflect the National Forest's strategies (see area specific guidance, p.68).

This includes increasing woodland cover, enhancing biodiversity, developing the woodland economy and enhancing recreation, sport and tourism. Certain heritage assets, most notably the Bosworth Battlefield and Ashby Canal, draw primary value from their landscape character (see most up to date Landscape Character Assessment), which should be enhanced through careful design.

Heritage, built and spatial form

The Borough has a rich and diverse historic development that has created very specific built and spatial characteristics. This heritage has a significant time depth, ranging from the early remains of prehistoric and Roman settlement sites, through medieval agricultural development, to modern industrial and residential expansion.

This variety has been influenced by several historical factors. Most of the Borough's towns and villages began as agricultural settlements in the medieval period, reflecting the specific influence of farming associated with landed estates.

These settlements were morphed through the growth of industries such as hosiery, framework knitting and

Figure 12 | The Borough's rich and diverse historic environment is a key asset
Left: Desford; Right: Newbold Verdon

Action Point

The relevant planning and guidance context for the form of application and location of development should be sought in the initial outset when considering a planning application.

shoe/boot manufacture, including early cottage-based workshops and later purpose-built factories.

This was complemented by the growth of mining and quarrying particularly in the northern regions, and supported by the development of the railway and canal networks.

These place-specific influences have resulted in specific architectural styles and predominant materials but have also had a profound impact on spatial form. The early origins of much of the Borough's settlements have led to surviving medieval street patterns, as well as high-quality open spaces including medieval market places, historic churchyards, and the remains of castles and manorial residences which often create important green spaces within a village boundary.

The influence of farming has also resulted in predominance of relic features such as ponds and lakes and their relationship to areas such as isolated brick farm buildings. Furthermore the influence of industry has led to the survival of a significant network of jitties (small connecting streets) and yards: a pattern seen in internationally significant historic cities such as York.

Urban areas

The main urban area is located to the south of the district, formed from the close proximity of Hinckley, Earl Shilton, Burbage and Barwell. These urban areas are predominantly medieval in origin.

Despite isolated examples of significant medieval structures, the built and spatial character of these urban settlements is predominantly derived from expansion during the industrial revolution as well as later 20th century growth.

The towns developed as significant manufacturing centres in the 17th-19th centuries, with an emphasis on hosiery.

This has resulted in significant numbers of surviving manufacturing buildings, ranging from early vernacular cottage-industry workshops to later purpose-built factories, many of which are set onto surviving jitties and retain an element of their historic spatial arrangement. These structures are complemented by associated built form including Victorian residential streets, and important examples of earlier non-conformist chapels and meeting halls.

These earlier buildings interact with important examples of later Edwardian and interwar architecture. The urban centres have been subject to extensive late twentieth century growth, incorporating infilling and suburban development.

For example, through 20th century suburban growth, the separation between Hinckley and Burbage shrank significantly, joining the two urban areas. The decline of manufacturing in the town has also placed many of the significant purpose-built factories at risk.

Rural centres

The rest of the district is characterised primarily by relatively isolated rural centres, villages, and hamlets set into expansive open landscape. These areas have significant historic provenance. The region was initially settled in the Bronze Age, and there is evidence for an Iron Age hill fort near Ratby and Roman occupation including a significant villa/industrial complex (Manduessedum) adjoining Watling Street at Witherley on the western edge of the district.

Many of the villages have their origins in the early-medieval/Anglo-Saxon period, including Danish hilltop settlements at Ratby, Groby, and Cadeby, and the pre and post-conquest periods including many mentioned in the Domesday Book.

These rural areas initially developed as agricultural settlements associated with important manorial centres and estates and there is an extensive surviving range of scheduled medieval aristocratic moated sites that dot the landscape.

These areas developed significantly following the enclosure acts of the 18th century, and the declining fortunes of agriculture, into manufacturing centres associated with hosiery and framework knitting, with later 19th century emphasis on quarrying and mining with coal pits at Bagworth, Desford, and Nailstone.

Whilst some of these settlements retain much of their historic form, such as Market Bosworth, many were subject to significant late twentieth century development incorporating infilling and expansion.

This provenance and specific model of development within these villages has resulted in the survival of a high concentration of medieval churches including significant Norman churches at Fenny Drayton and Higham on the Hill, around which are the clustered remnants of surviving historic centres incorporating remains of medieval halls, farm buildings, cottages associated with manorial estate farming, and later smaller-scale manufacturing, which are surrounded and often subsumed by 20th century infill and expansion.

Whilst this is a common model of development and character, across the district, there are distinct variations in form. One particular example is material: whilst red/orange brick is common across the district there is a concentration of stone and granite buildings in villages associated with historic quarrying.

Furthermore, much of the historic cores of settlements such as Hinckley, with its original medieval streets, are inherently the central focus of retail. Whilst this enhances economic prosperity and vitality, the encroachment of inappropriate signage and shop fronts can have a profound impact on the visual quality of the environment.

Understanding vernacular architecture

What is vernacular?

In this guide you will find many references to 'vernacular' styles. Vernacular buildings form a significant part of the Borough's built form, so understanding what this actually means is crucial.

At its simplest, the 'vernacular' of an area means the way in which ordinary buildings were constructed to respond to the specific local context.

Understanding the vernacular style of a particular area should be the starting contextual point for planning any development.

Figure 13 | Vernacular buildings are highly significant within the Borough

Action Point

Applicants should utilise the area specific guidance (p.68 onwards) for their location to inform their design and note their response in the design assessment

How can we identify the vernacular style in an area?

Whilst the exact nature and makeup of a vernacular style, naturally, varies by place, there are common elements in which it can manifest. Vernacular buildings can be identified through common unified styles, forms, and appearance.

Examples of vernacular styles

Hinckley and Bosworth contains a high number of traditional buildings. Many of these are constructed in a vernacular style influenced by the local social, environmental and functional context. The examples below are not an exhaustive list of all vernacular styles in the Borough, but instead an illustration of some of the ways the vernacular can be understood:

- **Building types:** historic influences on the area have led to a high concentration of surviving domestic and working buildings associated with manorial and estate agriculture, quarrying/mining, boot and shoe and hosiery production. These include estate labourer and quarrymen's cottages, as well as a high number of farmhouses and outbuildings both isolated in the landscape and occupying prominent positions within village boundaries. Specific guidance is provided on these building types within section 6: 'converting agricultural buildings'.

- **Materials:** many of the historic buildings of the Borough are constructed using timber-framing and, later, red brick given the availability of building clay, quality of woodland, and general inaccessibility of stone sources in much of Leicestershire. However, in certain areas there is a higher level of stone given the proximity of historic quarries. In the northeast of the Borough, for example, there is a high concentration of Groby granite for walling and Swithland slate for roofing.

- **Decoration and detail:** in the Borough there are examples of detailing that have grown out of necessity, and those borne from individual taste. Due to the influence of cottage-based framework knitting from the 17th century, many historic cottages incorporated large windows to the upper floors to allow light in for working. Furthermore, the influence of estate farming and the development of estate owned farming villages has led to the influence of one family or landowner's tastes in key areas. Many Gopsall estate villages, for example, have eyebrow dormers on their cottages.

- **Siting and orientation:** in the Borough's individual settlements there are some specific traditional buildings lines and plan forms that play a key role in settlement character. In different locations, this can include development directly addressing the street to back of pavement, building orientation perpendicular to the street and clusters of buildings within farmsteads. Full details of the appropriate response to each settlement is found in the area specific guidance.

Encouraging contextual, but innovative design

It is essential to avoid the encroachment of generic modern forms and instead focus on the development of contextual design.

This should not be taken to discourage architectural innovation and contemporary design. This often has a significantly more positive impact on an area than pastiche replication. The key issue, however, is that innovation should be appropriate to a place and context.

What characteristics define my area?

This is the key question that should be asked when planning new development. This will inevitably vary from place to place, and should form the basis for contextual, innovative design. Reference should be made to the area specific guidance contained within this document (p68 onwards).

Area specific guidance

The area specific guidance section of this document (p68 onwards) provide guidance on the character of specific locations within the Borough, arranged alphabetically. Applicants will be required to demonstrate how proposals respect the prevailing character and reflect the established key principles.

4. New residential development

This chapter provides specific guidance for what is expected from the design of applications for new residential development on greenfield and brownfield sites, including infill development

Introduction

The following pages set out the process to be followed to ensure good quality design in new residential development and provides cues to applicants for materials to inform pre-application discussions.

1. Vision

Aim: The starting point for any design should be a clear vision of the type of place you wish to create.

This can be expressed in a number of ways, including:

- Vision statement
- Use of appropriate design precedents
- Aspirations for the overall quality of place
- Explaining how the site will be unique and developed with reference to its existing context
- Demonstrating that consideration of who will use the scheme has been integrated into design thinking from the outset
- How sustainability will be integral to the design

Figure 14 | Example of a vision image

Action Point

Prospective applicants should follow the process established over the following pages and complete the Design Assessment (p126-7)to indicate how they have responded to the key principles

Action Point

Applicants should undertake a thorough survey, utilising the checklist provided (p124-5) as a basis for ensuring that all site and contextual issues are fully understood

2. Appreciating the context

Aim: Undertaking sufficient survey and analysis to fully identify the site's features and context.

This process is informed by a combination of desktop research and primary experience of the site and its context. A useful list of key issues to assess on a site survey is provided in the appendix, but in summary, an understanding of the following issues should be gained:

- Natural features including landscape, topography, ecology, trees and hedgerows, hydrology
- Human impact including boundaries, noise, settlement pattern, archaeology, place names
- Buildings and structures, including colours, materials, details, age, pattern, quality
- Movement patterns, including public transport, cycle routes, footpaths, roads, site access and parking
- Legibility, including the site's image, local views, strategic views, landmarks, nodes, gateways, barriers
- Adaptability and resilience, considering the site's ability to change
- Integration and efficiency, considering how the site can maximise use of sustainable energy and minimise resource consumption and waste
- Infrastructure and services, availability of roads and utilities and their capacity to accommodate further development.

Assessment should be underpinned by an appropriate level of technical site survey data relative to the specific characteristics of the site. Typically this can include surveys of topography, ecology, flood risk and drainage, heritage, landscape and visual and highways.

Information is often best represented in plan form, accompanied by written descriptions. Technical survey information should be drawn to an appropriate scale to ensure an accurate understanding of the site can be derived from it.

Figure 15 | Example of a constraints plan

3. Creating urban structure: Design principles

Aim: Develop a coherent rationale by identifying key design principles that will help to explain how proposals will take into account the existing context and create a structure that will meet key urban design principles.

Design principles can be expressed in written or diagrammatic form (as shown below) to clearly communicate the narrative for the scheme.

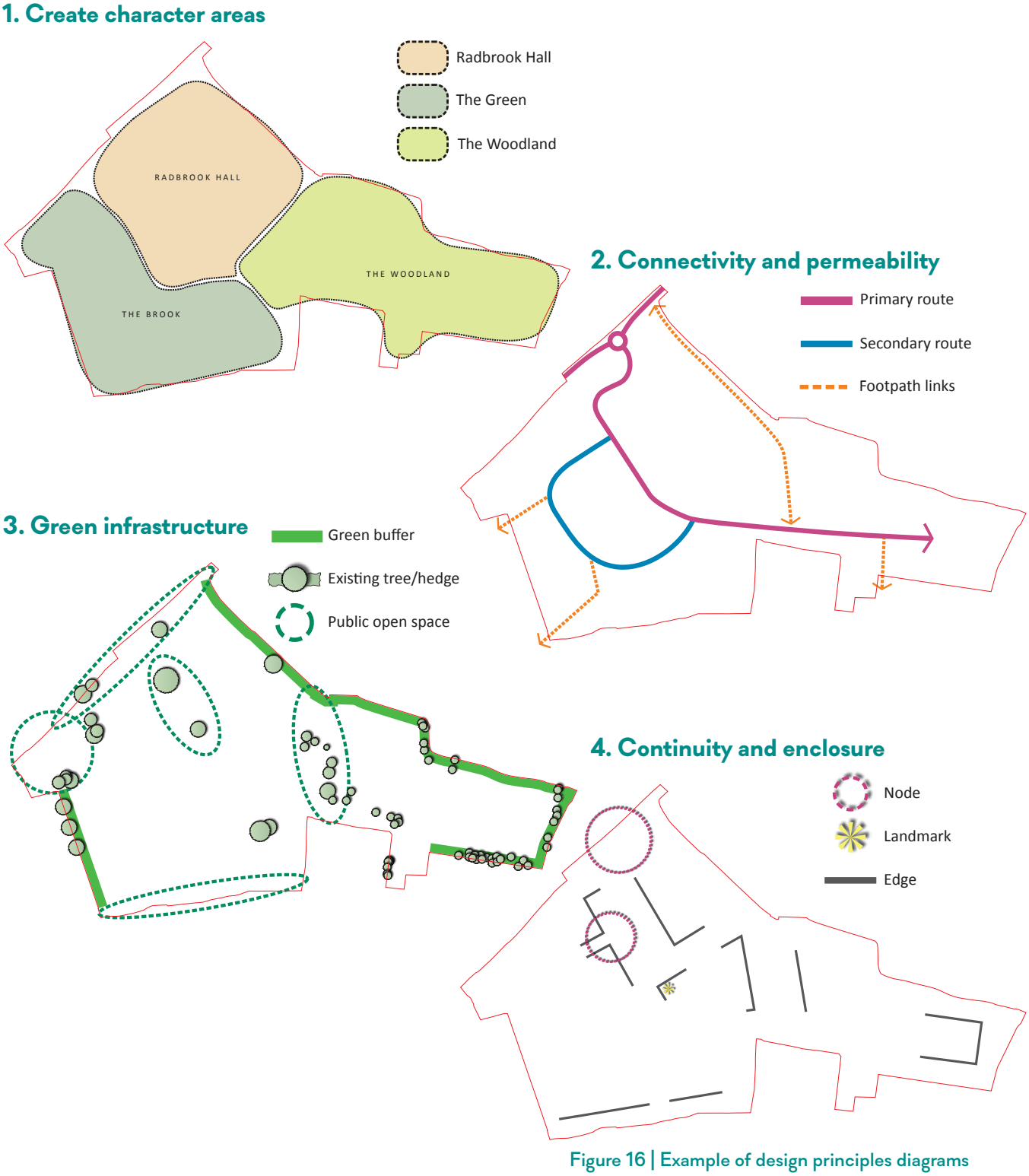


Figure 16 | Example of design principles diagrams

3. Creating urban structure: Concept plan

Aim: Create a concept plan that in principle can be agreed with the planning department, allowing further design development to take place without the need for costly and time consuming abortive work.

The plan should communicate the key features of the design which could include:

- The proposed built and non-built areas and their land uses
- Access points, movement network (pedestrians, cyclists, vehicles and public transport)
- Landscape structure and type
- Retention of existing natural or man-made features
- Density
- Landmarks and nodal points
- Opportunities for alternative energy solutions, which generally need to be explored at the outset of a scheme

The key facets that support the production of this plan are set out on the following pages.

Figure 17 | Example masterplan

3. Creating urban structure: Block structure and grids

Aim: To consider grid structure and type, size of blocks, permeability and legibility of the design.

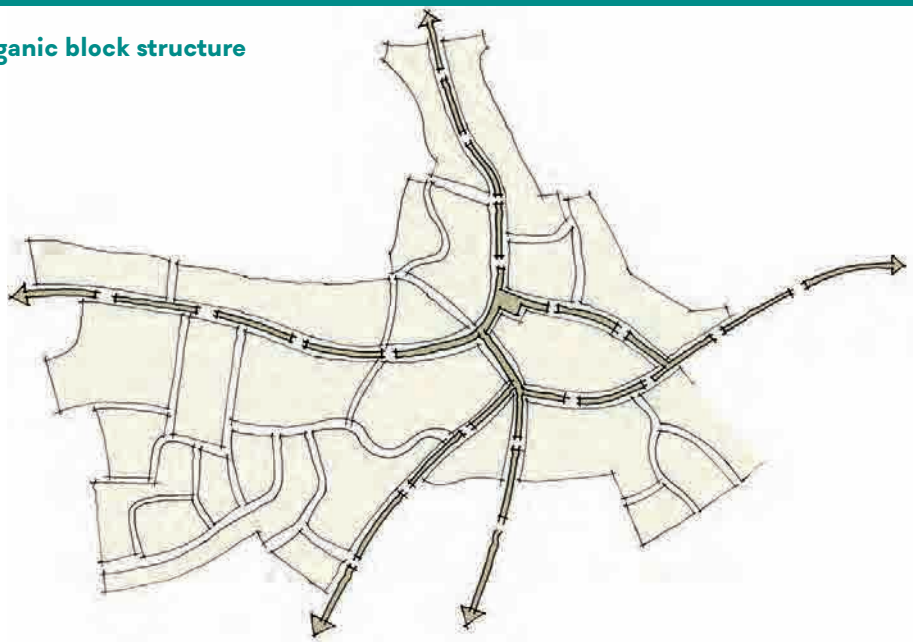
The type of grid proposed by the scheme will have a significant bearing on the creation of character within the site.

Examples of grid types are provided adjacent, which provide a structuring framework for the creation of vastly different development types.

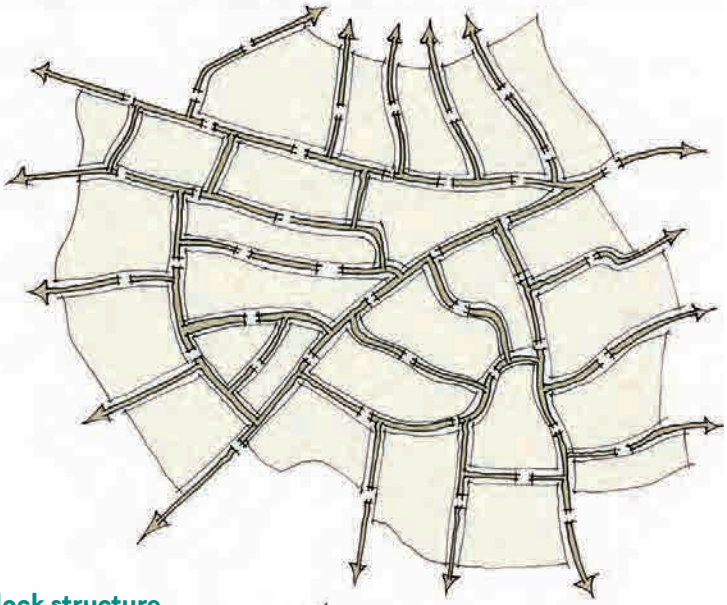
Each grid type has been inspired by settlements within the Borough. As such, each has its own merits, which should be considered relative to its existing context and the type of development character desired for the scheme.

The level of formality of grid will be appropriate in different circumstances.

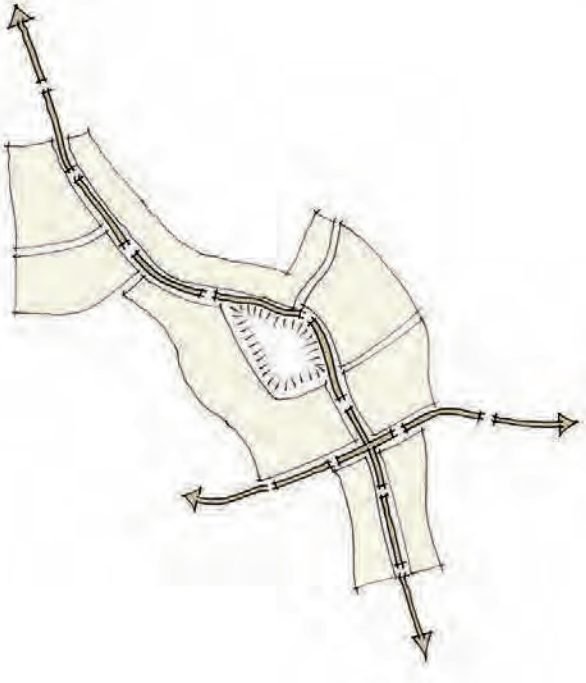
Organic block structure



Semi formal block structure



Linear settlement structure



Formal block structure

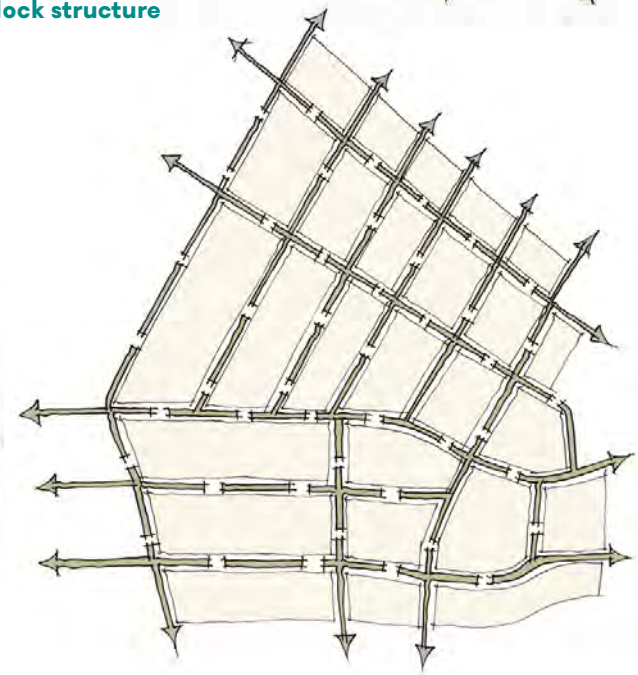


Figure 18 | Example grid structures

3. Creating urban structure: Streets

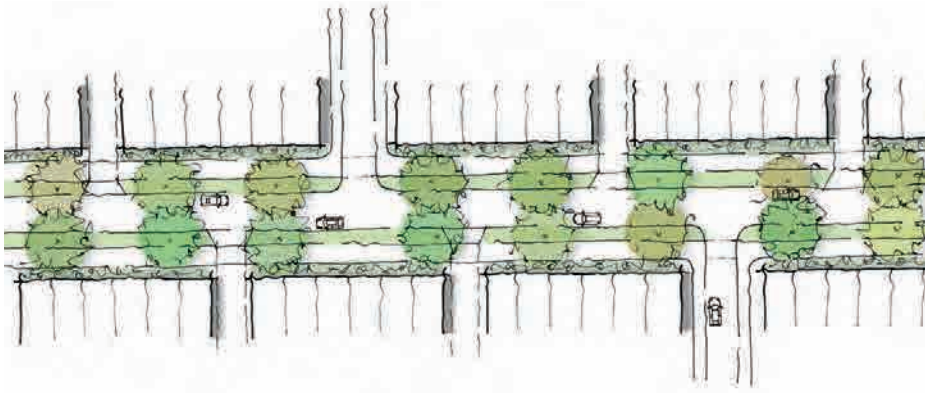
Aim: To create high quality streets that go beyond simply providing connections and instead create *places*.

Streets are a key part of the public realm. At their heart they should be clearly and logically connected and provide opportunities for people to make sustainable movement choices, promoting pedestrian and cycle movements.

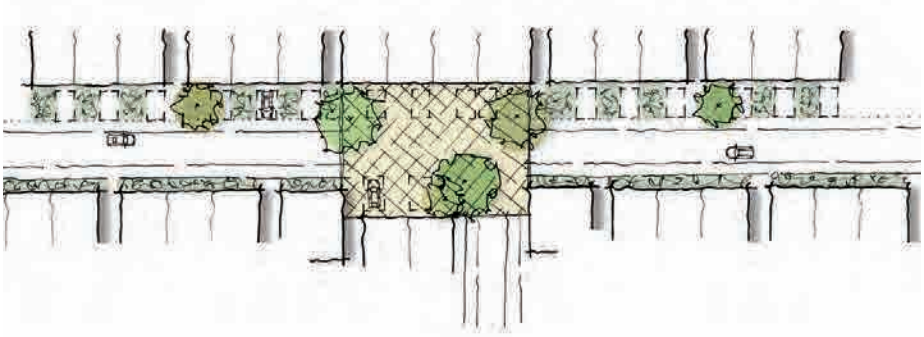
Streets have a fundamental role to play in contributing to the creation of variety within a development, allowing a wealth of difference between a formal, primary route secondary, tertiary and informal street typologies, examples of which are set out adjacent.

New development needs to demonstrate a variety of street types to create character.

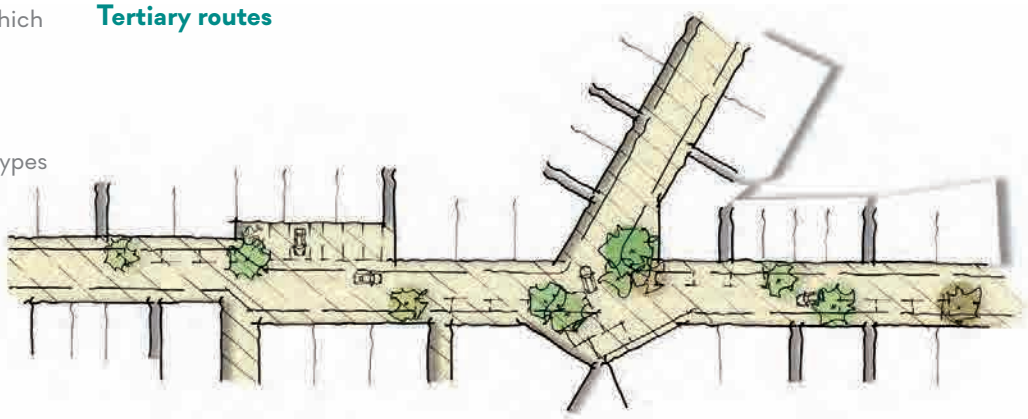
Primary route



Secondary routes



Tertiary routes



Informal streets

Figure 19 | Example street types

3. Creating urban structure: enclosure

Aim: Enclosure of streets and spaces plays a critical role in creating well defined and distinctive places. When chosen appropriately for its context, enclosure provides comfort and shelter. Streets and spaces lacking this quality can create inhospitable environments that deter usage. Enclosure is a product of:

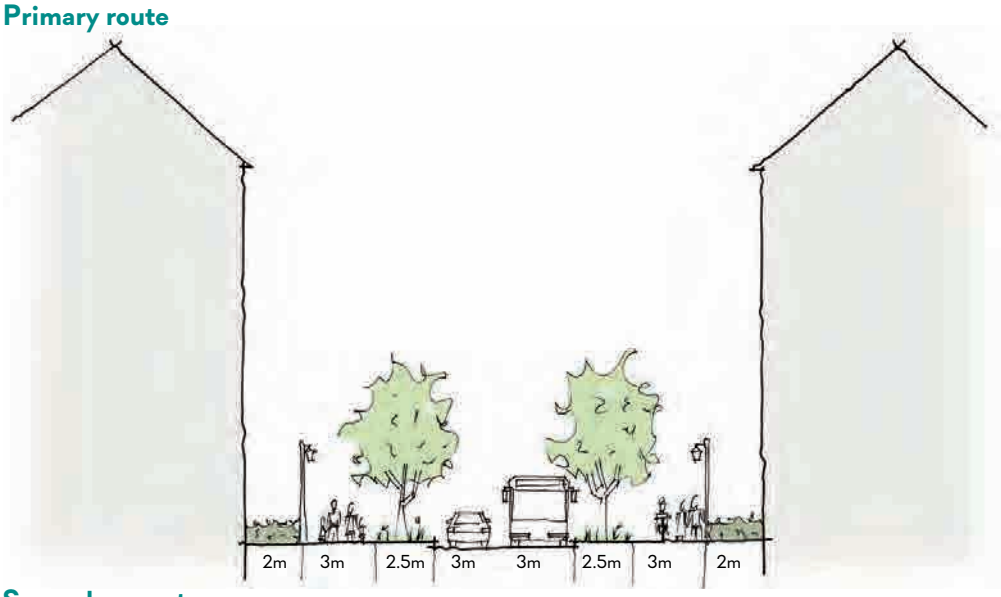
1. Enclosure ratios
Enclosure ratios provide a useful tool to consider how different streets can deliver entirely different characters, through varying their width and the height of enclosing buildings. Example ratios are shown adjacent and provided below on the basis of **height:width**:

Mews street or intimate space - 1:1
Strong street enclosure- 1:1.5-1:3
Courtyards / squares- 1:4-1:5

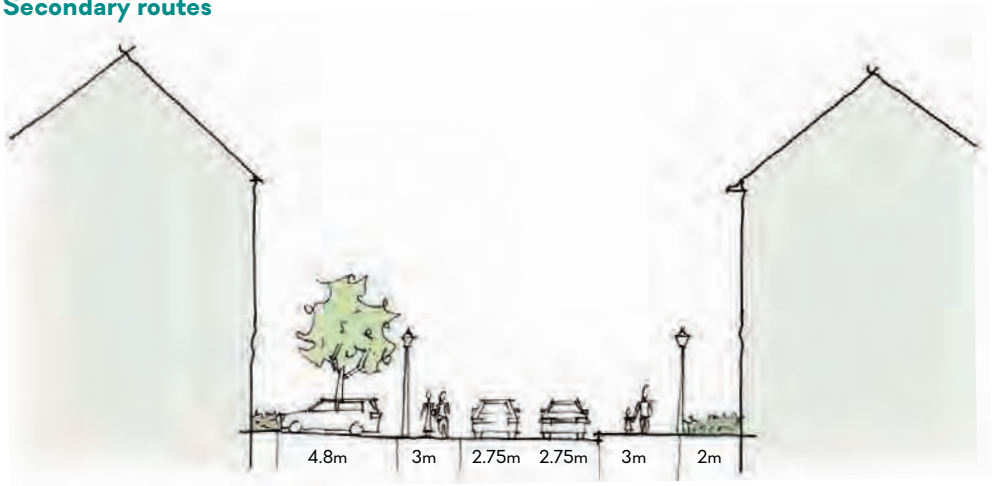
2. Length of street or space
Overly long streets and spaces can also result in poor enclosure. This can be remedied through breaking down length through varied alignment and creation of visual breaks, landmarks and pinch points to provide interest.

3. Form of buildings
The form of buildings is critical, in particular continuity of frontage. Where terraces or connected buildings cannot be used to provide continuity of frontage, the careful placement of buildings (for example at the terminus of views) together with the provision of walls, trees and other landscape features can all contribute to the overall sense of continuity and enclosure.

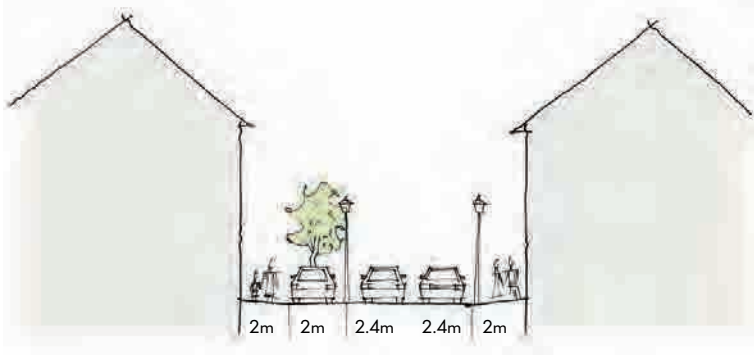
Primary route



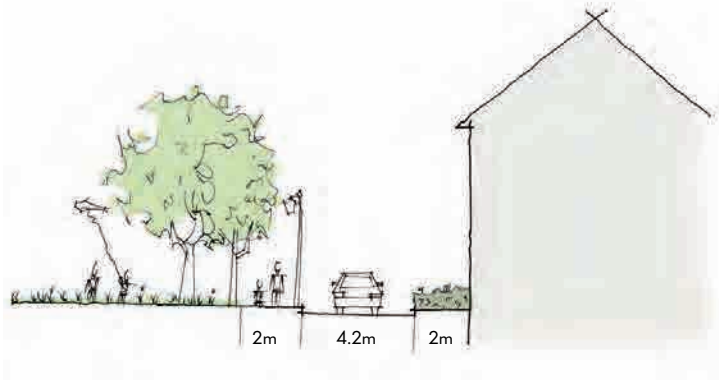
Secondary routes



Tertiary routes



Informal s



3. Creating urban structure: Open space, landscaping and green infrastructure

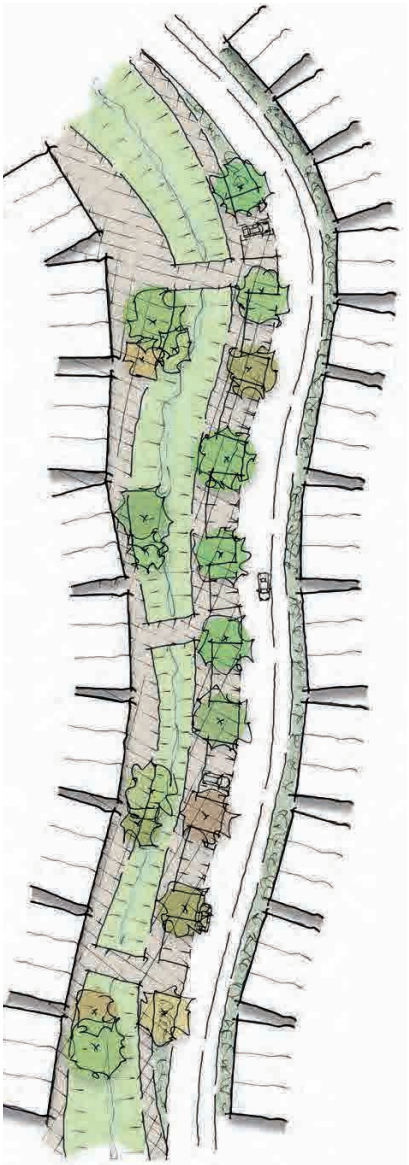
Aim: To create high quality public open space within the site that promotes health and wellbeing, providing opportunities for recreation, children's play, chances to meet other people, form community bonds and grow food.

Open space is a key facet of creating a successful place. As a starting point, existing features should be retained wherever possible and utilised to define design character and allow new development to assimilate naturally into its context.

Landscape design requires careful thought, including an overall landscape strategy to define the amount, type and distribution of space, which should be made with regard to the Council's up to date Play and Open Space Study). This should be supported by the provision of detail regarding the design of specific spaces, materials, lighting, street furniture and art, together with specifications on soft landscape, including plant and tree species. Ensuring variety from formal squares and village greens through to overlooked public realm and landscape within the streetscene are all critical components of the overall success of a scheme.

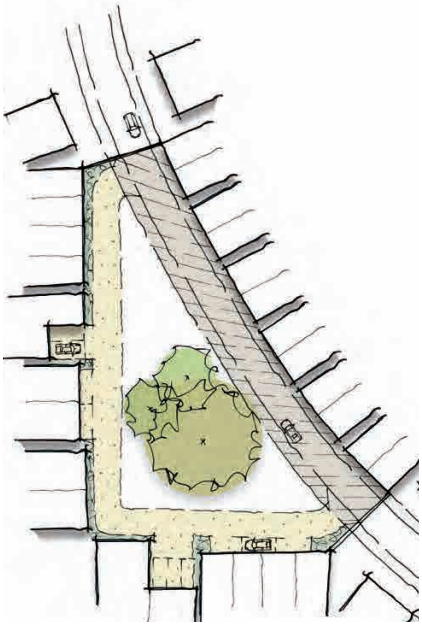
The ongoing care and maintenance of open space is also a key issue in ensuring that its quality is enduring. The Council will expect full details to be provided regarding the proposed management of open space within all new residential and mixed use developments.

Green corridor



Green edge

Village green



Squares

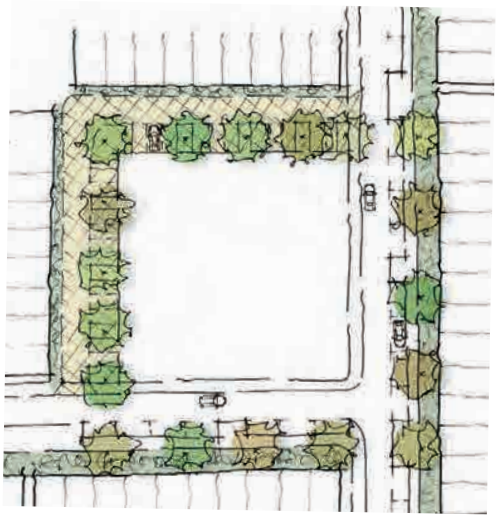


Figure 21 | Example landscape typologies

3. Creating urban structure: parking

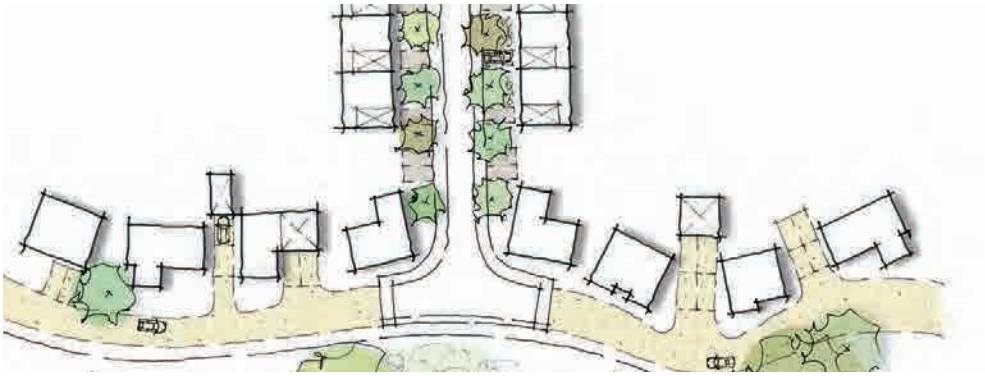
Aim: To ensure that a sufficient level of parking is provided in a manner which does not dominate the streetscene nor impact upon built or landscape character. Opportunities exist to provide parking in a range of ways selected to suit their context, character and density. This could include:

- On plot in front / to side of house in driveways
- Garages: integral or separate
- Car ports
- On street: in linear / chevron bays
- On street: within designed landscaped squares
- Parking courtyards contained within secure rear spaces of perimeter blocks. Courtyards will require active frontages with natural surveillance to ensure security

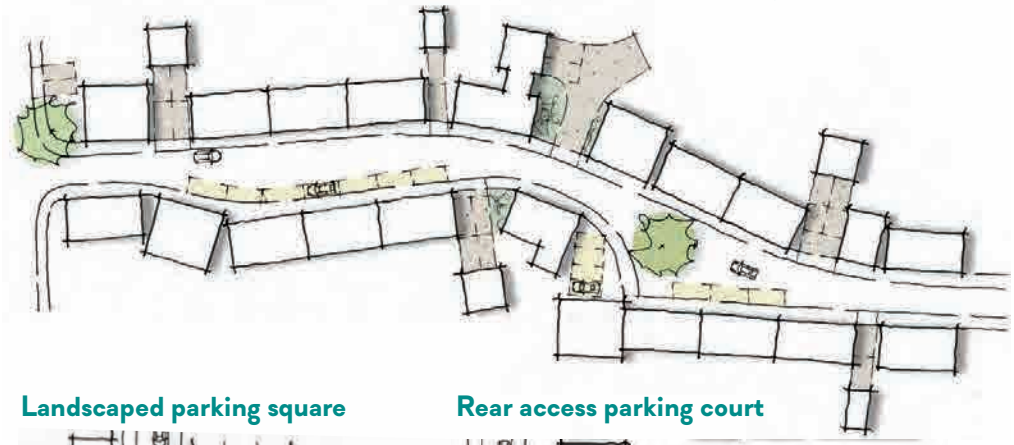
Development with large runs of parking in front of housing is not acceptable.

As a rule, 50% of frontages should be for green space and not for parking.

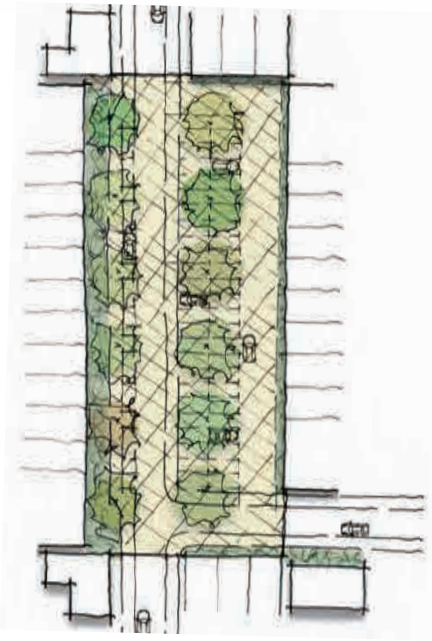
On plot: driveways, detached garages, integral garages



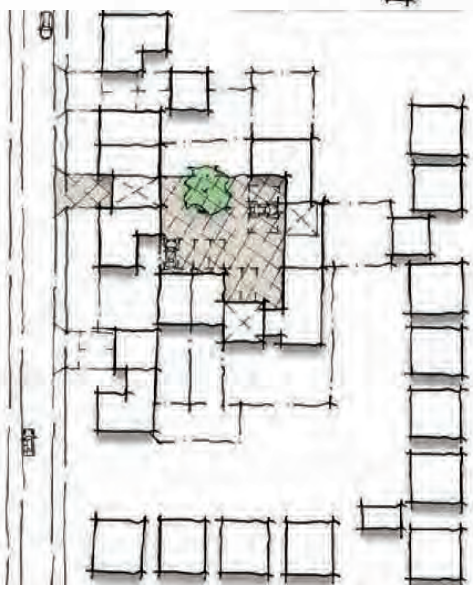
On plot / on street: recessed detached garages, parallel parking bays



Landscaped parking square



Rear access parking court



Frontages

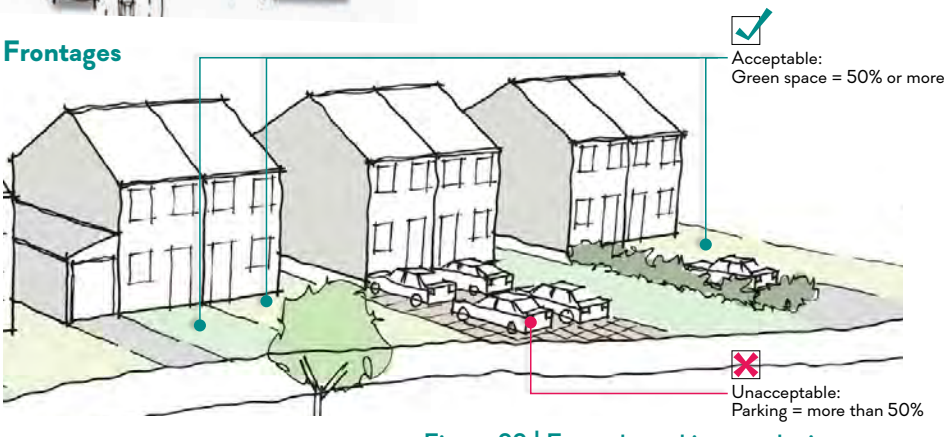


Figure 22 | Example parking typologies

4. Detailing: building relationships

Aim: use buildings to define streets and spaces.

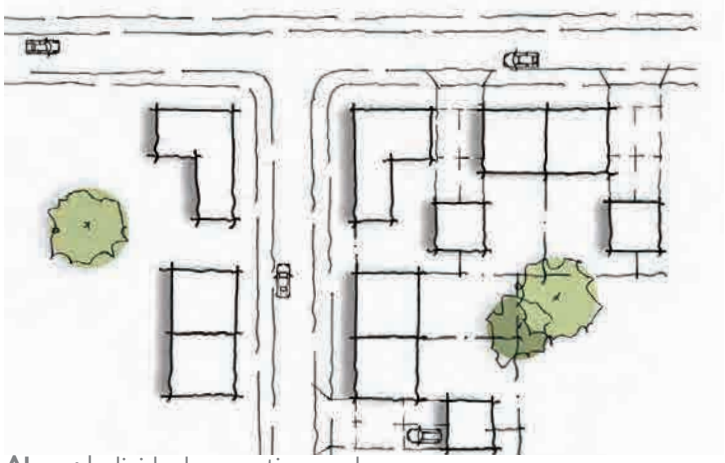
There is no one size fits all policy to appropriate building/ space relationships, which should be planned relative to its context. For example, in more urban environments, it may be considered more important for built development to create a dual frontage and turn a corner, creating a terminus for views and promoting higher densities, but creating a greater challenge to the design of private rear spaces. Where this is the case, flexibility is required on the size and orientation of rear spaces.

4. Detailing: private amenity space

Aim: provide high quality internal and external amenity space.

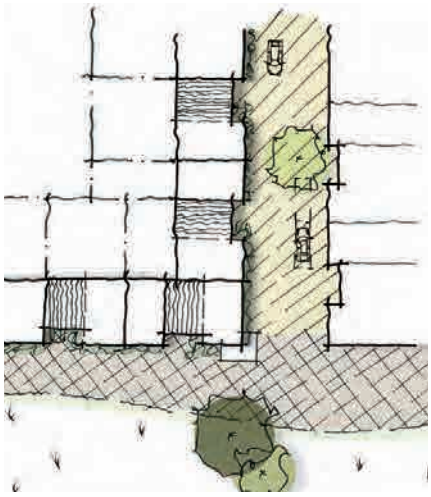
Delivering well designed internal and external amenity space is critical to quality of life of residents, as it provides the setting for day to day home life. There are many ways that amenity space can be provided in new development, that go beyond simply the traditional ideas of a front and rear garden, although these are still important and highly sought after features of new homes. Building design can also increasingly be utilised to provide additional amenity space through balconies, roof terraces and courtyards.

How to turn the corner



Above: Individual properties can be designed to create dual frontages to different streets

Below: neighbouring houses can be orientated perpendicular to one another to turn a corner



Below: neighbouring houses can be design specifically as corner turning units to create dual aspect frontage

Figure 23 | Turning corners

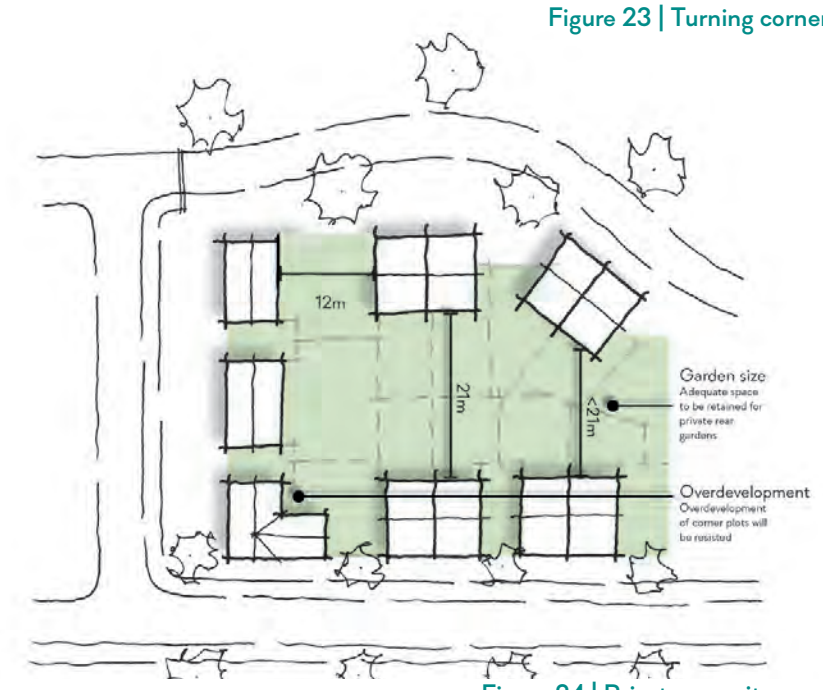


Figure 24 | Private amenity space

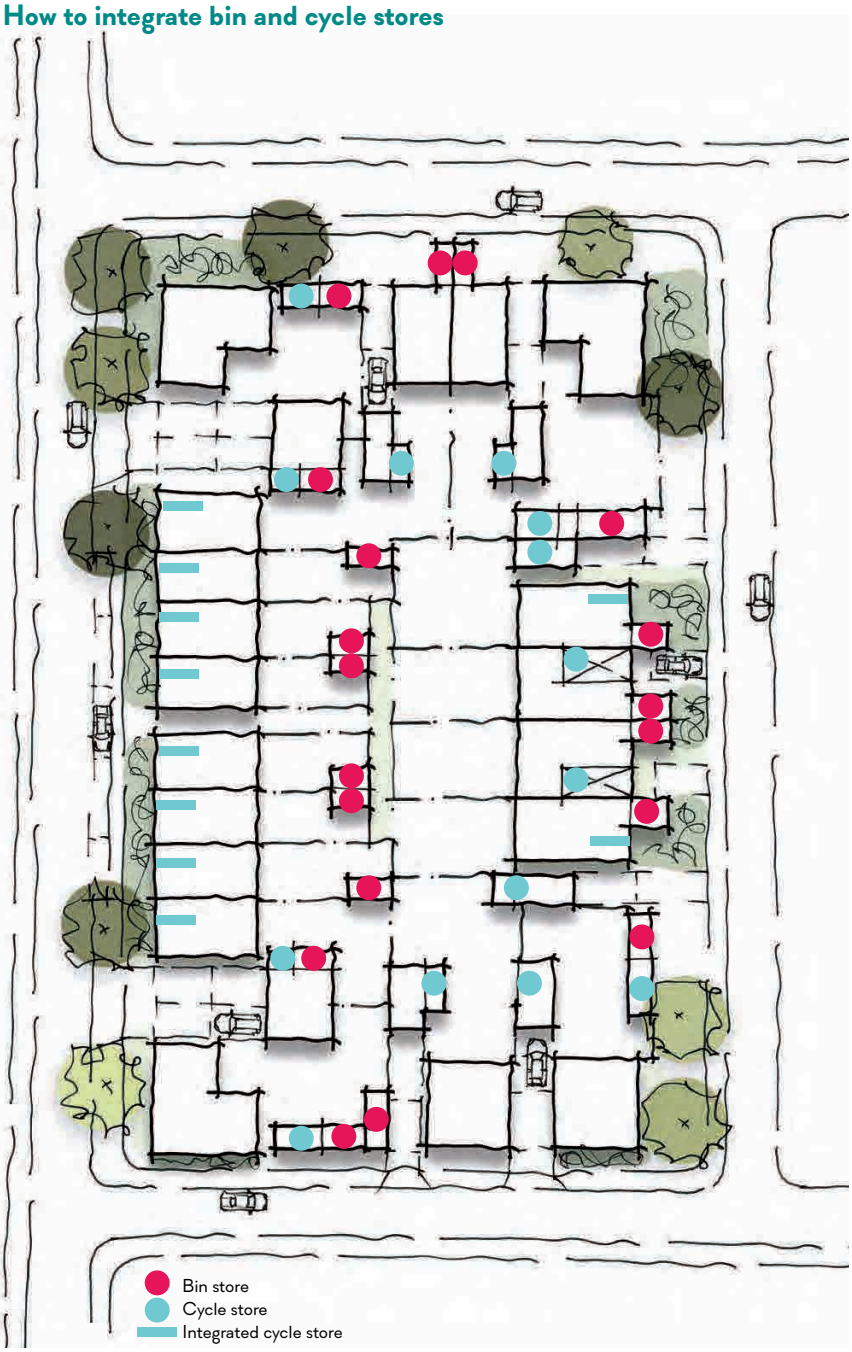
4. Detailing: space standards and storage

Aim: provide adequate space in new development, including identifying space and design of enclosures for bins and bikes. Space standards for new residential development should be specified to exceed those set by the Department for Communities and Local Government's 'Technical Housing Standards' (2015), including providing for residential amenity and internal storage.

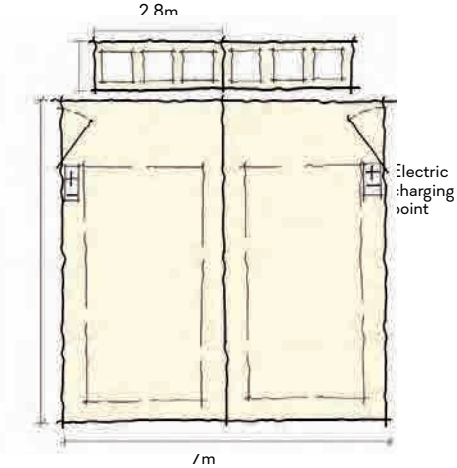
The integration of modern standard bin and cycle storage plays a significant role in the streetscene and as such is a critical aspect of the delivery of well designed places. The storage of the council's three wheelie bins should therefore be a key design consideration from the outset, designed to be functional, convenient and visually pleasing. They can provide an opportunity for definition of external boundaries including planting where appropriate, or designed to be integral to the building itself. Their location should be convenient for both occupants and refuse collection purposes; and considered with a view to minimising the potential for impact on views / light levels / smell on windows and internal space.

Designed cycle storage is an important part of promoting sustainable movement choices. As shown adjacent, this can be in external purpose built structures or integral to higher density housing. Garages should be large enough to accommodate modern cars and allow for cycle storage. The integration of electric charging points should be considered from the outset.

How to integrate bin and cycle stores



Double garage / bin/cycle store



Single garage / bin/cycle store

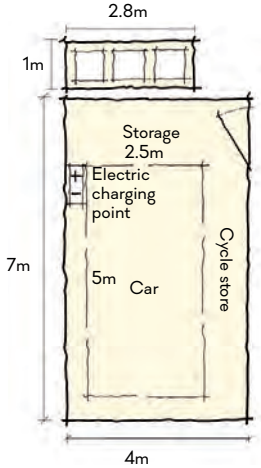


Figure 25 | Example storage typologies

4. Detailing: design quality and appearance

Aim: the architectural approach to a design can result in markedly different results using the same masterplan, from a very traditional through to a contemporary aesthetic.

Each approach has merits in the appropriate context and should be informed by its environment and the unique vision for the proposed scheme.

Attention to detail in the design of individual building components through to the collection of features within a streetscene is critical, together with the selection of high quality materials that will weather well and have long life spans.

High quality design can be achieved in many ways. Above: The use of historic materials and architectural forms create the character of a traditional village at Poundbury, Dorset. Below: Contemporary design of buildings and landscape at Derwenthorpe, York, executed in high quality materials

Figure 26 | Both traditional and contemporary responses can create high quality schemes

4. Detailing: boundary treatments

Boundary treatments are a significant feature of local character, the loss of which can have a highly detrimental impact on local distinctiveness.

Reflecting local boundary treatments, such as brick or stone walls, hedgerows, railings or soft landscape features can provide a beneficial means of integrating new development into the existing environment and can be critical in the overall creation of character within a scheme.

Fencing is often selected as a cost effective means of creating a boundary treatment. Consideration should be given to its potential negative impact on the wider streetscene, particularly where this would entirely block through views and create dead frontages.

Use of slimmer vertical fence posts, with relief can reduce the sense of oppression often created by long runs of fences. Low fences, used in partnership with soft landscape can provide a more sensitive form of delineation of boundaries.

1. Cast iron railings, Market Bosworth
2. Buildings to back of pavement, Market Bosworth
3. High brick walls, Cadeby
4. Hedgerow and estate fencing, Sheepy Parva
5. Hedgerow, Cadeby
6. Slim fence posts with relief and soft landscape

Figure 27 | Boundary treatments typical of the Borough

4. Detailing: materials

Where a property is proposed to be extended, it is advisable to utilise materials that either match those of the existing dwelling, or provide a clear complement.

A wide range of building materials are available, both new and reclaimed, to enable a suitable match to be found, for example to replicate brick, tile or slate from an existing building.

Reference should be made to the local context in material selection. Further detail relating to individual settlements is provided in the area specific guidance (p.68).

The use of sensitive materials is particularly significant in the case of listed buildings or for proposals within conservation areas. Care should be given to the selection of the type, colour and size of bricks, roof tiles, mortar colour, lintels, sills and heads. Planning conditions to specify a palette of materials will be utilised where considered appropriate.

Use of high quality materials will result in a positive impact on the appearance of the property and will reduce maintenance costs over time.

1. Limestone, Market Bosworth
2. Red brick, granite and sandstone, Groby
3. Granite walls, Markfield
4. Glazing and metallic fascia panels, Hinckley
5. Modern brick and render, Hinckley
6. Brick and clay tiles, Market Bosworth

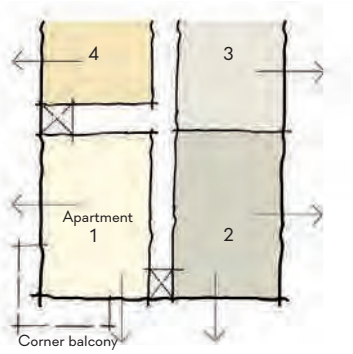
Figure 28 | Materials typical of the Borough

4. Detailing: mix of uses

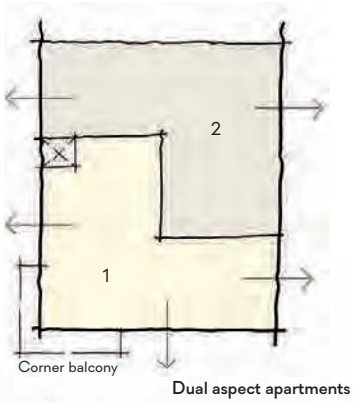
Aim: the mix of uses proposed by a development will significantly impact on its potential to create a vibrant and self sustaining community.

Developments should seek to create walkable neighbourhoods that allow residents the opportunity to service their day to day needs without use of a car. Shops, doctors' and dentists' surgeries, schools, libraries and public transport hubs form the beating heart of communities and a distinct opportunity for the creation of a vibrant, distinctive place.

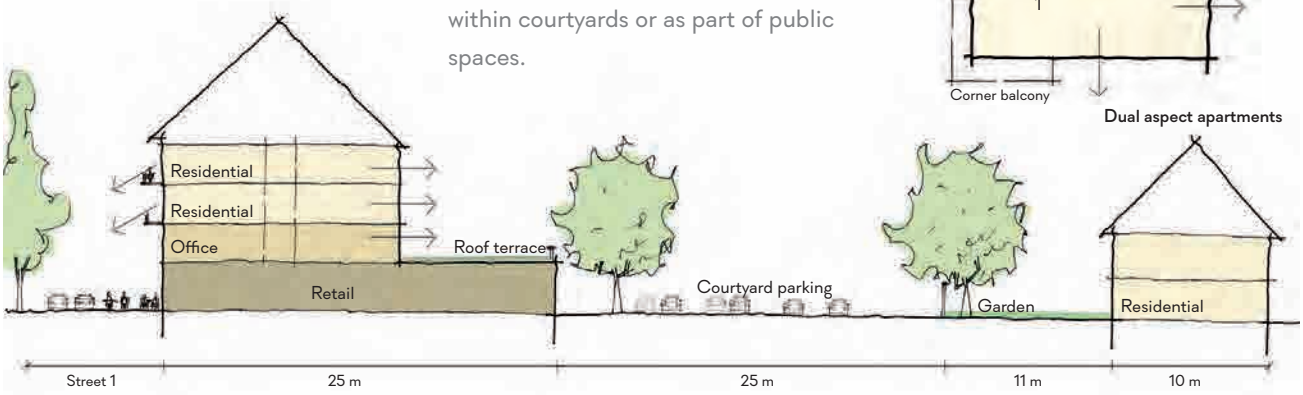
Mixed uses can be provided in a range of ways according to their nature and context. Whilst certain functions may require accommodating in a specific building (perhaps for amenity reasons), the incorporation of varied uses within the ground floor spaces of residential buildings allows passive surveillance of both functions, and as a result, can create well used, safe and secure environments. Mixed uses provide a place to congregate and as such can be enhanced through thoughtful public realm design, creating a hub for a community. Consideration should be given to integrating parking within courtyards or as part of public spaces.



Single aspect apartments



Dual aspect apartments



Above: Individual buildings can provide complementary uses to create variety and activity in appropriate locations.

Right: Blocks can be subdivided to provided different uses, including commercial space, residential and retail. The public realm can be critical in ensuring quality is delivered in these environments.

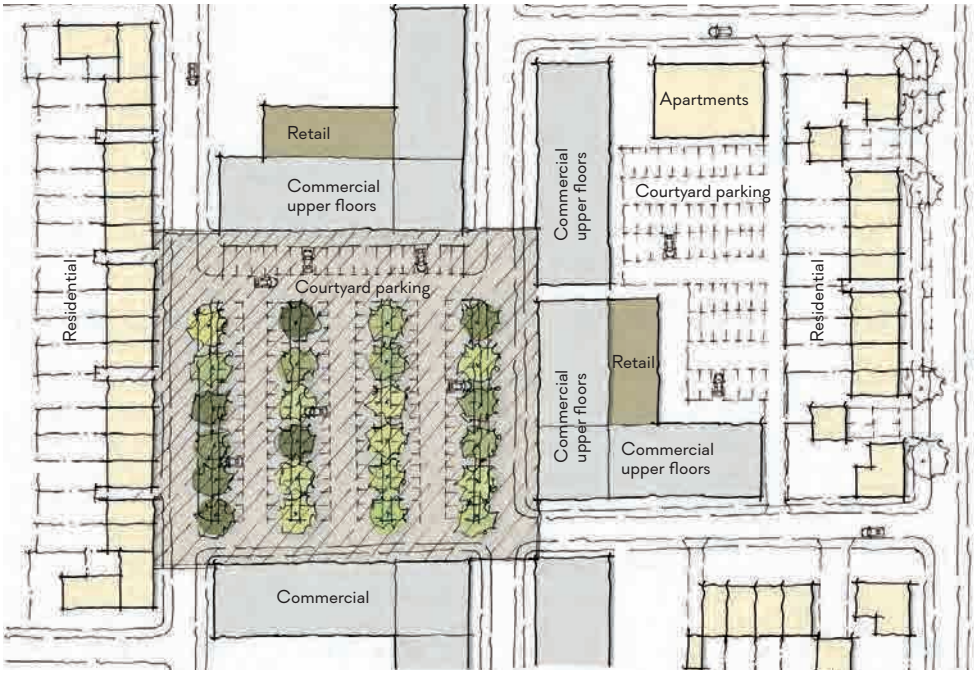


Figure 29 | Incorporating mixed uses within buildings and a block

Infill sites

Aim: providing guidance on the design of infill sites within the existing built environment to create new development.

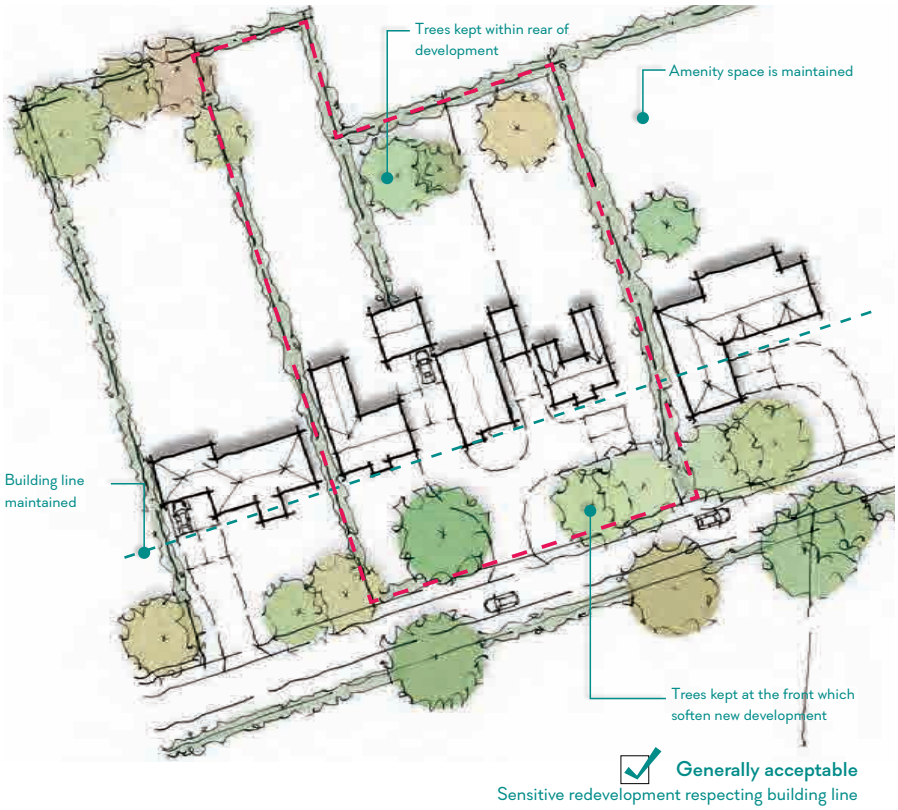
Infill sites provide a specific set of challenges and opportunities for new development. They provide one jigsaw piece of a wider picture and as such must be carefully considered in relation to their potential impact on their setting.

This highly specialised nature means that all development will be assessed on its own unique merit, however there are some general principles which will be applied in their assessment:

Building plots should be of similar size and shape to the wider context, allowing sufficient space between buildings. Built development should be of similar footprint, plot position and layout to the wider context, allowing sufficient space between buildings and not adversely impacting upon the prevailing grain of development.

A figure ground plan showing the proposal in its context will assist an applicant in demonstrating this point.

Built development should also be of similar scale, mass and roof form to the wider context, allowing it to sit comfortably within the streetscene. Wherever possible, development should respect building lines.



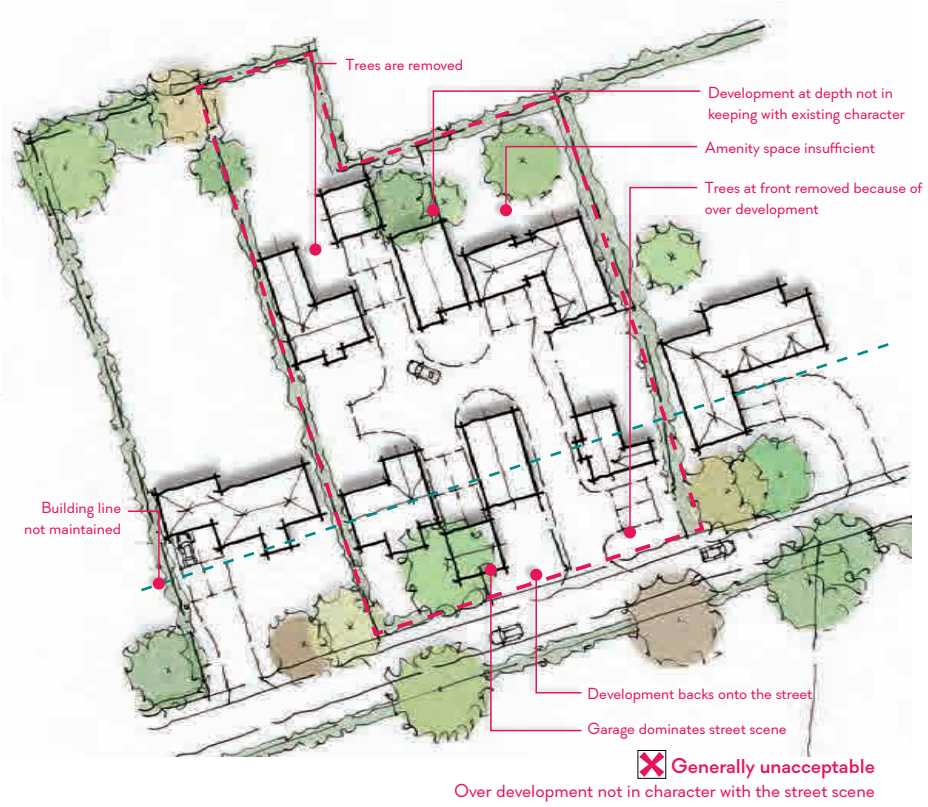


Figure 30 | Infill sites

Backland sites

Aim: providing guidance on the subdivision of existing sites to create new development.

Where an existing plot is proposed to be subdivided to create additional development in 'backland' locations, this will require clear and convincing justification in relation to its context. Some sites may be able to accommodate this type of development , whereas others will not. At a minimum, it will need to demonstrate that it will not result in loss of amenity to neighbouring properties by way of overlooking, overshadowing or noise.

Habitable rooms within a rear elevation should ideally not be less than 8m from the blank side of a single storey neighbouring property, rising to 12m for a two storey property, and 15m for a three storey property. Habitable rooms within rear elevations of neighbouring properties should never be less than 21m apart.

It will also be required to demonstrate that it would not result in the over-densification of the land, leading to a loss of character. A figure ground plan can provide a useful tool to demonstrate how new development can sit comfortably within its environment.

Where these conditions can be demonstrated, existing access arrangements should be used to serve new development wherever possible, to avoid unnecessarily 'puncturing' the character of the streetscene and allowing highways to dominate.

Development should respect wider building lines and not back onto the street. Boundary treatments should also be carefully utilised to assimilate new development into its context, reflecting those seen in the wider frontage and seeking to avoid gaps that break down sense of place.

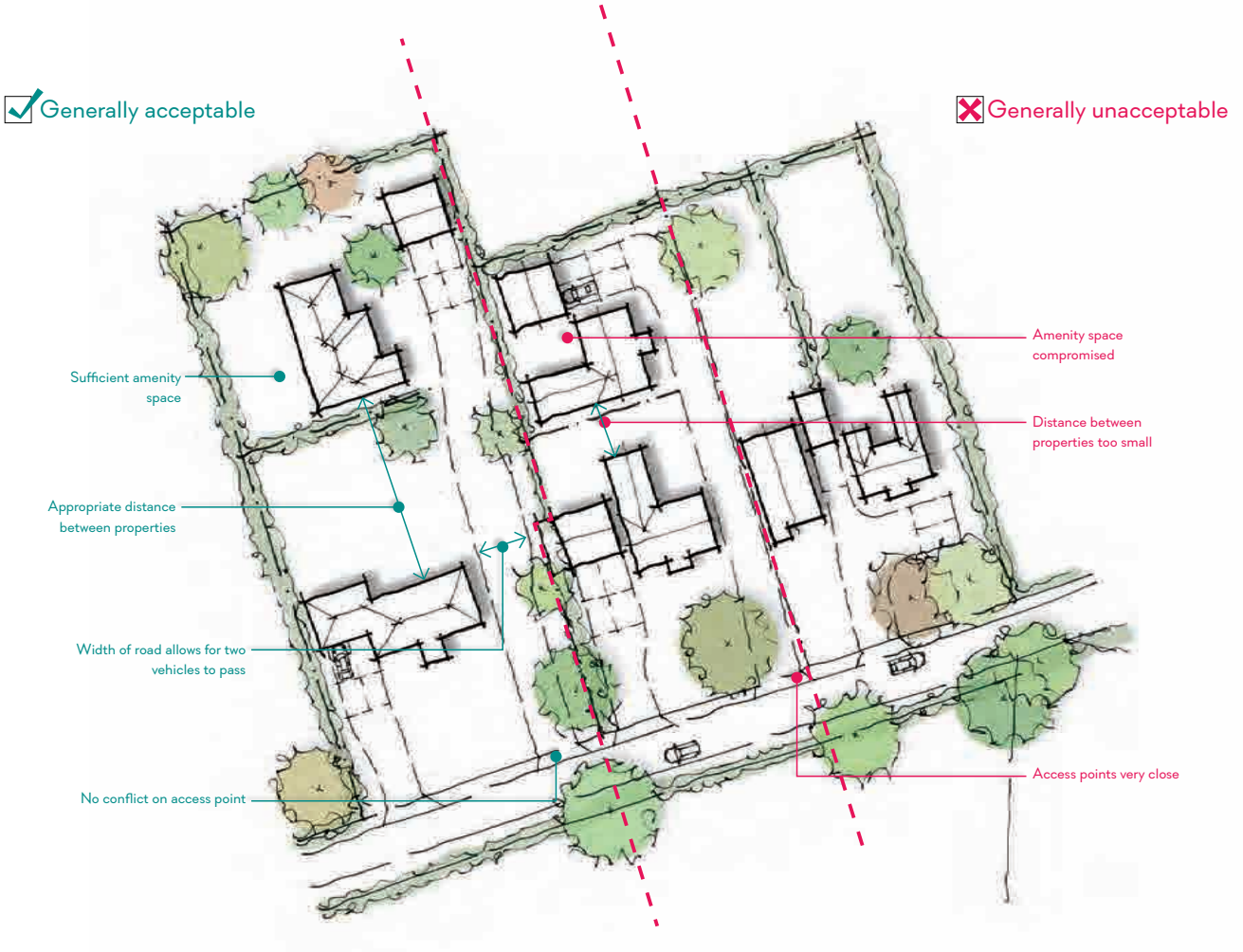


Figure 31 | Backland site: design considerations

Building for Life 12

Building for Life 12 (BfL12) is the government supported tool for assessing the quality of new housing design.

As a local authority, we will seek to utilise BfL12 as a tool for engaging with applicants for planning permission for new residential development.

Applicants will be required to complete a self assessment against the principles as part of a pre-application submission, allowing a constructive dialogue to take place around these key issues. A formal assessment will also form part of the validation criteria for a planning submission for new residential development.

The BfL12 assessment can be undertaken at outline application or reserved matters stage to demonstrate how the proposals achieve the standard, which is arranged under three categories:

- Adding to the neighbourhood
- Creating a place
- Getting the details right.

Schemes are assessed on a traffic light basis against each of the 12 questions. We are keen to promote schemes to be recognised as 'Built for Life™'.

Based on BfL12's traffic light system, developments that achieve nine greens are eligible for 'Built for Life™' accreditation.

Schemes achieving 12 greens will receive the Built for Life 'Outstanding' award. Accreditation is available immediately after planning approval, offering developers the opportunity to promote the quality of their developments.

The BfL12 questions are set out in full on p128-9. These principles can also be used as part of the design development process to stimulate ideas and ensure that holistic consideration is given to all key issues affecting housing quality.

Action Point

Applicants should provide a written response to each of the Building for Life 12 questions (p128-9), together with annotated plans, sections and 3D visuals to communicate how your application reflects each principle.

Chalet and tourism accommodation

The attractive rural nature of much of the Borough has led to a number of applications for chalet and tourism accommodation.

Although often temporary in nature, these proposals still have significant potential to impact on their environment, therefore it is essential that they follow the wider principles of good design established within this document.

Where tourism accommodation is proposed, this should be delivered in high quality materials that respect their context. Timber is often a suitable choice, providing a natural aesthetic that has the potential to assimilate comfortably into its environment.

Figure 32 | The BfL award winning Lime Tree Square, Street, Somerset

5. Existing residential development

This chapter provides clear and specific guidance for what will be expected from the design for modifications, extensions, or conversions of existing residential development

Introduction and key issues

Residential development, including residential infill, householder extensions and conversions, collectively comprise the most common form of planning application received by the council.

As the majority of applications are typically made by existing householders who may not have wider knowledge of the planning process, we recognise the importance of providing clear guidance about how your application will be assessed.

On the following pages you will find the key fundamentals to getting residential proposals right, however it should be noted that every application will be assessed on its own merit.

Key aim

Ensuring adequate space between and around buildings is recognised as a core component of residential amenity.

Some basic principles

Back to side distances

A habitable room within a rear elevation should ideally not be less than 8m from the blank side of a single storey neighbouring property, rising to 12m for a two storey property, and 15m for a three storey property. An exception to this rule is in an urban location where it may be acceptable to have a reduced distance where issues of amenity and overlooking are dealt with by good design.

Back to back distances

Habitable rooms within rear elevations of neighbouring properties should not be less than 21m apart.

Corner plots

Corner plots play an important role in within the streetscene and it is important to recognise that overdevelopment of these plots can create an oppressive quality which can lead to a significant change in the prevailing character of a place.

Side to side distance

Where single storey development is planned, the extension may extend to the boundary of the property. In the spirit of good neighbourliness, an adequate distance of 1m between the property and its boundary (giving a total distance of at least 2m between properties) should be encouraged. In assessing the merit of the planning application, consideration will be given to the impact on local character created by reducing the space between buildings.

Garden proportions

Gardens are an important part of the quality of life afforded by a house. Over-development leaving a significantly reduced garden area can affect its appeal in the longer term. Homeowners should ensure that a single extension or cumulative smaller extensions do not result in a significant loss of total garden space as this can render the plot out of keeping with its context. A general guideline for garden sizes is:

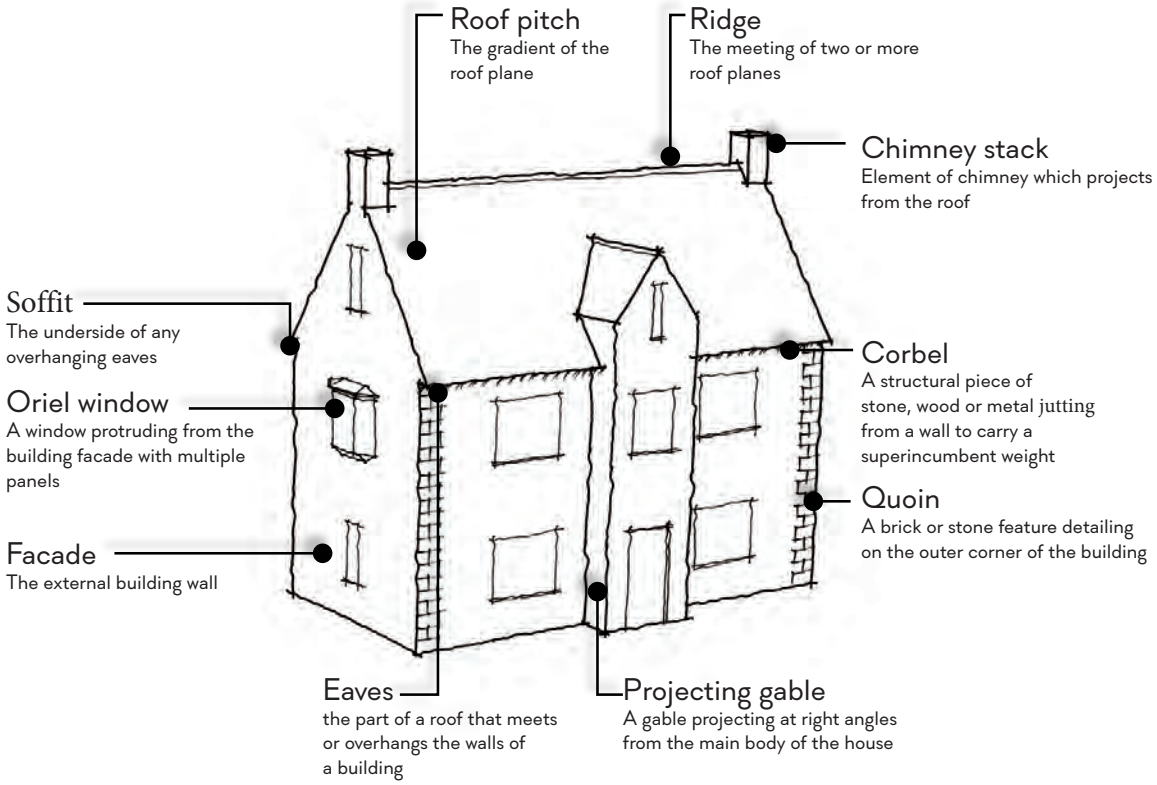
- A minimum garden length of 7m
- 80sqm: three bedroom house.
- 60sqm: two bedroom house.

This could vary dependent on design so as not to preclude innovation.

Please also see guidance on amenity space in figure 24 on p.31.

Action Point

Applicants should provide a written response to the Design Assessment questions (p126-7), together with annotated plans, sections and 3D visuals to communicate how your application reflects this guidance.



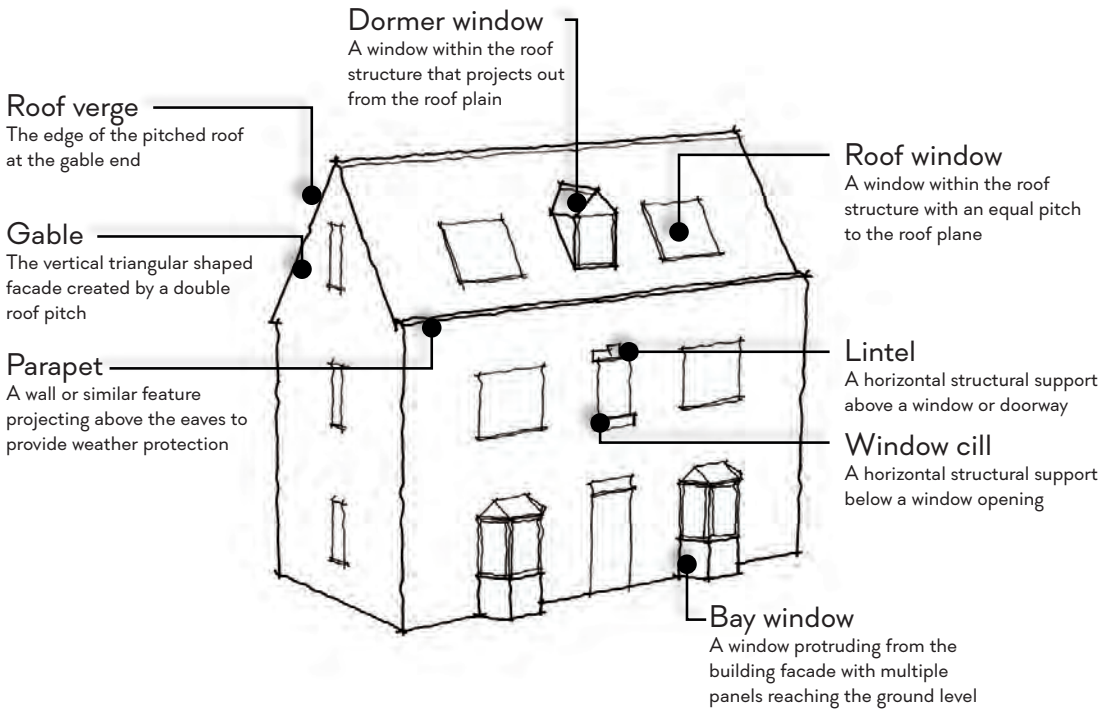


Figure 33 | Component parts of a house

Extensions

Extensions, whether to the roof, side, front or rear of an existing property, collectively comprise the most common form of application submitted to the council.

Although it may appear that extensions are relatively modest in their scale, both individually and collectively, they can result in changes to the built environment that if designed insensitively, can have a significant negative impact. It is therefore important to establish principles which can be applied to all residents to ensure fairness and continued residential amenity.

Extensions: roof extensions

Roof extensions are a well used methodology for extending internal space, but can be prominent over a wider area due to their higher scale compared with their neighbours. Some key guidelines are:

- Wherever possible, locate roof extensions to the rear of properties to minimise potential impact on the streetscene.
- Rooflights that lie flush with the roof itself will typically be the easiest way of introducing natural light into a roofspace without resulting in negative visual impact
- Dormer windows, which allow for additional headroom within roofspaces can be appropriate in certain situations, however these will be considered in the context of impact upon the character of the building and on neighbours' amenity.
- Material selection, and scale of window opening and position within the roofscape is critical in the success of dormers. Dormers to fronts of properties will only be acceptable where this is a prevailing feature of the surrounding context.

Figure 34 | Appropriate approach to roof extensions

Extensions: to rear

Rear extensions should be designed to be clearly subordinate to the main dwelling. They should be an appropriate height, width, depth and reflect or complement the detailing and materials of the original building. Examples highlighting different ways that this can be delivered are illustrated in the diagram below.

Where there are no public views into a site, a fully integrated two storey rear extension may be acceptable unless there is a detrimental impact on the adjacent properties as assessed by the 45 degree rule, set out overleaf.

Figure 35 | Appropriate approach to rear extensions

Extensions: the 45 degree rule

The 45 degree rule is applied for planning applications for new buildings and extensions to existing properties which might affect the outlook from or daylight to a neighbouring property. This rule ensures consistency and fairness between applicants and their neighbours.

Application of the rule

On a plan of the proposal, a projecting line is to be drawn from the nearest appropriate front or rear window of the house/flat that may be affected by the planning application towards the proposed building at an angle of 45 degrees.

The selected window must be the main source of light to a habitable room in the neighbouring property. Habitable rooms include living rooms, bedrooms and kitchens but do not include rooms such as bathrooms, utility rooms, halls, landings or garages.

The new building work should not cross this 45 degree line. If it does, the new building/extension would impact upon the outlook of the neighbour. Application of the rule alters depending on the existing situation and what is proposed.

When the proposed extension/ building is **single-storey** then:

- The 45 degree line is to be drawn from midway along the nearest ground floor window.

When the proposed extension/ building is **two-storey** then:

- The 45 degree line is taken from the quarter point of the nearest ground floor window.
- If there is **no ground floor window**, or if a first floor window is nearer, the 45 degree line should instead be drawn from the mid point of the nearest first floor window.

For **all** proposed extensions/ buildings:

- If the **neighbouring property has already been extended**, the 45 degree line is drawn from the nearest habitable room window of that extension, provided it is the window most likely to be affected.
- When **both properties have been extended**, any further extensions will be looked at on their merits as long as they leave enough garden area.

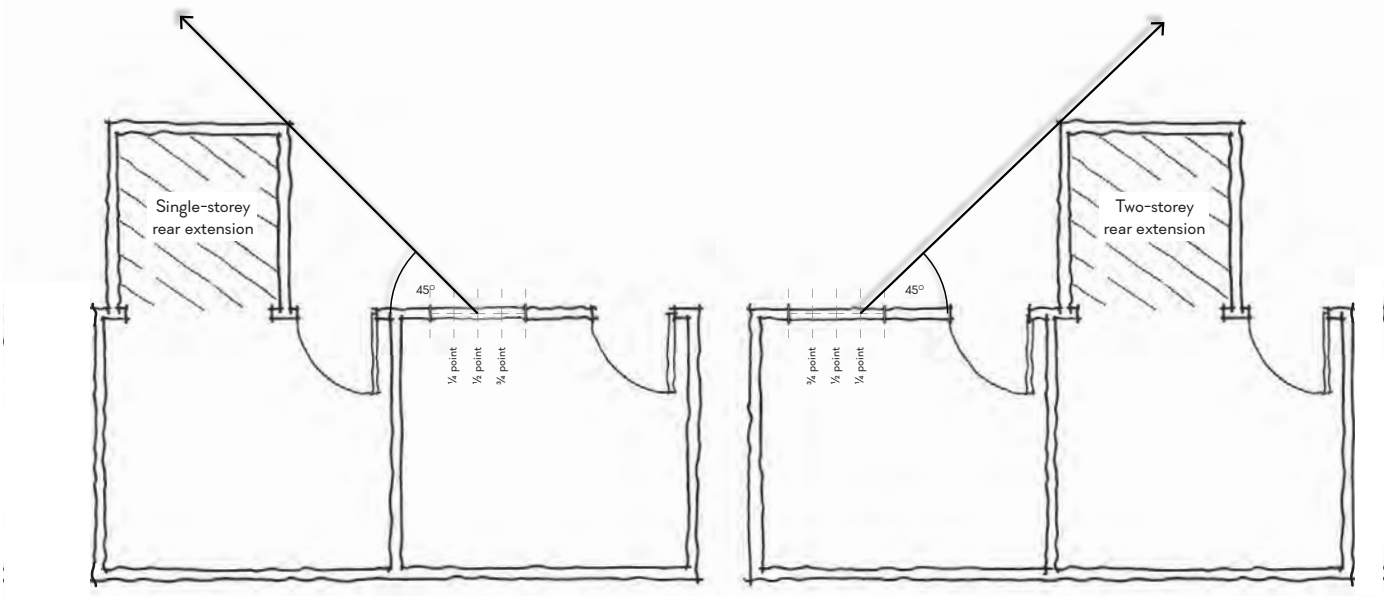


Figure 36 | Application of the 45 degree rule

Extensions: to side

Two storey side extensions should appear smaller in scale and massing in order to be subordinate to the main building. Any proposal for a two storey side extension should be set down from the ridge of the existing house and set back from the front elevation (the minimum distance for this should be 0.5 metres in both directions).

Two storey side extensions on corner plots should not be over bearing and should have an active frontage. They should be set at least 2m away from the highway.

Extensions: to front

Two storey extensions to the front of properties are unlikely to be acceptable as they will be visually prominent within the streetscene. If this type of development is proposed, it should take the form of the existing building, mirroring the roof pitch, replicate or have lower eaves height and the ridge should be below the existing ridge height.

In addition, the proposal should not normally extend beyond the front elevation by more than 2 metres and not cover more than 50% of the front elevation. Front extensions should not result in the loss of existing parking spaces where it would impact on the streetscene.

Figure 37 | Appropriate approach to front and side extensions

Parking provision

Provision of off road space for storage of cars is another frequently requested addition to existing properties. Some key guidelines are:

- Garages attached to the sides of dwellings should follow the same guidelines as extensions
- Garages and car ports should generally be set back from the existing building so as not to dominate the streetscene
- When a driveway is used in front of a garage it should be at least 5.5m long so that vehicles do not overhang the highway and 3m wide, if providing access to a property
- Where hardstanding is proposed at the front of a property, this should not constitute more than 50% of the total area
- Permeable paving materials are supported as a means of minimising the cumulative impact on flood risk. It is also recommended to consider incorporation of soft landscape features and boundary treatments to minimise negative impacts upon character and pedestrian specific movement routes to ensure safety

Figure 38 | Appropriate approach to parking

Detailing

In terms of elements of detailing, it is generally appropriate to ensure that the new development integrates coherently with the existing, whether this is an extension to an existing building or a new home in a conservation area. This can be achieved through replicating the heads and sills, brick coursing and quoin work, ridge and eaves finishes as appropriate. Adopting this sensitive approach will ensure that new development will sit comfortably with the existing context.

Roofscape

Roofscape is a key character forming feature of detail in residential design. This includes the shape and pitch of roofs, as well as the materiality.

Flat roofs on extensions will not normally be considered appropriate where they do not form part of the original design of the house, however in some circumstances where they are not visible from the public realm and the use of a flat roof may result in a reduced visual impact, they may be considered acceptable, particularly if designed with a contemporary aesthetic style.

Fenestration

Fenestration, including the scale, rhythm, proportions and elements of detail used for window and door openings plays a critical role in the success of housing design. In the case of residential extensions, care should be taken to ensure that the existing horizontal and vertical rhythm together with the proportion of openings is either reflected or complemented.

Boundary treatments

Boundary treatments are also key generators of character within the public realm that can help to integrate new development into a context or simply define the quality of a new development.

This can range from the retention of existing trees and hedgerows, the provision of new soft landscape features, the use of fences, railings and walls and the clever incorporation of storage features such as bin/cycle storage to define boundaries, clearly delineating public and private space and bringing character to development.

Further detail on boundary treatments and contextual materials can be found on p34-35.

Figure 39 | Examples of roof and fenestration type

6. Converting agricultural buildings

This chapter provides clear and specific guidance for what will be expected from the design of conversions of existing agricultural buildings to provide residential development

Introduction and key issues

As a predominantly rural Borough, agricultural buildings and groups are a significant part of Hinckley and Bosworth's built form. They are vital to the character of its diverse open countryside and its historic villages.

The term 'agricultural building' covers a wide range of working structures from those housing animals to those designed for specific functions such as storing and processing grain.

The best way to protect the character of these buildings is to retain them in agricultural or associated use. Utilising these buildings for the purpose for which they were built limits the need for significant alteration. Non-agricultural uses result in lighting, space, and environmental standards that are difficult to address without a level of damage.

Common examples of applications involving a change of use received by the council include conversion for residential development and visitor accommodation. Both use types have significance overlaps in the challenges that they pose to the conversion of an agricultural building, namely the threat of over-domestication.

This threat has the potential to be heightened when considering visitor accommodation, where a desire for more intensive use, for example, the subdivision of large spaces for a series of smaller holiday lets, is unlikely to be considered appropriate.

Conversion to other uses, however, when justified and planned well can provide these buildings with a sustainable future, forming attractive parts of historic and modern landscapes and contributing to competitive local economies. Furthermore, their character and the unique challenges they pose often encourage imaginative and innovative design that can create interesting and engaging places. This should, however, be guided by a clear understanding of the building, its existing external appearance, its internal configuration, and the nature of its setting. The following stages should be considered when planning a conversion:

1. Understand the building

Agricultural buildings were originally designed for a specific purpose, illustrating historical agricultural processes. This usually results in a specific appearance and layout. The basis for any conversion should be an understanding of its original use and the evolution of the building or group. Understanding what the building was designed to do gives context to its existing form including any floors or partitions, and will frame how to plan alterations to the exterior and interior space as well as consider its spatial setting.

Many rural buildings are listed, either in their own right or as curtilage listed structures to a principal listed building such as a farmhouse. These are, therefore, subject to a specific planning process - listed building consent. The basis for any proposals impacting listed buildings should be an understanding of the building and its significance as well as its setting.

2. Control the exterior

Agricultural buildings were designed to be functional. This generally resulted in architectural and decorative restraint, avoiding complex elevations. When converting an agricultural building it is of paramount importance that the building does not become domestic in appearance and retains is agricultural character regardless of its new use. Essentially, it should not look like a house. This means:

- Avoiding domestic add-ons such as chimneys, dormer windows, porches, visual clutter such as satellite dishes, domestic external lighting, hanging baskets, using domestic window or door styles and adding buildings such as sheds within the curtilage.
- Retaining features characteristic of historic working buildings such as the apertures (openings) which should not be partially or completely filled in, ventilation slots (often patterned) and any use-specific historic additions (wagon stores, for example, have exterior steps to coachmen's lodgings above).

Action Point

Applicants should provide a written response to the Design Assessment questions (p126-7), together with annotated plans, sections and 3D visuals to communicate how your application reflects this guidance.

Some of the more specific areas to address include:

Windows and doors

Most agricultural buildings were designed without windows (in the strict domestic sense). The emphasis was on facilitating access and allowing ventilation. In this way agricultural buildings are characterised by long façades uncluttered by openings, which are restricted to the minimum necessary and often positioned asymmetrically in relation to an internal configuration.

In the first instance, existing openings should be retained. Doors and shutters can often be tied back as a wall feature, or retained in working order to provide privacy. Consideration could be given to revealing blocked up historic apertures if they exist. Planning internal spaces should take advantage of existing historic openings such as hayloft hatches, cart and wagon doors etc.

New openings should generally be avoided, and kept to an absolute minimum when necessary.

When justified they should be sited to take account of the position of internal timbers, and are generally more appropriate on inward facing elevations. They should never be planned in an regular or symmetrical pattern, as this is overly domestic. They should replicate existing proportions, construction, and should be placed into an appropriate reveal. Consideration should also be given to using non-reflective glass.

Above: The layout of buildings within the group is illustrative of their planned purpose and is critical to their ongoing understanding. Below: The scale hierarchy of buildings is a key component of their interrelationship

Figure 40 | The layout and scale hierarchy of agricultural buildings

It is important to fill historic apertures correctly. As non-domestic openings they were never designed to take domestic window styles, such as sashes and they were not meant to be an obvious decorative feature.

Consideration should be given to what the aperture was designed to do, and what it has been historically used for. A good principle in openings not designed to take a window, is to reduce the visual impact of new frames as much as possible, avoiding excessive transom and mullions and general window divisions, opting for simple and slender frames and glazing. They should also be set back into a reveal.

Historic agricultural joinery, particularly doors, is often large and heavy. Off-the-peg joinery, as well as domestic styles such as Neo-Georgian doors and windows, should not be used for agricultural buildings.

Any new material should complement the quality and character of the historic working building. uPVC should always be avoided. Timber is a historically-appropriate material, though coloured stained hardwood should be avoided. Metals such as steel and aluminium might be appropriate for new windows as their inherent strength allows for very slender, sleep, and visually-discrete frames. However this needs to be considered carefully given that they are naturally more modern in their appearance.

Above: External elevations avoid complexity, opting instead for decorative restraint. Below: retention of original doors and external features includes ventilation slots and metal ties. No new openings have been created and new windows and doors are of untreated oak. Re-roofing has worked with variations in the ridge to maintain character.

Figure 41 | The external treatment of agricultural buildings

Major openings

A key feature of agricultural buildings are the big openings. This includes threshing, cart, and wagon doors. These large openings should not be partially or completely blocked or filled in, and should be retained. Glazing to large areas should be set back in a reveal to retain the character of the opening. Glazing large areas such as this can cause issues of privacy, and overemphasise areas of the building traditionally closed. This can be mitigated through the retention, restoration, or reintegration of joinery such as cart and wagon doors that can close over the glazed panels where necessary.

Roofs

The roofline is often one of the most visually prominent parts of an agricultural building in the landscape. A key characteristic feature of agricultural buildings is a long, unbroken, roof profile. It should retain this character. In general:

- Avoid features such as dormer windows. Not only are these domestic in appearance but significantly alter the shape and profile of the roofline.
- Rooflights, whilst less intrusive, can still visually undermine unbroken roof-slopes. Where they are to be used, this should be done sparingly and they should be sited discreetly so as to not become a feature in the landscape. Rooflights should be 'conservation style', flush with the roof-slope and fitted with non-reflective glass.
- Avoid accretion of visual clutter including ridge and roof vents.
- Roofing materials vary by place but common local examples include thatch, clay tiles and slate. These should be retained and re-used wherever possible. If replacement is necessary, and can be justified, they should be replaced like-for-like. This includes considering the material source, colour, texture, finish (generally tiles should be hand, rather than machine, made) size, and method of laying (interlocking tiles, for example, are not appropriate).

Flues and chimneys

Chimneys and chimney stacks should be avoided as they are largely domestic. Possible exceptions are smaller servicing buildings attached to a main barn which have included, in some circumstances, tall chimneys. Metal flues with a matte finish may be appropriate additions. However, they should be discrete in size and siting. They should generally be sited away from principal elevations and low on the eaves.

Wall materials

Given the high level of decorative restraint, a key characteristic of agricultural buildings is the visual influence of the main historic construction material such as timber-framing, brick or stone.

The majority of farm buildings in the Borough are built of local red brick. Existing brickwork should be reused. Where a shortfall is experienced, new brick should generally be reclaimed - though demolition of other outbuildings or parts of the building to provide that material will not be acceptable. Consideration should be given to source (including region and underlying geology), and matching the colour, texture, size and bond (how the bricks are laid) of the existing brickwork and a lime-based mortar mix.

Historic fabric should be repaired where necessary. For example:

- Timber-framing should be repaired by splicing in new elements in green oak, replicating historic joint methods. Reclaimed oak should be avoided, as it confuses the archaeology of the building given the likely presence of peg holes, mortices, etc.
- Pitched weatherboarding is a key feature of the Borough. All replacement boarding should be substantial, matching the scale of the existing.
- Exposed historic timbers should not be painted or stained. This risks undermining their visual quality and covering historically-significant elements such as carpenter's marks.

The Council's conservation officer will be able to provide advice and guidance on appropriate methods of repair and early engagement is strongly encouraged.

Extensions

It is usually not appropriate to extend an agricultural building or add new buildings in its curtilage. This risks losing the simple historic form of the building, and its own status as an ancillary outbuilding. External elements such as septic tanks, storage, or garages, should in the first instance be planned within existing smaller outbuildings.

In certain circumstances, however, a very high-quality addition or extension might be appropriate. This can reduce in some case the need to subdivide the main historic space. These extensions or additions should generally be simple, unobtrusive, and respect the plan-form of the building and group layout.

Where appropriate, key considerations include:

- Scale: it should be subordinate.
- Siting: it should in no way impact the spatial relationship of the farmstead, and is usually most appropriate for structures not already part of a clustered formal group.
- Orientation: many barns are orientated away from the road.
- Form: standard domestic add-ons, for example, such as conservatories or porches are not appropriate.
- Method of connection: particular consideration should be given to how the extension joins the existing building. In certain contexts it might be appropriate to construct a high-quality separate building and link it to the main agricultural property via a lightweight link (for example using steel and glass). This protects the simple historic building envelope.

Gutters and downpipes

Gutters and downpipes are generally domestic, and many historic agricultural buildings do not have any.

Implementation of these features should be kept to a minimum, and should be discrete. They should be simple in design and located away from the principal elevations if possible. The preferred material is cast iron.

External details

The simple elevations of agricultural buildings are often characterised by features such as ventilation details including slits, cruciforms, or circular apertures. Pitching eyes denote former crop, hay, or straw storage bay uses. These should be retained.

As well as protecting character, retention of these features can also increase light to the interior reducing the need for new apertures, and can be glazed on the inside to prevent drafts. Other details which may exist include hoists and pulleys fixed to the wall. These should be retained.

3. Plan the interior

Planning control does not generally extend to the internal features of a building, unless the building is listed (and then may require listed building consent). Internal features require sensitive consideration, particularly if they have historical or architectural value and the retention and appropriate repair of such features is encouraged.

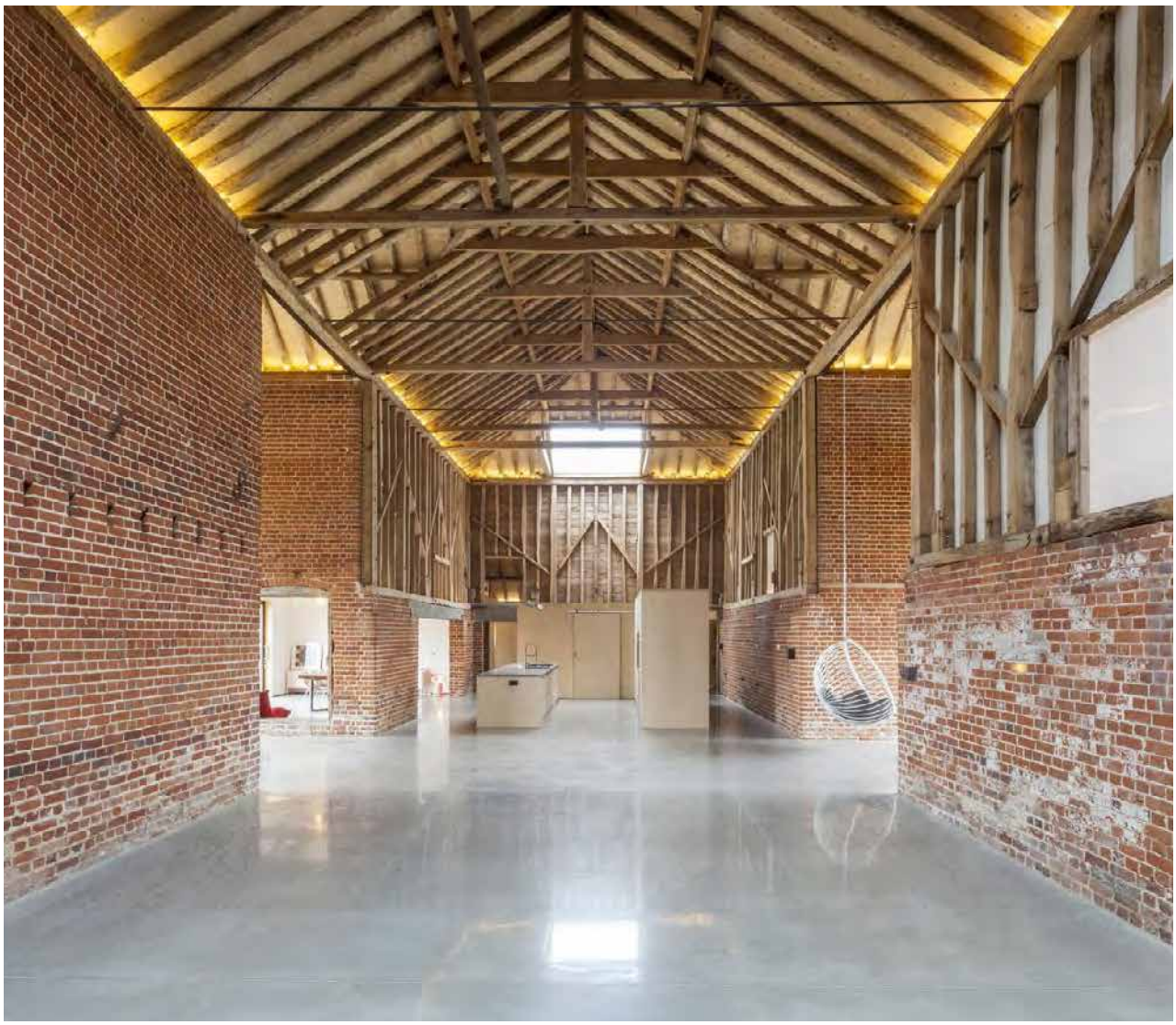
Consideration of the interior is paramount even in non-listed properties where inappropriate planning within the interior space can have a knock-on effect on the exterior, including for example the need for new windows.

The Council's conservation officer will provide design guidance on how to retain and work with such features. Reference should also be made to guidance from Historic England, including 'Adapting traditional farm buildings.'

4. Protect the setting

Agricultural buildings are often part of an important group of structures that form a broader farmstead: usually a farmhouse, barns, and outbuildings. This group can often be laid out in a significant spatial arrangement such as around a central working courtyard.

They also form an important part of the wider landscape, influenced (and influencing) natural features such as topography and watercourses, with close associations to field systems, tracks, and surrounding settlements.



Above: In the interest of preserving character, conversions should avoid domestication of barn buildings. Below: Reuse of historic apertures can ensure continuity of character, with window frames set back within aperture where they are introduced

Figure 42 | The internal treatment of agricultural buildings

Conversion should protect the relationship between individual farm buildings as well as with their landscape setting.

One of the key ways to do this is avoid anything that would create visual or physical barriers between each building and between the building and landscape. This includes avoiding domestic boundary treatments, and carefully siting new areas such as car parking, access pathways, and gardens.

The proliferation of commercial and domestic trappings may serve to introduce a non-agricultural character to any building proposed for conversion. The key objective will be to ensure that the surroundings are designed to be as agricultural in character as possible.

Key areas to consider include:

Courtyards

Courtyards should be surfaced in a material that reflects its rural setting, but which are not so formal as to detract from the building's character - including bonded aggregate dressed surfaces and dragged concrete which is found within the Borough's farmyards. Existing cobbles, setts, bricks, or blocks should be retained and supplemented. Courtyards and farmyards should remain open and not be divided by fences or walls. Parking spaces should not be formally marked out.

Gardens

The introduction of domestic style gardens can easily undermine the agricultural character of a farmyard and subdivide a group of buildings. This includes use of formal and coniferous planting, herbaceous borders, and over-manicured grass. In general, the creation of individually defined garden plots will not be appropriate.

Miscellaneous structures

In general new buildings within the farmyard or curtilage should be avoided in order to protect the visual and spatial integrity of the group.

Attention should instead be on utilising existing structures. Consideration should be given to how adaptable certain types of existing buildings and spaces are. This should form the basis for planning the development of a farmyard or curtilage and will provide a more unified approach.

For example hay barns, shelters, sheds, hen houses, lean-to structures for storing farm machinery, and pig sties do not lend themselves to residential conversion and are more appropriate for use for storage or for hiding domestic features such as utility rooms, refuse stores, and garages.

Of particular significance in the Borough are perimeter walls, which were distinctive to the 'planned farmsteads' of the 18th and 19th century. These should be left intact, and not chopped through or reduced for access or to create visual splays.

5. Consider habitat preservation and creation

It is essential to consider the impact conversion work will have on wildlife, particularly in relation to protected species such as barn owls, bats, and birds the protection of which are material considerations in the planning process. Unauthorised works impacting these species is an offence and punishable by a substantial fine. Other protected species, including badgers and great crested newts, are often to be found around historic agricultural buildings.

Farmers traditionally relied on natural predators to address vermin and so agricultural buildings often incorporate features that facilitate habitats for this type of wildlife including owls and bat holes which were devised to allow access along uninterrupted flight paths. A suitably qualified expert should be engaged to assess whether protected species are present. Natural England will be able to provide help and advice on this process.

Whilst mitigation methods will depend on the specific circumstances of the site, common methods the council will encourage owners to use include incorporating nesting lofts, as well as preservation of nesting sites and flight routes. Conversion may also necessitate retention of features on the building that facilitate access, such as ventilation holes, and careful consideration should be given to introduction of new lighting and retention of neighbouring trees.

Consideration of the landscape setting of barns is critical to a successful conversion project. Above: Open plan curtilage surrounding the barn and original boundary wall retained as part of landscaping proposals, together with use of full glazing for former threshing barn opening. Below: use of sensitive landscape materials including boundary wall.

Figure 43 | The setting of agricultural buildings

7. Commercial development

This chapter provides clear and specific guidance for what will be expected from the design of commercial buildings and areas, including retail, food and drink, office, industrial development

Introduction

Good commercial developments play a vital role in enhancing the economic prosperity, vitality and quality of life in urban and rural centres. When designed well they create attractive and comfortable places to live and work, attracting investors. If not designed well, however, they can introduce large, bland, and non-contextual units and spaces that reduce, dramatically, the desirability and prosperity of a place. Many award-winning commercial developments, specifically office and industrial schemes, take a 'campus' approach developing a holistic and integrated environment of integrated streets, spaces, and buildings. Equally, the conversion of existing buildings can play a significant role in the creation of new commercial space.

General principles

Activity / mix of uses

Commercial developments should create vibrancy. Development should create active frontages to all public areas, avoiding dead façades, blank walls and fencing. Successful schemes incorporate a mix of uses, such as offices in upper floors complemented by retail at ground.

However:

- In specific retail/food/beverage schemes, development should create a continuous frontage of bars, shops, and restaurants enhanced by attractive forecourts and shopfronts.
- In commercial/industrial developments, where retail units may not be appropriate or necessary, an active frontage should be achieved through orientation of public-private space, consideration of internal space on the ground floor, and addressing façade treatments. This might include, for example, orientating well-trafficked entrances with high-quality forecourts around public spaces, locating less active areas, such as service yards, to the rear.

Scale and massing

Commercial scale and massing requires very careful consideration. In some cases this may be because over prominence could result in an oppressive environment, however it should also be recognised that new commercial development can be too small: it should generally seek to offer more than just single storey development in order to assimilate with existing and proposed urban environments, such as within a local centre, where in order to create a node - and a sense of place, greater scale will be required.

Layout

The layout of a commercial scheme should create a logical and coherent network of interrelated buildings, spaces and functions, addressing the relationship between public and private space as well as considering the integration of functional spaces such as servicing and car parking.

- Development should reflect and integrate the surrounding pattern of blocks and streets, providing effective and logical links to the movement network in the wider area.
- Careful consideration should be given to car parking. In commercial developments car parking can dominate, if positioned encircling or in front of the main buildings acting as the main defining spatial feature and gateway. Car parking should be well integrated into a scheme and not the main visual element. This could include segmenting into distinct areas, enclosing by built form, integrated into soft landscaping, exploring higher-quality materials that better integrate with other movement routes, and positioning away from the main frontage.
- Servicing is also a major consideration for commercial developments including loading bays, delivery spaces, bins, and storage spaces. If not planned correctly it can have a visual impact on the streetscape, impact the efficiency of a business' operation, and create a dangerous and noisy environment for pedestrians. Servicing should be positioned away from the main public areas, and storage areas screened from view ideally located within the footprint of a building.

Action Point

Applicants should provide a written response to the Design Assessment questions (p126-7), together with annotated plans, sections and 3D visuals to communicate how your application reflects this guidance.

Movement

High-quality commercial schemes consider inclusive accessibility and facilitate access to a range of transport options. Specifically:

- Schemes should enhance the potential for sustainable and active transport modes providing safe and secure cycle storage, and should be located within easy reach of public transport.
- The movement network through a site should be logical and coherent with continuous pedestrian routes orientated on desire lines. The design and orientation of buildings should contribute to overall legibility.
- The relationship between pedestrians and cars should be addressed where appropriate, incorporating traffic calming measures and exploring shared surface materials to provide a more integrated environment.

Above: Consideration of pedestrian and cycle movement routes was central to the design of mixed use development in Malmo, Sweden; Below: Creating an attractive landscape setting enhanced by pedestrian and cycle routes has been a core feature of the success of Blythe Valley Park in Solihull (photo: IM Properties)

Figure 44 | Consideration of pedestrian and cycle movement is vital to commercial schemes

Character in context

Commercial developments are necessarily driven by economic pressures. They can lead to the implementation of large-volume buildings, of generic design, on a streetscape or a rural landscape. Development should create or enhance a local distinctiveness, incorporating a high standard of design. This includes:

- Designing in relation to an established built hierarchy, reflecting the scale, density, and block pattern of contextual areas whilst exploring more contemporary styles that reflect a modern commercial use.
- Considering the interface between the development and the surrounding context. In dense urban environments this will often require responding to an established public frontage. In rural areas it may necessitate implementing adequate landscaped buffers, including mature planting and treelines to screen or soften the development.

Above: The National Waterfront Museum in Swansea relates to its waterside location through its deliberately reflective choice of materials and wave-like forms. Below: Modern commercial development designed to reflect neighbouring historic factories through form and materials, Denmark

Figure 45 | Commercial buildings should respond to context

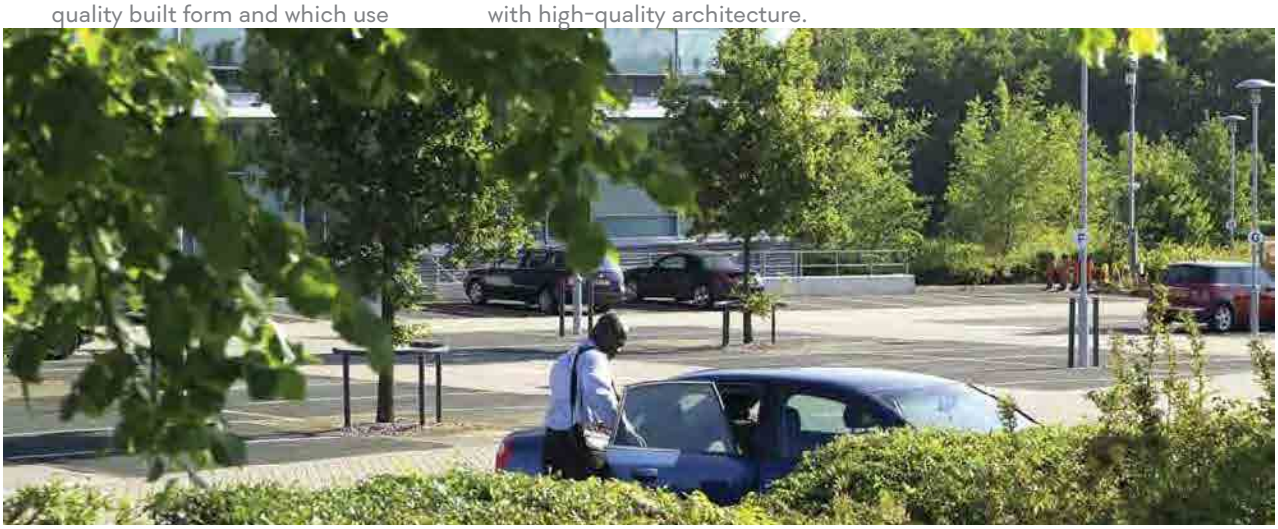
Public spaces and landscape

Commercial developments often focus predominantly on the proliferation of usable space and built form, neglecting the surrounding elements that knit the whole site together. It is important to integrate effective public spaces into a scheme including streets, squares, and where appropriate park/play areas. Particular principles include:

- Creating social and civic hubs (such as squares), for workers or customers, enclosed by high quality built form and which use high-quality materials.
- Create an appropriate mix of hard and soft landscaping, incorporating and enhancing any existing green infrastructure and considering boundary treatments, including the creation of bunds where appropriate.
- Carefully considering the relationship between public and private space – ensuring public spaces are subject to natural surveillance and are enclosed with high-quality architecture.

Adaptability, flexibility, sustainability

Commercial development usually relies on the success of market pressures. Changing market circumstances can often lead large volume spaces and sites vacant or partially vacant. Schemes should incorporate flexible buildings and spaces that can be easily adapted to future uses and which incorporate sustainable, energy-efficient, technology. This might include providing a range of unit types, such as incubator units, to cater for a range of businesses.



Above: Subdivision of car parking through planting diminishes its potential impact and creates an enhanced and more biodiverse environment at Blythe Valley Park in Solihull (photo: IM Properties). Below: Use of soft landscape softens development and creates a more human environment within large scale commercial schemes

Figure 46 | Commercial buildings should consider their public realm and landscape environment

Specific guidance: retail, food and drink

Whilst all types of commercial development should address the above issues, distinct types of commercial premises have different priorities.

At the heart of retail, food and drink developments should be the creation of an inclusive and high-quality user 'experience' with continuous active frontages creating vitality and well-defined routes enabling an organic and fluid retail experience. Of particular consideration for this type of development are:

External space: Creation of high quality external spaces for eating and drinking can contribute much to the wider public realm. Locations should be chosen that enhance their setting and high quality materials used.

Advertising: Good design should reduce the need for advertising that creates spatial clutter and large intrusive signs. Buildings and spaces should be orientated along human-scale pedestrian routes that enable effective advertising to be achieved through human-scale well-proportioned signage such as fascia boards and hanging signs.

Neighbour amenity: Bars and restaurants should not negatively impact upon neighbouring residential properties through noise, smell or nuisance.

Plant: Location of plant, flues, air conditioning and other fundamental servicing requirements should be planned to minimise their potential for visibility from the public realm.

Above: Human scale of development and high quality public realm creates a pleasant retail experience in Stratford on Avon. Below: Retail and mixed use development has been successfully incorporated within a pedestrianised public realm in Hinckley town centre

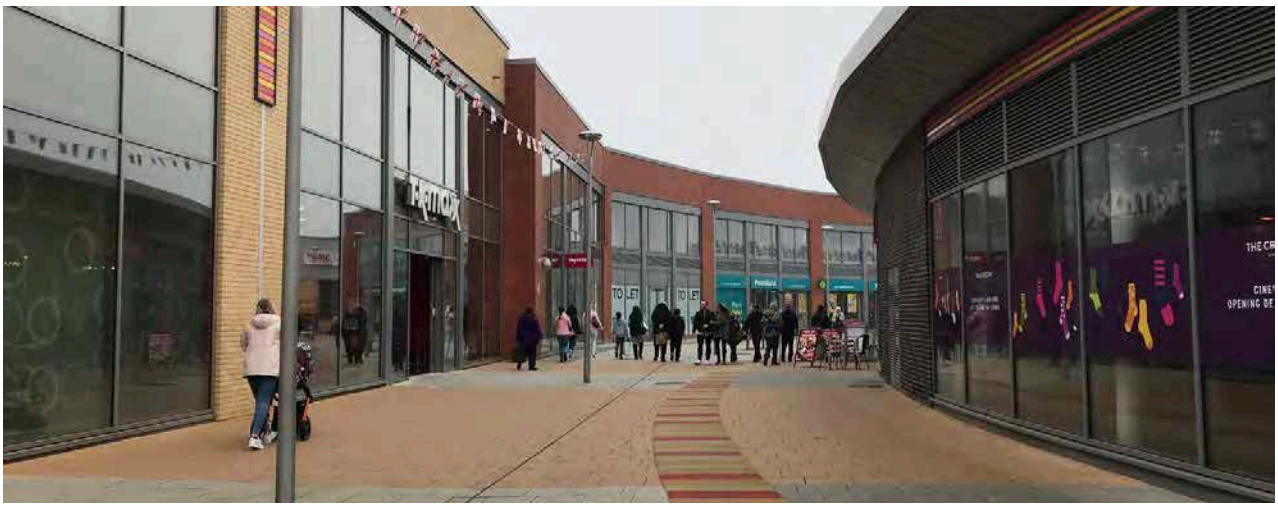


Figure 47 | Retail, food and drink

Specific guidance: office and industrial

At the heart of industrial and commercial development should be the dual focus on:

Viability: Providing economically-viable and functional space.

Impact: controlling the physical and visual impact on the wider area, enhancing or creating a sense of unique identity.

Of particular interest in these schemes are:

- Access to sustainable and active transport for commuters.
- Providing a comfortable interface to its context responding to an urban street scene through creation of a quality frontage or open rural context through mature landscaping. This interface should take into account visual impact in terms of scale and physical prominence, and the impact of its particular function that may create noise, harmful substances or dangerous activity.
- Achieving quality, pushing beyond generic architectural forms and low-quality materials. The best industrial schemes seek new ways of presenting the classic industrial shed: addressing the external form of the building through high-quality materials and colour schemes, and the design of internal space to create inviting entry spaces and social areas.
- Effective interface between public and working areas through positioning and orientation.

Use of quality materials and attention to detail in landscape design creates an inviting and attractive external environment at Blythe Valley Park in Solihull (photo: IM Properties). Below: Jaguar Land Rover, Wolverhampton. High-quality materials create a crisp and clean appearance

Figure 48 | Office and industrial

8. Shopfronts

This chapter provides clear and specific guidance for what will be expected from the design of shopfronts, including highlighting some of the common issues and themes, together with component parts to enable informed design

Introduction

Shopfronts can make or break a high street. Get them right and they create an attractive, vibrant, and characterful commercial heart to a historic or modern urban centre, allowing a business to advertise itself and thrive. A well designed shopfront, or range of shopfronts, can attract people to a business and a place. However, get them wrong, through inappropriate detailing or design, and they can very quickly create a severely disjointed streetscene, leading to negative impressions of a place .

High quality, carefully considered signage and frontage for shops and other commercial premises, enhances identity and legibility, creating coherent and attractive centres of activity and commerce. By contrast, where shopfronts and signage are not considered as part of a wider building or streetscape, the detrimental impact can be ruinous. This is particularly significant in historic centres, where even modest changes can result in significant impacts upon prevailing character.

Key issues

The most common issues with shopfronts are:

- Inappropriate materials
- Disproportionate signage
- Inappropriate illumination
- Visual clutter including stickets and notices
- Poorly designed security

Planning

As a council, we understand the desire to visually promote businesses and attract custom through shopfronts and signage and want to work pro-actively to ensure that this is achievable in a way that enhances rather than detracts from its setting.

A specific consent process within the planning system controls the display of advertisements, however planning consent is also required for installation, alteration, replacement or removal of shopfronts to ensure that there is control over this significant aspect of streetscenes.

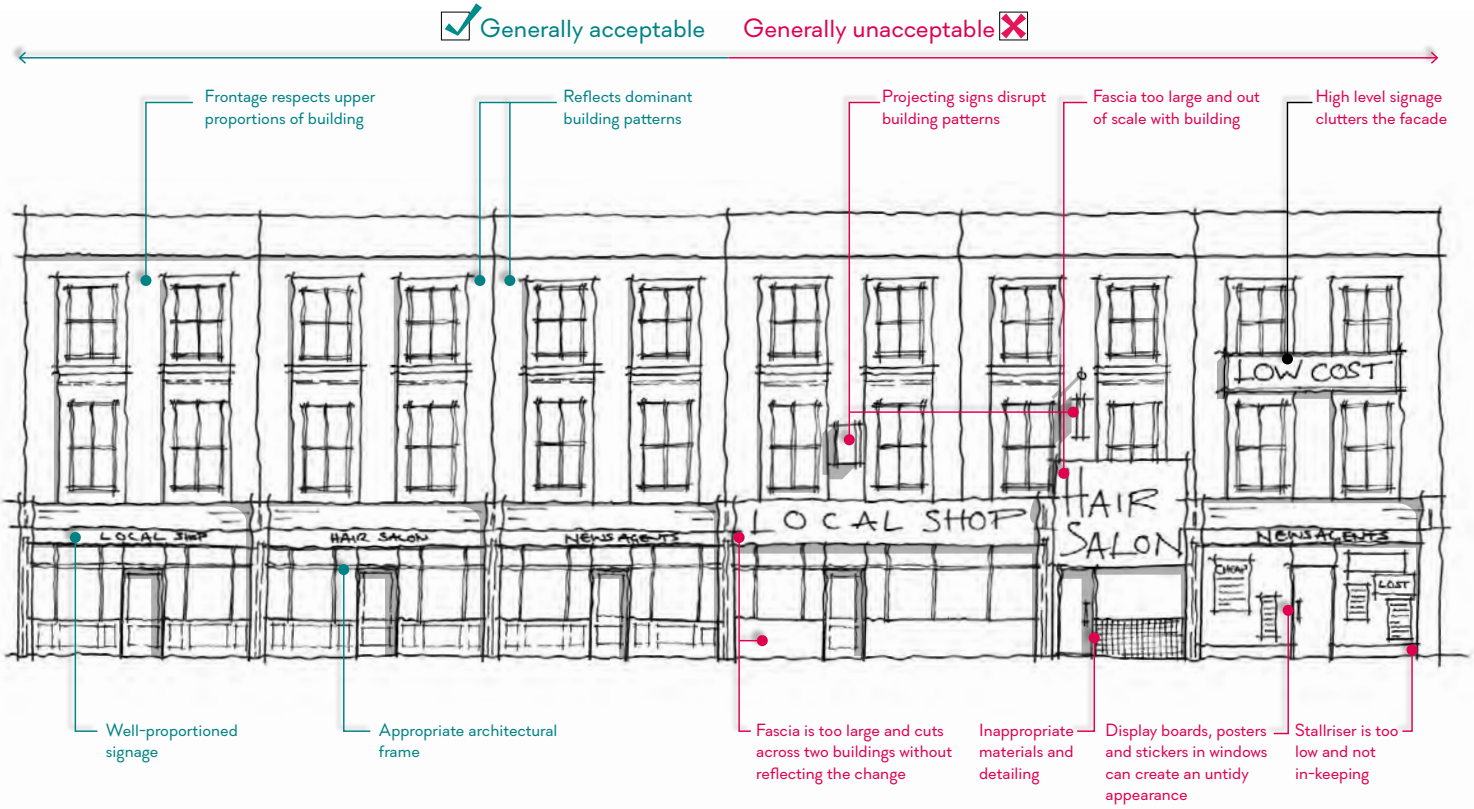


Figure 49 | Inappropriate / appropriate shopfronts

Action Point

Applicants should provide a written response to the Design Assessment questions (p126-7), together with annotated plans, sections and 3D visuals to communicate how your application reflects this guidance.

Guiding themes

Good design should address the composition, material, and structure of the shop-front. It should also consider the signage, illumination, security and any additional elements as a planned whole, reflecting the established character of the building and street-scene whilst allowing a degree of flexibility. A well-designed shopfront should address the following key themes:

1. Reflect the building

New shop-fronts, and alterations to shop-fronts, should consider the overall proportion, form, and scale of the building's upper floors. Unnecessarily large shop-fronts or, in particular, signage can detract from or even cover historically-valuable architecture above and, more generally, create a disjointed appearance.

2. Reflect the street

A well-design shop-front integrates well with the established street-scene, introducing a sense of variety but responding to an overall character. This includes using the right materials, responding to a dominant scale and proportion, and following an established pattern.

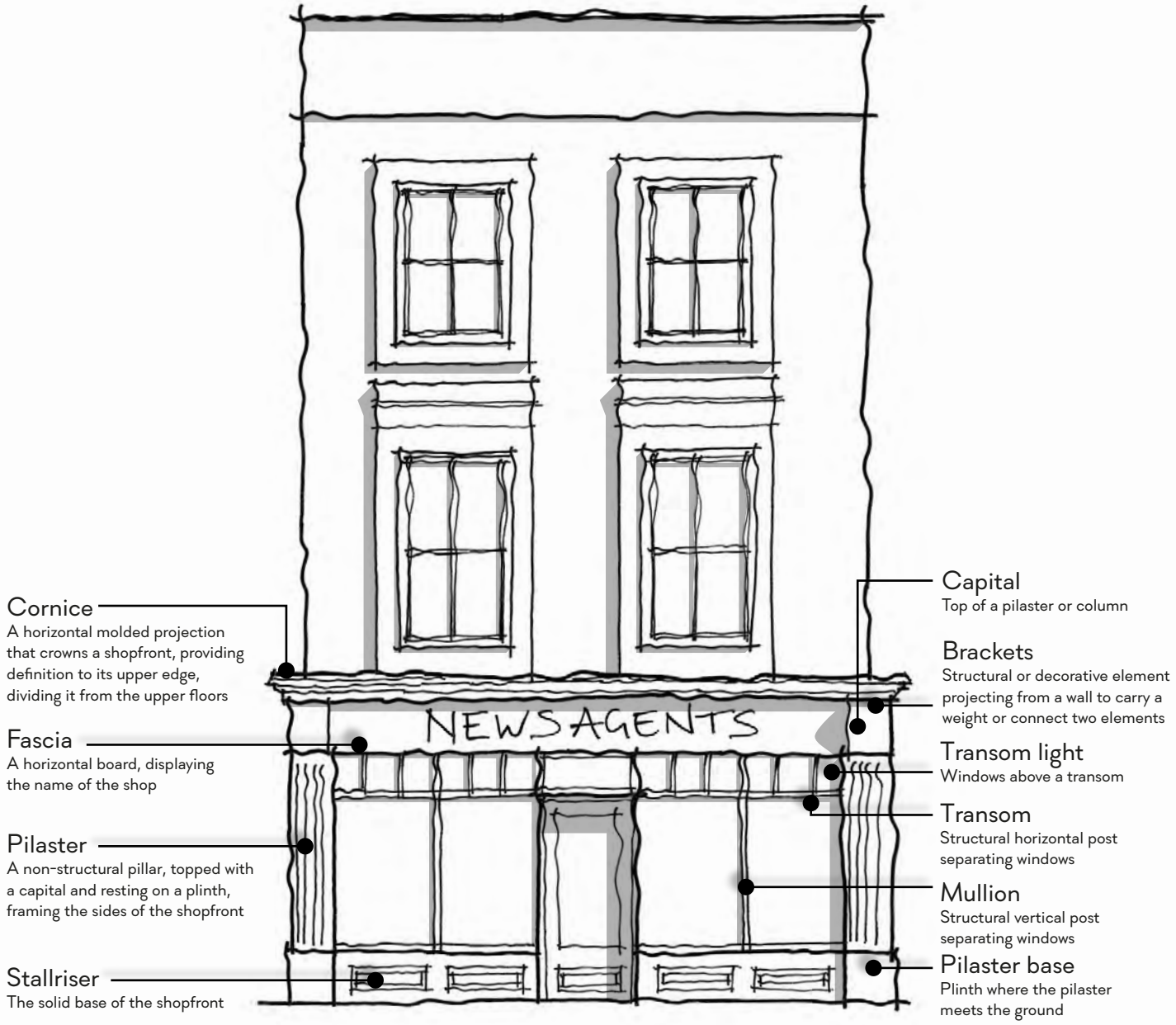


Figure 50 | Traditional shopfront components

3. Reflect historic styles

In many areas historically-valuable shopfronts remain or have been reflected in new designs. This is often the case for 18th/19th century terraces or rows in which shopfronts were designed as a planned whole with well-proportioned elements reflecting the building and street.

4. De-clutter

A good shopfront uses the minimum amount of visual elements necessary to advertise a business and create a fresh, restrained, and attractive streetscene. Often, less is more. Unnecessary visual clutter should be avoided. This includes reducing unnecessary advertisements, plastic foliage or other elements stuck onto the shopfront, and removing general detritus such as visible air-conditioning units, wires and intrusive roller shutter boxes.

Key components

More specifically, shopfront design should address the following detailed components:

1. Structure and form

When designing a new shopfront, or retrofitting a building, the structure of the shopfront itself has a profound impact on its visual quality.

Architectural frame
In historic areas, or where a more traditional appearance is desirable, shopfronts incorporate traditional elements such as fascia boards, cornices, pilasters, appropriately sized uninterrupted stallrisers, and avoid large expanses of unbroken glazing. These elements create an appropriate architectural frame that results in a well proportioned design.

Whilst the exact proportion and detailing varies due to context, all shopfronts should incorporate an adequate architectural frame.

Profile
Many historic shopfronts were constructed using mullions with a specific profile, such as a slender curve. Often the propensity in modern shopfronts is to use bulky or squared frames.

Whilst this can be appropriate in more modern contexts or if there is no overbearing historic character, if there is a specific unified appearance in the streetscene and where historic shopfronts survive, the use of modern frame shapes and profiles an be detrimental to the overall character.

2. Materials

Materials have a profound impact on the visual quality of the shopfront and streetscene. Materials should reflect the character of the street and its historic precedent.

Traditional
Historically shopfronts and signs were constructed using timber. This remains the most appropriate material, particularly in historic areas.

Modern
Modern high-quality alternatives, such as aluminium or steel can work well and create a sharp, fresh, contemporary look. However, they can often jar with more traditional timber shopfronts due to their finish, and are most appropriate in more modern areas.

What not to use
Materials such as plastic, uPVC, should always be avoided. Other inappropriate materials include applied cladding (stone, brick, wood). Whilst tiles can sometimes be found in surviving Victorian and Edwardian frontages they can be inappropriate for modern shopfronts.

3. Signage and advertisements

Fascia and lettering
The fascia is the most important area of a shopfront for advertising the business. In general, good signage works within the established proportions and confines of the fascia board and avoids applying larger more modern signs onto it. Large box signs or additional flat boards should be avoided as they create disproportionate depth and height. The most appropriate signage at fascia level is individual letters applied or painted directly onto the fascia board. Too much information at fascia level can create visual clutter. In general, the businesses' name should be sufficient, avoiding over the top logos or slogans.

Hanging signs
Hanging signs are a staple of the high street. They can add a distinct texture to a streetscene, but if designed inappropriately can lead to a cumulative disunity.

In general, hanging signs should:

- Be appropriately sized in relation to the building and street.
- Use an appropriate material, shape, and form avoiding large box signs.
- Display only necessary information.
- Have an appropriate and attractive method of fixture. The most appropriate signage is held by slender, well-designed, brackets using a quality material.

Windows and upper floors

A shopfront can become cluttered by a lot of stickers or signs on windows and doors. Whilst it is often necessary to place signs in the window, for menus or opening hours, this should be restricted to the minimum necessary and be of an appropriate size. No signage should be shown on the upper floors of the building.

4. Illumination

Illumination can highlight attractive features of a shopfront and facilitate an attractive night-time buzz, but needs to be well integrated.

Sources of illumination

Illumination should not create a cluttered visual appearance. Shopfronts should avoid using visually distinct sources of illumination such as swan neck lamps, or trough lights, or sources that result in

Above: Signage created through letters individually painted onto the fascia board.
Below: Halo-illumination integrated to the underside of the cornice

Figure 51 | Examples of signage and illumination

disproportionate signage, such as internally-illuminated box signs.

The most appropriate sources of light are integrated into the shopfront and signage. This includes pelmet lighting in which individual lights are placed into the underside of areas such as fascia boards, or halo illumination whereby a thin strip of light is placed behind each individual letter to create a soft glow akin to a halo.

Colours

Good shopfront design considers the impact and quality of light on the streetscene. Softer white light is preferable to a deep orange glow.

5. Canopies

Traditional canopies can be an attractive addition to a shopfront, providing areas to sit in the shade, or allowing more pleasant browsing. However they can also have an impact on the unity of a streetscene. In some instances they are simply not appropriate, particularly where they would create visual disunity on a row of unified shops or have a detrimental physical and visual impact on the architectural quality of a historic building. However, where there is more variety in a streetscene a well-designed canopy can be appropriate. In general:

- They should be no larger than is necessary and be visually restrained reflecting the colour scheme and design of the main shopfront.
- They should use a high quality material.
- Careful attention should be paid to the canopy box. If placed incorrectly it can physically damage a building and create visual clutter. It should be integrated into the overall shop-front design.

Figure 52 | Done correctly, shopfronts can enliven and add character to the streetscene

6. Security

Security features, whilst vital for a business, can have a detrimental impact on the quality of a shopfront and streetscene. The use of external roller shutters and grilles can lead to visual clutter (through presence of shutter boxes) and, when closed lead to a dead and inactive street-scene. Furthermore, the use of alarm systems can introduce visual clutter onto a shopfront. Whilst a specialist should be consulted there are key areas to consider when addressing security in shopfronts.

- Security should ideally be integrated into the design itself including, for example, appropriately sized and reinforced stall-risers and limiting the amount of glazing with mullions reducing the need for external shutters.
- If this is not possible external roller shutters or grilles should be the last resort, and usually resisted. A more appropriate solution would be internal open grilles which cover only the glazed part of the shopfront (i.e. above stallriser), though the shutter box should still be hidden.
- Alarms should not be visible on the shopfront but discretely integrated within or to the side of a building.

Above: Poor quality roller shutters: external shutters create inactive frontages outside of business hours.
Below: Internal perforated shutters allow visibility, light and interest

Figure 53 | Security features: roller shutters

Area specific design guidance

Hinckley & Bosworth Borough Council

2019

Bagworth

Description and characteristics

Bagworth is an early medieval agricultural settlement situated in the National Forest, and the fringes of Charnwood Forest. It likely had Saxon origins, growing in the setting of the medieval Bagworth Manor; the scheduled site and parkland of which is situated to the east of the village. It is formed principally along the spines of Main Street and Station Road. Prior to the 19th century, the village was largely concentrated on Main Street, and included Holy Rood Church, which may have had Saxon origins (rebuilt in 1968 using prefabricated panels and subsequently demolished). Main Street retains isolated traditional agricultural cottages, but has seen extensive modern infill of varied quality and character.

The village developed as an important mining settlement, with direct links to the railway network with Bagworth Colliery, railway station and mine workers' terraced cottages developed on Station Road. Following the closure of the railway, Station Road was developed as modern ribbon estate housing, which has grown in recent decades, but still retains an industrial character in part. Redundant historic infrastructure has been re-purposed to create interesting landscapes, more akin to the village's forest setting. This includes the development of Bagworth New Wood on the former colliery, and the landscaping of a section of the former railway track. These links to the countryside are a reminder of the agricultural origins of the village, which are appreciated through physical links to amenity spaces, landscaped approaches, and breaks in the building line.

Design objectives

- Retain significant views out to the rural setting of the village.
- Protect the landscaped setting of Bagworth New Wood and other National Forest sites, avoiding built encroachment.
- Avoid further generic modern domestic forms, considering the local rural and industrial vernacular, exploring measures such as varied orientation to reintroduce a rural feel.
- Facilitate connections between the village and important green infrastructure, including Bagworth New Wood.
- Development should meets the general design principles of the National Forest.

Presence of rural vernacular character within the village

Lime Grove, an example of late twentieth century housing

Barlestone

Description and characteristics

Barlestone is a village located on the fringes of the Charnwood forest. Originally developing as an agricultural settlement, the village has lost much of its historic form due to substantial twentieth century infilling, replacement, and expansion. The core of the village remains along the historic spine of Barton Road, West End, Main Street, Church Street and Bagworth Road.

The main approaches to the village, including key interfaces with the countryside are largely formed of twentieth century housing, though a relationship between built form and open countryside is maintained through focusing development on one side of the street.

In the historic core, particularly along Main Street, West End, and Church Street there are isolated examples of more traditional structures, including 18th-19th century cottages, a Victorian Methodist chapel and large 18th century farmhouse in the setting of the 14th century church. This farm house, Church Farm, provides an important reference to the village's agricultural origins and defines the historic core of the village to the north of the village centre.

Main Street

Church Terrace

Eastern section of the historic core, Main Street

Design objectives

- Protect the main approaches to the village with the visual links to the countryside, exploring ways of reintroducing more traditional rural and agricultural vernacular forms.
- Protect the landscape setting of the church, and the dispersed form/character of Church Farm and its outbuildings.
- Avoid extensions to ribbon development along main routes such as Newbold Road.
- Reintroduce more traditional built form into the village core, along areas such as Main Street, reflecting the historic precedent for smaller-scale vernacular cottages and picking up on important detailing from surviving structures such as the Methodist chapel.

Church of St Giles

Low density development around the church

Junction of Newbold Road and Main Street

Plan: OS Barwell 1:25,000
1. Town centre, around the central roundabout
2. High Street
3. Methodist Church, Shilton Road
4. The town's edge

Barwell

Description

Whilst there is evidence for prehistoric and Roman occupation, Barwell is predominantly an early medieval settlement focused along High St, around its 14th century church. Historically an agricultural settlement, the town developed through industry with a particular concentration of purpose-built factories on routes including Kirkby Rd, Shilton Road, King Street and Arthur Street. The town expanded significantly through 20th century suburban development and is today focused around the junction of High Street, Shilton Road, Kirkby Road, and Chapel Street, which provide the key radial spines along which development is structured.

Characteristics

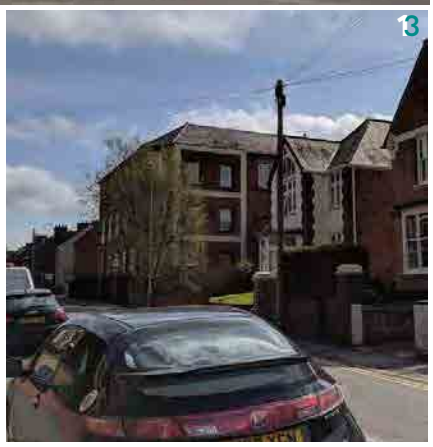
- The junction is characterised by a distinct mixed built form surrounding the roundabout including influences from Victorian, Edwardian, and post-war architectural styles.
- High Street provides the most eclectic mix of styles with terraced housing, Victorian chapels and schools, the focus for retail, and includes examples of workshop/factory buildings as it meets Mill Street.
- The spine roads are principally characterised by the influence of dense, enclosing, Victorian and Edwardian terraced housing, alongside social infrastructure

1. Varied architecture around central roundabout
2. Mill St
3. Modern apartments on Shilton Road
4. 19th century housing on Shilton Road
5. Chapel Street
6. Shop-fronts on Chapel Street
7. Arthur Street

such as chapels/schools and later, larger, twentieth century detached and semi-detached housing, which fan out to estates, linking the routes together and providing a transition to the countryside.

Design objectives

- Enhance the setting of the church by resisting further generic domestic encroachment, exploring architectural styles more suitable of an ecclesiastical setting.
- Consider Victorian, Edwardian, and inter-war terraces/ collections of buildings as a holistic street scene and avoid work that will create visual disjuncture.
- Explore appropriate reuse for factory buildings, avoiding partial occupancy.
- Address poor quality shop fronts on High Street and radial routes.



Barton-in-the-Beans

Description and characteristics

The early medieval agricultural hamlet of Barton-on the-Beans, set into village farmland, is formed along four main spines converging at the central junction, flanked by a series of surviving historic farmsteads. Carlton Road and Odstone Road provide distinct low density, landscaped, approaches to the village. Main Street and Nailstone Road are characterised by a higher degree of modern built form but retain significant structures such as the Baptist Church and utilise set-backs and appropriate boundary treatments to limit visual impact.

Design objectives

- Maintain the landscape setting of the Baptist Church and historic farmsteads.
- Avoid the encroachment of dense domestic buildings on approaches characterised by low density farm buildings such as Carlton Road, and around the junction where large farmhouses dominate.
- Maintain the influence of setbacks, and appropriate boundary treatments (whether landscaped or brick/stone) on Odstone Road, Nailstone Road, and Main Street.

Manor Farm on Carlton Road, marking the southern approach to the village

A contrast between a modern dwelling and historic converted farm building, Main Street

Dwelling at the meeting point between Nailstone Road and the junction

Botcheston

Description and characteristics

Botcheston is a linear hamlet formed along the principal spine of Main Street. The village was historically a close collection of agricultural buildings and small cottages set along Main Street, with the Desford Brickworks at the western end. However, this form has largely given way to the influence of substantial infilling during the 20th century with no overriding form. This has resulted in the loss of a distinctive character to the village. However, there are important survivals including The Greyhound pub, which marks the entrance into the village from the west, isolated cottages, and remains of farmsteads including Manor Farm.

Design objectives

- Protect the setting of The Greyhound pub.
- Where they remain, protect the legacy of historic farmsteads and cottages including the buildings themselves, drawing on their vernacular styles, and protecting their historic spatial arrangement and orientation.
- Avoid development that will exacerbate the existing level of disjuncture between styles of modern properties.

Main Street

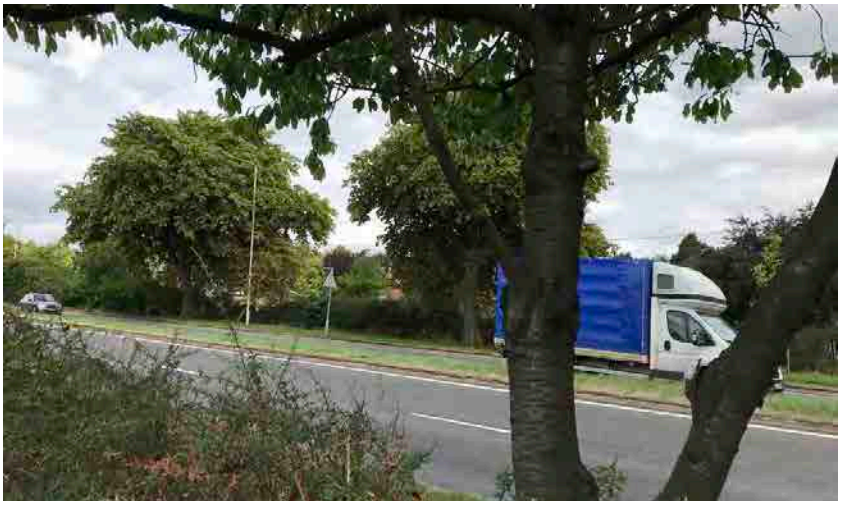
The Greyhound pub, an important pre-20th century survival

Example of modern infilling

Bradgate Hill

Description and characteristics

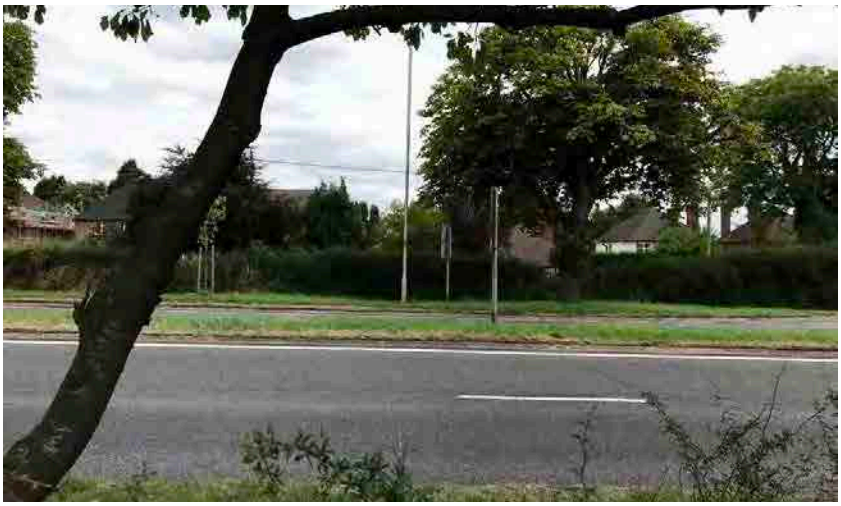
Bradgate Hill is a small linear hamlet of modern dwellings straddling the corridor of the A50. Historically, to the north was the substantial 19th century Bradgate Hall, built for the Earl of Stamford to replace the family's 16h century seat at Bradgate Park. Only the impressive Jacobean-style quadrangular stable block and kennels (listed Grade II*) survive as ruins. The hamlet is now experienced as a distinctly modern settlement.



Vehicular movement along the A50

Design objectives

- Protect the landscape setting of the ruined stables to Bradgate House, and the integrity of the historic aristocratic landscape around the former house, including retaining the stone boundary to the road.
- Maintain the high level of separation between the built form and the A50 through appropriate landscaped boundary treatment.
- Resist the encroachment of a high density collections of buildings, maintaining the setting of large properties along the road.



Separation between domestic dwellings and the A50

Separation between domestic dwellings and the A50

Plan: OS Burbage 1:25,000
1. War memorial
2. Late twentieth century housing
3. Aston Lane, a key part of the conservation area
4. Looking south from the churchyard along the historic core of the town

Burbage

Description

Burbage is an early medieval agricultural settlement, though evidence exists for prehistoric farming. Historically formed along the linear route of Church Street and offshoots including Aston Lane, Burbage developed as a key manufacturing centre during the industrial revolution with cottage-based framework knitting and some purpose built factories. However the town only grew significantly in size during the 20th century when a series of post-war housing estates expanded its reach to the southern boundary of Hinckley.

Characteristics

In the historic core, Church Street and its offshoots form an important curving route creating a succession of high quality, enclosed frontages around open spaces. This effect is accentuated by the curve of the road, a drop in levels, and a variation in built scale and height that creates an undulating roof-scape. The succession of frontages and open spaces have their own distinct character:

- In the setting of the church the built form is grander, with larger 18th and 19th century properties and a distinct spatial quality achieved by setbacks, car parking areas, boundary treatments, and the church yard.

1. Church of St Catherine
2. Horsepool, a key part of the conservation area
3. Modern development at gateway to historic core
4. Church Street
5. Houses in the setting of the church
6. Modern development, Pughe's Close
7. Gateway to the historic core on Hinckley Road

- Aston Lane, the approach to Burbage Hall and Old Grange, signifies the town's agricultural origins with a tranquil appearance enhanced by high brick walls, hedgerows, and farm buildings.

- Church Street around the war memorial is enclosed by buildings at a smaller-scale than around the church with a tighter enclosure formed from a high-quality frontage of 18th-19th century terraces and villas.

Design objectives

- Protect the landscape setting of Burbage Hall, Aston Lane, and the characterful open spaces that punctuate the tight urban grain.

- Treat Church Street as a continuous visual sweep, formed from distinct spaces, avoiding the encroachment of bolt-on domestic elements that would create visual disjuncture.

Cadeby

Description and characteristics

Cadeby, set into estate parkland, has a distinctly green quality, drawing from its early medieval agricultural origins. The approaches are characterised by heavy tree-lines, hedgerows and verges with larger historically-significant farmsteads and manor houses leading to denser vernacular workers' cottages in the village core, with the influence of modern infilling limited by setbacks and boundary treatments.

Village approach on Church Lane, characterised by an important farmstead and open space

Design objectives:

- Retain the visual impact of halls, manors, farmsteads, and the church on the approaches, including verges, treelines, boundary walls, and hedgerows.
- Limit the visual impact of new development by retaining setbacks and boundaries.
- Resist the encroachment of generic, non-contextual, modern domestic styles, reflecting the precedent of rural domestic and agricultural vernacular buildings.

Junction of Main Street, Church Lane and Rectory Lane, providing a denser enclosing built form deriving from working rural vernacular styles

All Saints, Church Lane, providing a key open space in the street-scene

Carlton

Description and characteristics

Formed along the linear Main Street, the core of the early medieval agricultural hamlet of Carlton, set within farmland, is characterised by important red brick courtyard farm buildings and a series of denser, smaller, traditional 17th-19th century vernacular cottages which front the road with a mix of render, brick and stone. This core is flanked by modern housing development.

Design objectives:

- Limit the scale of development to the west of the hamlet to maintain the dispersed built form set into wider landscape.
- Maintain the visual dominance of the historic farm buildings to the centre of the village.
- Avoid further encroachment of dense modern housing styles to the east of the core, reflecting the smaller-scale rural cottages and agricultural farm buildings.

Farm building at the hamlet's centre along Main Street

Traditional properties on Main Street

Modern domestic properties set back from the road

Congerstone

Description and characteristics

Congerstone is an early medieval village situated in Gopsall estate parkland. Historically characterised by a series of farmsteads situated along the central spine of Main Street, the village incorporated estate workers' housing. Modern ribbon housing predominates the southern sections of Main Street. However, towards the village core, the influence of historic agriculture is more evident with surviving examples of red brick courtyards farming buildings and smaller-scale estate cottages.

Design Objectives

- Along Main Street, emphasis should be on retaining mature hedgerows and enhancing stone boundary treatments, and ensuring the visual prominence of the courtyard farm buildings and their landscape setting.
- Maintain the integrity of the green as a key open space.
- New development should respond to the intrinsic vernacular achieved by agricultural buildings and estate cottages.

Red brick traditional farm buildings, Main Street

Housing flanking Main Street, looking south to the village green

Stone boundary treatments, Shadows Lane

Dadlington

Description and characteristics

Dadlington is an early medieval agricultural hamlet surrounding a central green, on which is the 13th century church that is the site of burials from the Battle of Bosworth. The Green, whilst retaining 18th/19th century rural dwellings, has been impacted by modern infill, some of which is non contextual in material and detailing. The village retains important farmsteads to the east, defining the north-east approach, a significantly open northern boundary, and a close association with the Bosworth Battlefield and Ashby Canal along the north-west approach.

Design objectives

- Retain the prominence of historic farmsteads to the east, and the landscaped nature of the approaches form the north-west and north-east.
- Retain the integrity of the Green, and setting of the church by resisting neighbouring development.
- Avoid encroachment of generic domestic styles around the Green, and along the northern approaches, drawing on the traditional rural vernacular.

Church of St James

Village green

Domestic dwellings, church, and open space along The Green

Desford

Description and characteristics

Desford is a large early medieval village. Initially developed as an agricultural settlement, it was influenced by framework knitting, as well as mining following the sinking of the Desford pit in the early 20th century. The historic core, including High Street, Main Street and Church Lane, retains much of its medieval street pattern including jitties (side alleys) providing sinuous routes running between the main arteries of the village. Beyond this are modern housing estates to the south and east of the village.

- High Street provides a linear run of enclosing built form incorporating larger red brick farm buildings and manor houses which give way to denser vernacular cottages.

- Church Lane is a small connecting lane and provides a tranquil setting for the church flanked by the churchyard, a mix of brick and stone boundary walls and larger-scale properties such as the grand Georgian house at the Grange.

- Main Street is a long and curving route. This street is characterised by a mixture of traditional vernacular cottages, interspersed with several examples of slightly larger farm buildings and farmhouses, some of which have been impacted by detrimental dark render.

High Street

Built form flanking the church on Church Lane

Traditional terraced housing on Main Street

Design objectives

- High Street: Consider the enclosing red brick properties as a holistic street scene, avoiding visual disconnection in detailing.
- Church Lane: Protect the integrity of the setting of the church and boundary treatments.
- Main Street: avoid the further loss of traditional red brick, and enhance the visual prominence of historic farm buildings. Traditional vernacular cottages should be treated as a holistic streetscape.
- Development in the core should respond to a rural and agricultural vernacular in order to limit further visual loss of the village's agricultural roots.

Chapel Lane, indicative of the jitty and yard pattern


Main Street as it curves to meet Newbold Road


Approach to the village along High Street

Plan: OS Earl Shilton 1:25,000
1. War memorial and principal shops on Wood St
2. Industrial heritage on New St
3. Earl Shilton Baptist church
4. Twentieth century shops on Wood St

Earl Shilton

Description

The town of Earl Shilton is an early medieval agricultural settlement. After the Norman Conquest in the 11th century, the Earl Of Leicester built a motte and bailey castle close to the later Church of St Simon and St Jude. The town expanded primarily through industry, specifically framework knitting and shoe/boot manufacture with surviving framework knitter cottages (Chelsea Row) and purpose-built factories on New St. The town expanded through 20th century suburban development, principally south of the main High Street with some development to the north. Historic routes such as Church St have predominantly been replaced with 20th century housing, however the main routes along High Street/ The Hollow/Wood Street and Hinckley Road are more diverse.

Characteristics

Earl Shilton has a highly varied character:

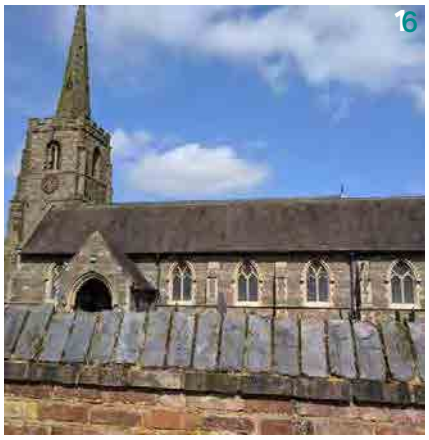
- The main core is formed from a long, meandering main route in which there is a diverse range of architectural styles, largely formed from twentieth century buildings peppered with surviving 18th/19th century housing and social infrastructure, which, whilst maintaining a continuous frontage, is highly varied in its scale, plot size, and detailing.

1. Late Victorian housing along Hinckley Rd
2. Modern Co-op on Wood St
3. Non-conformist chapel, High St
4. Modern development on Almey's Lane
5. Shop-fronts on High St
6. Church of St Simon and St Jude
7. High St

- This core is supplemented by dense Victorian and Edwardian housing on its outskirts, with surviving historic industrial buildings running off from the main route, and extensive twentieth century suburban infill and expansion.

Design objectives

- Protect the landscape setting of the church of St Simon and St Jude.
- In the retail core, halt the *ad hoc* development of inappropriate shopfronts, and reintroduce a higher level of visual unity along the shopping parades.
- Protect the remaining industrial heritage assets, including those along New Street and Hinckley Road ensuring appropriate use, avoiding partial vacancy and loss of ancillary buildings such as exterior workshops.
- Consider Victorian, Edwardian, and inter-war terraces/ collections of buildings as a holistic street scene and avoid work that will create severe visual disjuncture.



Fenny Drayton

Description and characteristics

Prior to the 20th century, Fenny Drayton was a loose collection of farms and rural cottages situated on Church Lane, Drayton Lane and Old Forge Road, in the setting of the 12th century church. Some of this character remains around the church with historic properties, including smaller estate cottages and larger farm dwellings, with a less regular orientation and higher level of landscaping. However, the majority of the village is formed from late twentieth century expansion. Atherstone Road, a significant vehicular movement route, defines the village's eastern edge.

Design objectives

- Maintain the landscaped buffer between the village and Atherstone Road, to protect an enclosed village feel.
- Retain important boundary walls, landscaping, and orientation of properties around the church, and avoid further encroachment of modern generic domestic form in this area, maintaining visual links to the wider countryside.

Church Lane, including traditional dwellings and high brick wall

Church of St Michael and All Angels

19th century former Rectory along Church Lane

Groby

Description and characteristics

Groby is a large early medieval village located in the Charnwood Forest. Historically agricultural, it developed into a market village in the 14th century. Following the Norman Conquest, a motte and bailey castle was constructed to the northern boundary of the village, eventually developing into a manorial property following its destruction, parts of which are incorporated into the current Old Hall. The village has been particularly influenced by later mining and quarrying,

The modern village has been extensively developed through post-war twentieth century housing which has created several suburbs to the north-west and south-east of the village and which define entrances into the village. The exception is the approach to the village along Markfield Road to the west of the village core, which is characterised by larger historic cottages and houses and high granite boundary walls and hedgerows.

However the core of the village retains much of its historic influence, particularly along the main routes of Markfield Road, Leicester Road and Ratby Road, and at the intersection of these areas in the setting of the 15th century Old Hall and 19th century church which remain dominant in views across the village given their scale and a rise in topography.

Old Hall, Markfield Road

Traditional cottages built in Groby granite, Leicester Road

Stamford Arms, junction of Ratby Road, Leicester Road, and Markfield Road

Along these routes are important survivals of smaller-sale vernacular agricultural dwellings, including quarrymen's cottages, and 18th and 19th century social buildings bearing the characteristic Groby granite alongside red brick.

Design objectives

- Development should respond to the strong influence of historically significant materials/ styles in the village, both for structures and boundary treatments including Groby granite and slate, and the precedent of smaller-scale vernacular worker's cottages.
- Protect the spatial form, and dominance of high boundary treatments, on Markfield Road.
- Retain the visual prominence of the tower of the Hall and Church in views, including retaining the integrity of their substantial landscape setting and boundary treatments.
- Development should meets the general design principles of the National Forest.

Timber-framed Blacksmith's cottage, Rookery Road

View from Rookery Lane to the church and Old Hall

Village Hall, Leicester Road

Higham on the Hill

Description and characteristics

Higham on the Hill is a linear, early medieval agricultural village situated on a ridge-top overlooking rolling farmland. The eastern approaches are defined by low density farmsteads, farm buildings, and larger-scale properties set back from the road with high brick walls and hedgerows. On Main Street the built form becomes steadily denser along a gently curving street with twentieth century housing infilling more historic cottages, terraces, villas and a chapel punctuated by open spaces at the school and farmhouses. To the west the village loses its intrinsic historic character, with the presence of two twentieth-century housing estates.

Design objectives

- Protect the main approaches focusing on low-density development, reflecting the rural agricultural precedent.

- Retain the diverse but unified character of the undulating Main Street, halting the encroachment of generic modern styles/elements that will ultimately lead to a disjointed street scene, instead responding to a rural vernacular style.

Village centre, Main Street

Terraced cottages, Main Street

Terraced cottages, Main Street

Plan: OS Hinckley 1:50,000
1. Historic core: The Borough / Castle St
2. Lilleys Yard
3. The Crescent
4. Regent Street, Hinckley Town Centre Conservation Area

Hinckley

Description

Hinckley is the Borough's principal town. Whilst initially settled in the Roman period, Hinckley is largely early medieval in date, developing first as an agricultural village and then prospering as a medieval market town in the setting of a 12th century Norman castle and the 14th century church of St Mary. The historic core is centred on the medieval street pattern of Castle Street and Regent Street and incorporates an important system of jitties (side alleys) and yards that pepper the main frontages.

The town was heavily influenced by the growth of industry, and in particular framework knitting and hosiery. This was initially confined to cottage-industry (working within or at the back of a dwelling) evidenced by a surviving framework knitter's cottage that is now Hinckley Museum. This eventually gave way to purpose-built factories, such as the Atkins Hosiery factory, which expanded the confines of the medieval core, with a particular concentration in the Druid Quarter.

This industrial development brought social growth, resulting in the development of the town centre and growth of new suburbs of Georgian and Victorian terraces, pubs, places of worship, libraries, recreation spaces and railway infrastructure.

1. Hinckley's industrial heritage, Upper Bond St
2. Hinckley's industrial heritage
3. The Atkins building
4. Hinckley and District Museum
5. North Warwickshire and Hinckley College
6. Churchmead Court
7. Hinckley leisure centre

This development continued into the 20th century, during which the town expanded dramatically with important Edwardian and inter-war housing estates set around open spaces such as Hollycroft Park. The post-war period saw the construction of large-scale suburban housing estates, which broadened the town to the canal in the west, railway station/line in the south, and north/east towards Barwell. This growth was coupled with extensive development in the historic core including a high amount of non-contextual infilling and out of scale and generic development.

Characteristics

- A compact historic core laid out on a surviving medieval street pattern incorporating jitties and yards.
- An architectural and visual diversity in the town centre including surviving examples illustrating the town's complex historic development: medieval church, 17th century knitters' cottages, hosiery factories, Victorian social and public buildings, and terraced housing.
- A large suburban periphery with late 20th century housing estates.

Design objectives

- Protect the landscape setting of key open spaces such as Argent's Mead and Hollycroft Park.
- Protect and enhance the spatial and visual significance of the network of jitties and yards that survive along the central medieval street pattern. This could include enhancing the quality of entrances, accessibility, and ensuring they are not treated as lesser spaces, reducing visual clutter.
- Resist and reverse the detrimental impact of non-contextual shop fronts on historic properties and rows.
- Explore appropriate reuse of factory buildings, avoiding partial occupancy and halting the encroachment of inappropriate alterations such as plastic windows.
- Consider Victorian, Edwardian, and interwar terraces/ collections of buildings as a holistic street scene and avoid work that will create severe visual disjuncture including, for example, front dormers which would negatively impact coherent rooflines.

High-quality terraced housing, Mount Road

Early 20th century former police station, Upper Bond Street

Early 20th century Art Deco offices (former), now residential

- Ensure development in the town centre explores more place-based innovative architectural styles. Along the medieval streets this is likely to require responding to the precedent of smaller-scale buildings with a tighter sense of enclosure. However, on the periphery of it will likely involve responding to larger-scale industrial architecture.
- Explore architectural innovation in the more general twentieth century estates.
- Improve gateways to Hinckley through the creation of high quality arrival space with development providing landmark arrival points.

Early 20th century housing around Hollycroft Park

Modern post-war buildings, Castle Street

Hollycroft Park

Kirkby Mallory

Description and characteristics

An early medieval agricultural settlement set into farmland, Kirkby Mallory is closely associated with the landscape around the now demolished Kirkby Hall. Formed along the historic spine of Main Street and Church Road, separated by a small green, its built character is visually diverse with isolated 18th and 19th century farmhouses and cottages infilled and expanded with modern housing.

Design Objectives:

- Protect the remnants of land associated with Kirkby Hall, and lower density approaches to the hamlet.
- Maintain the characteristic curve of Main Street and Church Road with spatial breaks at the junction.
- Halt the encroachment of predominantly modern and generic domestic styles and reflect the rural and agricultural vernacular of smaller cottages and farmhouses.

Main Street, incorporating characteristic smaller-scale cottages and farmhouses

Junction of Main Street and Church Road with important green space and boundary treatments to retain a visual and spatial break

Modern housing on Church Road

Market Bosworth

Description and characteristics

Market Bosworth is a large early medieval village (often considered a small market town) situated within the parkland around the historic Bosworth Hall. Whilst agricultural in its origins, the village developed into an important market centre, focused on Market Place, in the 13th century, and grew through the burgeoning hosiery and framework knitting industry during the 18th and 19th centuries, as well as through post-war 20th century housing development.

Much of the village retains a medieval street pattern. This is centred on the convergence of the main routes at Market Place, with a series of jitties (side alleys).

The village retains a high-quality architectural diversity with a range of materials such as brick, stone, and timber-framing in domestic, commercial, industrial, and civic/ public buildings. However, these buildings, fronting the main radial routes and enclosing Market Place, achieve a holistic aesthetic quality through drawing from common restrained pre-modern, Georgian and Victorian architecture including those based on 17th-19th century vernacular, classical and Gothic styles.

The village also maintains a spatial hierarchy, in which density, height, detailing, and scale of built form reduces away from Market Square.

Market Square, the key central space enclosed by civic, commercial, and educational buildings

18th-19th century terraced housing, Station Road reflecting the spatial hierarchy when moving away from Market Place

Dixie Grammar School, Station Road, a key Gothic stone building

There is, furthermore, a high-quality landscaped setting to the village. This is closely associated with the parkland around Bosworth Hall, key open spaces such as the churchyard and lower density properties coupled with mature boundary treatments on the main approaches.

Design objectives

- Protect the quality of the main approaches through appropriate levels of setback, mature boundary treatments, dispersed built form and the integrity of the hall and church.

- Reflect the hierarchy of scale achieved when approaching the village centre with appropriately scaled buildings, unity of façade treatments, and roofline.

- Maintain and enhance the visual and spatial quality of Market Place through appropriately designed shop fronts, sense of enclosure, enhancing the quality of public realm, and protecting finer detailing, such as windows and roofline.

Church Street, incorporating 18th century houses in a Georgian, restrained, rural classical style

Park Street, showing terraced enclosure to the street-scene with varying materials but a holistic roofline and building line

17th century timber-framed cottages, Market Place

Markfield

Description and characteristics

Markfield is a large early medieval village, situated in the Charnwood Forest, originally developed as a non-manorial agricultural settlement, growing to accommodate the burgeoning trades and industry in the area including framework knitting. It was influenced by mining and quarrying with the Markfield quarry located to the north-west of the village. A large portion of the village, particularly to the east is characterised by generic post-war domestic development. However, numerous historic influences remain.

On the periphery, Hillside incorporates an intact terrace of granite quarrymen's cottages, and on Forest Road is a surviving range of farm buildings belonging to Stepping Stone Farm, set into open countryside, both of which highlight the village's agricultural and quarrying development.

Although the village core (located along the linear route of Main Street) was subject to substantial infilling during the twentieth century, much of which has a negative impact on the street scene, it still retains significant examples of historic vernacular cottages and Victorian public buildings, such as the Methodist chapel, built in granite, along with important stone boundary treatments.

Traditional materials, Main Street

Traditional materials, Main Street

Traditional materials, Main Street

The Green, running off Main Street, provides the setting for the 12th century Church of St Michael and is characterised by a more dispersed built form set around a large open green.

Design objectives

- Resist the encroachment of modern, generic, domestic forms along key historic routes such as Main Street and the Green, and ensure development responds to the agricultural and quarrying precedents in the village through materials and form.
- Main Street should retain a comfortable sense of enclosure, looking to provide a more holistic street-scene. The Green should retain a more dispersed and spatially broad aesthetic.
- Protect the influence of agricultural buildings and quarrymen's cottages to the south and west of the village.
- Development should meets the general design principles of the National Forest.

More modern housing on Main Street reflecting local materials and styles

Open setting around the Church on The Green

Properties surrounding The Green

Nailstone

Description and characteristics

An early medieval agricultural settlement, Nailstone later came under the influence of the Gopsall estate. Traditionally formed from a series of farmsteads and traditional farming cottages along Main Street with larger properties, and less dense form, around the church, the village has been impacted by extensive modern infilling as well as ribbon development on Bagworth Road and planned local authority estates on the Oval.

Design Objectives

- Protect the setting of the farm buildings on the periphery, protecting the open landscape views where they exist, and limiting modern domestic forms.
- Protect the setting of the church, including open space of the churchyard, boundary treatments, and large garden space on Church Road.
- Ensure development in the historic core avoids overtly generic domestic forms and responds to agricultural buildings and estate cottages.

View towards All Saints church

Terraced housing, Main Street

Traditional housing, Church Road

Newbold Verdon

Description and characteristics

Newbold Verdon is a large early medieval village situated in rolling farmland. The village is predominantly an agricultural settlement, though many of its inhabitants were historically employed in the framework knitting industry, developing in the setting of a medieval manor.

Focused along the long linear route of Main Street, the village's boundaries have been significantly extended by post-war twentieth century housing development which provides the interface between the village and its landscape.

The western section of Main Street, however, is characterised by the highly significant buildings associated with Hall Farm, including the Grade I 17th century Hall. These buildings are dispersed in their pattern, providing a key visual link to the surrounding countryside, enhanced by the open setting of the adjacent church. This area eases comfortably into a cluster of smaller-scale vernacular cottages that provide a good sense of enclosure, incorporating a grander 18th century farmhouse and the high red brick boundary treatments to the historic rectory set into its own grounds.

Modern housing and shops on Main Street

High brick boundary wall of the Rectory

Western section of the historic core, Main Street

As Main Street progresses steadily eastward, the built form becomes more generic, and twentieth century in style, including a series of modern shop fronts.

Design objectives

- Protect the landscape setting of the village, including Hall Farm and its outbuildings, the medieval manorial site, as well as key spaces around the churchyard and rectory.

- Protect the quality sense of enclosure achieved around the church by relatively regular traditional buildings, and development should be resisted if it introduces *ad hoc* modern domestic detritus creating visual disjuncture.

- In the rest of the village, opportunities should be sought to enhance the entrance to the village from the countryside, which has been lost, introducing more appropriate rural and agricultural vernacular designs.

Hall Farm at the western end of Main Street

St James' Church, Main Street

Newbold Verdon Hall, Main Street

Norton Juxta Twycross

Description and characteristics

Norton is an early medieval agricultural hamlet, with a 14th century church, associated with Gopsall estate farming. The village has witnessed significant levels of late twentieth century infilling, particularly along Cock Lane.

On approaches such as Wood Lane, a surviving group of farmhouses, cottages and yards retain a strong sense of rural character. The visual dominance of the church, open views to the countryside, and variation in orientation of built form on Orton Lane and Main Street also allows the retention of some degree of historical rural character.

Design objectives

- Maintain the open setting of the church, and retain views to the countryside to the north.
- Protect the landscaped quality, and low density, on main approaches (including Wood Lane), retaining the prominence of historic farm buildings.
- Maintain appropriate setbacks, boundary treatments (usually hedgerows), and avoid introducing overly regular relationships to the street.
- Retain the Gopsall estate vernacular and support new development that promotes this.

Orton Lane

Holy Trinity Church

Village hall

Odstone

Description and characteristics

The early medieval agricultural hamlet of Odstone was historically a loose association of farm buildings and cottages around Odstone Hall. This rural character is still perceivable on the main approaches, and along Smithy Lane which is a small enclave of historic rural dwellings separated from the rest of the village. Modern development has encroached on the village core, however, including Newton Lane and Hall Lane, though the latter terminates in the important setting of the Hall and an important grouping of historic rural buildings.

Design objectives

- Protect the separate character of Smithy Lane, including landscaped divisions.
- Avoid over-intensification of land and encroachment of generic domestic forms around the Hall and Ivy Farmhouse, maintaining separation from modern properties on Hall Lane, and on the principal approaches to the village.
- Retain appropriate boundary treatments, including hedgerows and landscaping, avoiding overly regular relationships to the street.

Smithy Lane

Ivy Farmhouse, Hall Lane

The rural immediate setting of the village

Orton on the Hill

Description and characteristics

Historically centred on the church of St Edith and Orton Hall, the early medieval agricultural hamlet of Orton on the Hill, set into hilltop farmland, is formed along the spines of The Green, Sheepy Lane, Main Street and Pipe Lane; all of which are spatially distinct, separated by dense hedgerows, treelines, and open space. Pipe Lane, Sheepy Lane and The Green have a dispersed character formed from a series of farms reflecting 12th century monastic granges. Main Street is a more continuous infilled frontage, which retains important 19th century housing, farm buildings and visual breaks to countryside.

Design objectives:

- Retain the visual separation of the four lanes.
- Retain the spatial influence of historic farmsteads, limiting the encroachment of dense, generic, domestic styles/elements on Sheepy Lane, The Green, and Pipe Lane, instead drawing upon an agricultural vernacular.
- Ensure Main Street maintains a variety of building lines, orientations, and boundary treatments with design based on domestic rural and agricultural vernacular styles.

Beginnings of Main Street at the junction of the four lanes

Pipe Lane

Church of St Edith on The Green

Peckleton

Description and characteristics

Located in rolling farmland, Peckleton is an agricultural hamlet with two distinct areas of identity. The main core is centred along the linear spine of Main Street, where modern infill of varying character has encroached upon surviving estate cottages and key buildings such as the Victorian village hall. To the south, however, separated by field land is the highly significant low-density grouping of the 14th century church, 18th century hall, and 18th century manor with farm buildings.

Design objectives

- Retain the separation between Main Street and the area around the church.
- On Main Street, particularly in relation to modern properties, retain important setbacks and use of landscaping/appropriate brick walls for boundary treatments to maintain the prominence of historic cottages and the village hall which are closer to back of pavement.
- Draw on the importance of red brick in the area, despite encroachment of render in certain places.

Church of St Mary Magdalene

18th century Hall

Junction of Manor Lane and Kirby Lane

Ratby

Description and characteristics

Ratby is a large early medieval village, situated in the Charnwood Forest. Initially an agricultural settlement, the village developed significantly through industry, including cottage-based framework knitting and purpose built hosiery factories and then through mining and quarrying, reflected in stone boundary treatments and some dispersed use of granite for building construction.

The village was subject to substantial suburban expansion which extended the linear core out to the north and east in the twentieth century, which now defines approaches to the village. The historic core of Ratby retains important examples of its historic development identified by both its buildings and spatial arrangement.

Main Street is characterised by a linear built form, set along a gently curving route, with a good sense of enclosure but with significantly diverse architectural style and a varied roofslope formed from 17th-19th century housing, pubs, and a school but in-filled with modern houses and commercial buildings.

Off Main St is a loop of lanes in the setting of the church (Church Lane, Chapel Lane, Berry's Lane). Church Lane to the north retains a more open feel; enhanced by the churchyard, stone boundaries, hedgerows and surviving farm buildings.

Northern sections of Church Lane, showing the stone boundary wall of the church and dispersed built form

Sign on Church Lane, indicating the influence of industry on the village

Farm buildings on Church Lane

As Church Lane progresses south towards Chapel Lane the built form is denser, with a series of small-scale, workers' cottages and small-scale red brick industrial buildings on a set of interrelated and connecting lanes.

Design objectives

- Church Lane: maintain the open setting of the church. Retain dispersed built form and surviving farm buildings, protecting stone boundary treatments. Resist the encroachment of modern domestic elements/styles on a characteristically agricultural area.
- Chapel Lane and Berry's Lane: protect the street pattern and sense of enclosure, avoiding generic domestic styles.
- Main Street: protect the open setting of the school and boundary treatment. Seek more unity in aesthetic, drawing from a rural and agricultural vernacular and the historic precedence of red brick and quarried granite.
- Development should meets the general design principles of the National Forest.

Small-scale traditional cottages on Church Lane/Chapel Lane

Small alley, flanked by built form, on Berry's Lane

Main Street

Ratcliffe Culey

Description and characteristics

Situated around the River Sence, the early medieval agricultural hamlet of Ratcliffe Culey is formed along the linear spine of Main Road, with a church and medieval manor to the south. The road is predominantly formed of 20th century infill set back from the road, interspersed with more traditional structures including a pub, cottages and farm buildings fronting the street. Farmsteads mark the countryside transition to the east. The approach from the west is modern housing, but this is set behind grass banks and hedgerows limiting their visual impact, deferring to a visually prominent traditional brick farmhouse.

Design objectives

- Maintain the dominance of traditional farm building styles, important hedgerows and green banks/boundary treatment on main approaches and avoid further loss of traditional farm buildings.
- Retain setbacks and boundary treatments in the main core to protect the current spatial relationship between traditional and modern buildings.

Approach from the west on Main Road showing estate fencing, verges, and hedgerows limiting the impact of modern housing, deferring to a brick farm

Modern housing set back from the street on Main Road

More traditional properties fronting the street on Main Road

Shackerstone

Description and characteristics

An early medieval agricultural hamlet, later becoming an estate village of the Gopsall estate and set into its parkland, the built form of Shackerstone is characterised by deep red brick farm buildings and workers' housing, including purpose-built Arts and Craft estate cottages on Church Walk. There is a distinct green spatial quality in the heart of the village achieved through large open spaces, dense tree-lined avenues, and orientation of building lines, and on the periphery with lower density built form and effective front garden plots.

Design objectives:

- Maintain the integrity of the green borders and village heart.
- Respond to the high level of characteristic deep red brick.
- Avoid further loss and inappropriate conversion of historic farm buildings, resisting generic domestic architectural styles and support design elements that respond to the influence of estate agriculture.

Influence of red brick in the setting of the church

Dense tree-line on Station Road: the site of a motte and bailey castle with the Ashby Canal located to the north

Estate cottages on Church Walk

Sheepy Magna

Description and characteristics

Sheepy Magna is an early medieval agricultural village situated by the River Sense. On the approach to the village from the north and south, which was traditionally a sequence of isolated farmsteads, there is substantial 20th century infill and ribbon expansion. The village core, around the 15th century Church of All Saints, includes an area of low density development and open space around the rectory and hall, as well as more regular frontage development formed from the clustering of 18-19th century houses and a pub.

Design objectives

- Enhance the open setting of the approaches to the village, avoiding further dense generic domestic development and focusing on agricultural precedents.
- Main St provides a generally pleasant grouping that follows the curve of the road. Development should avoid introduction of *ad hoc* domestic features, which are likely to create a disjointed appearance and should instead respond to the high quality domestic rural vernacular.

19th century housing in the setting of the church on Main Road

All Saint's Church alongside 18th-19th century buildings on Main Road

Approach to the Rectory to the north of the church

Sheepy Parva

Description and characteristics

Situated on the floodplain of the Sence and Sheepy Lake, the early medieval agricultural hamlet of Sheepy Parva is formed along the two spines of Mill Lane and WellsBorough Road/Sibson Road. Mill Lane is characterised by modern housing, retaining important set backs, boundary treatments, and views north to the open fields and woodland around the 16th century manor. WellsBorough Road/Sibson Road, the historic core, is by contrast formed from a small concentration of significant historic farm buildings.

Design objectives

- Retain the landscape setting, including spatial dominance of Sheepy Lake, views north on Mill Lane, and maintaining the dispersed built form along WellsBorough/Sibson Road.
- Limit generic domestic styles/ elements along the farmsteads on WellsBorough/Sibson Road, maintaining an agricultural influence.
- Maintain setbacks and boundary treatments on Mill Lane.

Modern development set well back from the road on Mill Lane

Farm buildings along WellsBorough Road

Modern housing along Mill Lane

Sibson

Description and characteristics

Situated on the lowlands of the River Sence, Sibson is an early medieval agricultural hamlet. Formed on the linear, medieval, winding Sheepy Road, the village retains much of its historic character including farms to the periphery, and a series of (generally) red brick former Gopsall estate farming cottages, with larger dwellings behind characterful brick walls and hedgerows. St Botolph's Church and Rectory are set into extensive open space, enclosed by trees, at the village's east boundary, with the timber-framed Cock Inn providing the eastern gateway. Non-contextual modern infill has begun to encroach onto the core, but this is generally set behind effective boundary treatments.

Design objectives

- Protect the spatial and visual integrity of the church, as well as the peripheral farmsteads, avoiding intensification of land or loss of enclosing landscaping.
- Retain and encourage appropriate setbacks and boundary treatments for modern dwellings, including appropriate brickwork and hedgerows.

Estate cottages on Sheepy Road

Thatched cottage, Sheepy Road

Eyebrow dormers and hood mould on estate cottage, Sheepy Road

Stanton-under-Bardon

Description and characteristics

The early medieval hamlet of Stanton-under-Bardon, situated in the Charnwood Forest, is predominantly a ribbon development along Main Street. Approaching from the north, a series of inter and post war houses gives way to important open space around the Victorian school and church before the southern sections of the village provide an enclosure of late Victorian terraced cottages. Materials in the village are varied, with numerous examples of brick and render, though more historically significant materials such as granite, popular in surrounding mining/quarrying villages, are also interspersed.

Design objectives

- Protect the landscaped approach to the north and dispersed built form to the south.
- Protect the open setting of the school and church.
- Explore ways of introducing more unified visual form, picking up on the contextual historic materials.
- Development should meets the general design principles of the National Forest.

Northern approach on Main Street

Recent housing development, off Main Street

Church of St Mary and All Saints on Main Street

Stapleton

Description and characteristics

The early medieval agricultural hamlet of Stapleton, set into rolling farmland, is characterised by three distinct areas: dispersed farmsteads and farm buildings on the periphery and main approaches, including the 16-18th century farmhouse to the north alongside the remains of a medieval manor; the small historic core clustered around the 14th century church which retains examples of 18-19th century farm buildings and cottages as well as a more irregular street pattern but which has been impacted by twentieth century infill; and a large twentieth century housing estate constructed on the fields between the historic core and the medieval manor.

Design objectives:

- Retain the spatial and visual separation between Stapleton's three areas by maintaining the open setting of the church.
- Halt the encroachment of dense modern and domestic architectural styles/elements in the historic core and peripheral farmsteads by drawing on a small-scale, low density, rural/ agricultural vernacular style.

Traditional properties in the setting of the church on Church Lane

Meeting of 19th century pub and modern housing on Ashby Road

Modern housing estate

Stoke Golding

Description and characteristics

Stoke Golding is a large village set into rolling farmland. Evidence for early activity in the village includes an Anglo-Saxon burial mound on land adjacent to Main Street, sitting alongside the remains of a medieval manorial farmstead.

The village has significant associations with the Battle of Bosworth, the protected site of which straddles the village boundary, incorporating Crown Hill: the site of the coronation of Henry VII.

The village is centred on the junction of historic routes at Station Road, Main Street and High Street including the 13th century Church of St Mary, where there is a pleasant concentration of 18th-19th century domestic, commercial and religious buildings in the setting of Park House, though there is some degree of infill with later properties.

Originally an agricultural settlement, which still has an evident impact on its form, the village incorporated elements of the area's key industrial trends including development of hosiery manufacture with a key surviving factory on Station Road (now converted) as well as the social impact of industrialisation including the development of Victorian non-conformist chapels, pubs, and houses.

View of the church spire from the Ashby Canal to the north of the village

Meeting of Station Road and High Street

High Street

Whilst much of the village and its periphery has been subject to extensive 20th century domestic growth, the northern and western approaches are peppered with significant farmsteads which not only mark the entrance to the village but also have a close association with maintaining the landscape setting of the battlefield site and Ashby Canal.

Design objectives

- Protect the setting of the canal and battlefield site, particularly through the integrity of farmsteads and dispersed built form on the main approaches.
- Protect the historic street pattern, including jitties and yards, and open spaces around Park House.
- Development in the historic core should respond to the prevalent 18th and 19th century styles which incorporate a range of domestic, industrial, agricultural, and commercial influences.

Station Road

Former hosiery works, Station Road

Typical examples of modern housing to the east of the village

Sutton Cheney

Description and characteristics

The early medieval agricultural hamlet of Sutton Cheney, centred on the crossroads of Bosworth Road, Main Street, Twentyacres Lane, and Wharf Lane is situated along the boundary of Bosworth Battlefield. The village is characterised by dispersed small collections of estate cottages, farmhouses and working farm-buildings separated by distinct landscaped space.

Main Street

Design objectives

- Avoid over-intensification of land along the approaches to the village, around the church, and between small clusters of buildings
- Avoid creating overly regular relationships to the street.
- Draw on the importance of mellow reddish brick in the village and avoid further introduction of alien or detrimental materials such as render.
- Retain and encourage appropriate setbacks and boundary treatments, including hedgerows and brick walls.

Hall Farmhouse

Church of St James

Thornton

Description and characteristics

Situated on the fringes of Charnwood Forest, the early medieval village of Thornton developed as an agricultural settlement in the setting of Bagworth Manor, developing later as a mining settlement associated with Bagworth Colliery. The village is formed along the linear central spine of Main Street. Whilst examples of more traditional buildings remain, including collections of 19th/ early 20th century terraces and cottages as well as a prominent Victorian school, with some surviving examples of Groby granite boundary treatments; there has been significant infill development coupled with the development of late twentieth century housing estates to the south-east that have eroded the village's traditional rural character. The exception is a small, but significant, collection of buildings that terminate Main Street to the north which includes farm buildings and cottages in close proximity, enhanced by the landscaped approach from the north-east.

The village is situated on a ridge-top, and draws significant value from its landscaped context. This includes Thornton Reservoir, which defines the village approach to the south. The open nature of the reservoir creates views towards the church; itself situated away from the village core within green space, with woodland cover around the reservoir.

Design objectives

- Protect the landscaped setting of the village, particularly along its main approaches from the north-east and south-east/ south-west, including the open edge of the reservoir and the setting of St Peter's Church.
- Protect and enhance the group of traditional farm structures to the north by avoiding an increase in density or loss of landscaping, and ensuring new development draws on traditional precedents for materials, detailing and orientation of farm structures.
- On Main Street, retain granite boundary walls and avoid further loss of architectural detailing, encouraging new development to draw on the settlement's agricultural and industrial vernacular past.
- Development should meets the general design principles of the National Forest.

Variety in building type and scale along Main Street

Churchyard of St Peter's

Twycross

Description and characteristics

Twycross is an early medieval agricultural village later developed as an estate village to Gopsall Hall. To the west of the village are a series of modern housing developments. However the historic core is still evident on the main, low density, approaches from the east and south along Church Street and Sheepy Road which converge at the village Green, characterised by the visual and spatial influence of historic farms and estate cottages.

Design objectives

- Avoid the loss of historic material/detailing including, for example, use of red brick, brick boundary walls, chimneys, and eyebrow dormers.
- Protect the visual and spatial integrity of the main approaches through retention of landscaping, high brick walls, blank elevations of farm buildings orientated away from the road, and avoiding the accumulation of visual clutter on the facade and roof-line of estate cottages.
- Protect the open setting of the Green and enhance its frontage.

Properties in the setting of the church, Church Street

Church Street, with church beyond

Village green

Witherley

Description and characteristics

Witherley developed in the early medieval period as an agricultural village on the banks of the River Anker. Much of the village has been expanded and in-filled with modern domestic housing, however the village retains its historic street pattern and valuable open space on the site of the rectory and hall to the north and 18th/19th century cottages and farmhouses on key routes including Church Road and Post Office Lane.

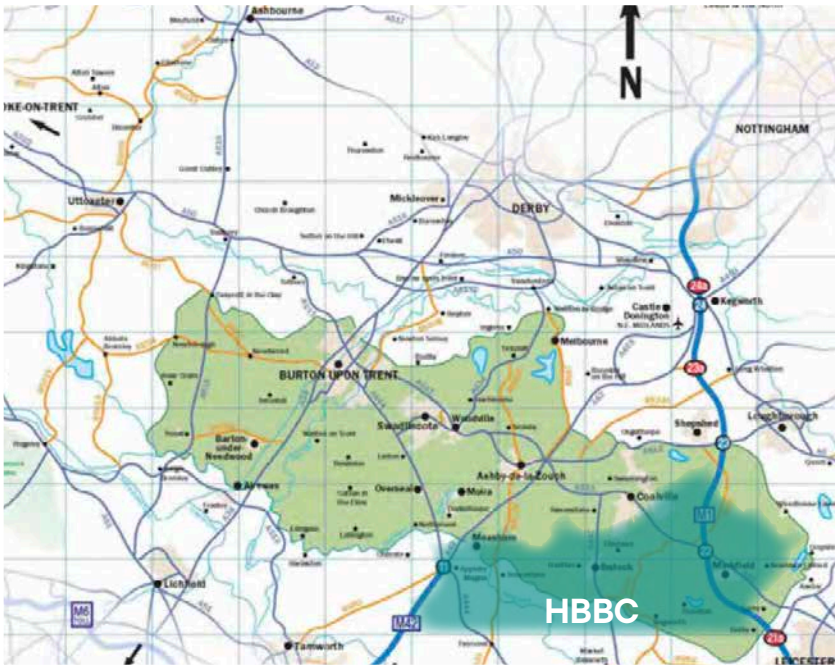
Design objectives

- Protect the open setting of the church, playing fields, and the grounds of the hall/rectory.
- Development along routes such as Church Road and Post Office Lane should protect important boundary treatments and avoid introduction of overtly generic/20th century domestic styles/elements, responding to a vernacular with both domestic and agricultural precedents.
- Along the riverside, development should look to halt generic modern domestic elements/styles.

Modern housing in the context of the church along the banks of the Anker

Church Road: traditional housing with some examples of modern infill

Characteristic red brick high boundary walls and open space on Church Road



Plan: extent of the National Forest
1. National Forest land
2. Proportion of forest green space required by new development

The National Forest

Description and character

Embracing 200 square miles of the Midlands, The National Forest is located in the heart of England across parts of Derbyshire, Leicestershire and Staffordshire. The areas within Hinckley and Bosworth Borough which form part of the National Forest include the former mining settlements of Bagworth and Thornton. The National Forest is transforming the landscape with the aim of linking the two ancient Forests of Charnwood on its eastern fringe with Needwood Forest to its west.

Design objectives

The key objective for the National Forest area is the creation of substantial new areas of forestry, which the ambitious goal to increase woodland cover to about a third of all the land within its boundary. New development within the National Forest should demonstrate the following principles:

General design principles

- Distinctive character – development should help to create a new identity and 'sense of place', that reflects the National Forest as a changing place.
- Sustainable – materials and design should last well with least cost to the planet and promote sustainable communities.
- Inspiring places – urban design should uplift the spirits, provide imagination and a variety of experiences – to create truly memorable places.
- Integrated design – built design and green infrastructure must function together – reinforcing one another to create quality of place.
- People focused – urban and green spaces should be designed to look good, work well, feel safe and be welcoming.
- Legibility and connectivity – new developments should be easy to navigate and find your way around connecting homes and workplaces to green space 'from your doorstep'.


1

Proportion of forest green space 2

Residential 0.5ha-10ha	20%
Employment 1ha-10ha	20%
All development Over 10ha	30%

Built design principles

Building 'greener'

- Use natural and local materials associated with the area.
- Source materials sustainably (e.g. Forestry Stewardship Council certified timber).
- Adopt low carbon building construction.
- Design for low energy use and efficiency.
- Incorporate renewable energy, especially wood fuel heating systems.
- Design for water efficiency, including rainwater harvesting systems and grey water recycling.

- Design building foundations to be able to accommodate trees.
- Promote sustainable transport, cycling and walking.

Creating a Forest identity

- Use and showcase more timber in building design.
- Incorporate green walls and roofs where appropriate.
- Design sustainable urban drainage for biodiversity, landscape and recreation benefits.
- Reflect the Forest theme through landscape design of the public realm and green spaces (see Green Infrastructure principles below).

Building innovation

- Use the Forest as a location to encourage and trial 'green' construction technology and building techniques.

Achieving national excellence

- Design and build significantly above the 'ordinary', to make meeting national standards common place - for BREEAM and Building for Life.

Green infrastructure principles

Creating a National Forest setting

- Apply the National Forest green infrastructure guidelines, to create strongly wooded settings for development and a 'treed' theme for the public realm and local green space.
- National Forest green infrastructure can include creating new and managing existing assets -woodland, landscaped areas with trees, other wildlife habitats, recreation areas and routes, heritage and landscape features – as appropriate to each site.

Landscape design

- Reflect the landscape, ecological and historic character of the area when designing green infrastructure (e.g. tree species selection).
- 'Capture' on-site green infrastructure features wherever possible – consolidating and adding to them (e.g. trees, hedgerows and water features).
- Exploit 'borrowed' landscape assets on adjoining sites (e.g. visually prominent trees and countryside views).
- Achieve a high quality interface between the built environment and its wider landscape setting (e.g. housing to face on to green space).
- Avoid fragmentation of green infrastructure across development sites (e.g. achieve connectivity for landscape, ecological, recreation and public access benefits).
- Consolidate green space into large areas, capable of accommodating forest-scale trees (e.g. Oak and Lime).
- Design green space to achieve sustainable, cost effective, long-term management (e.g. use an annual residents charge and/or commuted sums for green space management).

Ecological design

- Habitat creation and management should relate to the ecological character of the sites' setting -meeting the objectives of the National Forest Biodiversity Action Plan.
- Use woodland belts, hedgerows, other habitat strips, water courses and greenways to achieve habitat connectivity.

Accessibility

- Design green infrastructure to meet Access for All standards – with walkers, cyclists, disabled and horse riders considered, as appropriate to each site.
- Create networks of greenways, cycle routes and footpaths to link green spaces, residential neighbourhoods and workplaces – contributing to sustainable transport.

Action Point: Site Survey

Instructions: Prior to commencing the design development process, it is essential to understand the site and its surrounding context. Reproduced below is a series of questions that should be answered to enable this process.

Natural features	
Landscape type	What sort of landscape does the place have?
Land form	What is the shape of the land? Where does it rise and fall?
Hydrology	Where is there water and how does it move (including rivers, streams, lakes, ponds)?
Geology and soils	Where are the soils, sub-soils and rocks?
Ecology and wildlife	What living things (flora and fauna) are to be found on the site and in the area? What do they depend on?
Trees and hedgerows	What trees and hedgerows are to be found here? Location, species, condition, size, tree preservation orders
Climate	What sort of climate does the area have? What are the prevailing winds?
Microclimate	What is the climate like in the area (and in particular parts)? Exposure to the wind and weather, wind funnels, cold air drainage channels, frost pockets, damp hollows
Orientation	Which way do sites slope or face in relation to the sun?
Human impact	
Boundaries	What are the boundaries of the area or site?
Area	What is the area in hectares?
Contamination	Is the ground contaminated? What would be involved in cleaning it up?
Pollution	Is the air or water polluted? What would be involved in purifying it?
Undermining	Has the site been undermined?
Aesthetic quality	What are the area's or site's most visually attractive features?
Noise	Do any parts of the area or site suffer from noise? What would be involved in alleviating it?
Historic development	How the area and the site develop in the past?
Settlement pattern	What sort of street layout does the area have?
Archaeology	Do any sites need to be investigated (through records or by digging) for possible archaeology?
Cultural heritage	What is distinctive about the way local people live and have lived here in the past?
Local history	What aspects of local history may be relevant to future development?
Events / festivals	What local events and festivals should be taken into account in planning and design?
Place names	What local names should be taken into account in planning and designing in the area?
Census data	What local information from the census should be taken into account in planning and design?
Buildings and structures	
Colours and textures	What distinctive colours and textures are found on buildings, structures and surfaces?
Facade treatments	What distinctive types of building front are there in the area?
Building elements and fenestration	What locally distinctive ways are there of using elements of building such as windows, doors, cornices, string courses, bargeboards, porches and chimneys?
Rhythm and pattern	What regularity and order does the streetscape have?
Details and richness	How are building details and materials use to contribute to the area's interest?
Local materials	What building materials are used traditionally in the area, and which materials are available?
Local vernacular	In what other traditional ways do or did local builders work?
Age of built fabric	What are the ages of building and structures in the area?
Conservation areas	Is any part of the area or site in a conservation area?
Listed buildings	Are any buildings or structures listed for their architectural or historical value?

Action Point: Site Survey

Instructions: Prior to commencing the design development process, it is essential to understand the site and its surrounding context. Reproduced below is a series of questions that should be answered to enable this process.

Encourage ease of movement	
Public transport	What public transport routes and stops serve the area?
Roads	What is the area's road network?
Access to site	What are present / potential means of getting to and around the area for vehicles (bicycles, cars and service vehicles) and pedestrians (including those with restricted movement)?
Parking	What parking arrangements are there?
Pedestrian routes	Where do people walk on, to or near here? What routes would they take if available?
Cycling	What facilities for cycling are available?
Transport proposals	What current proposals for roads, footpaths or public transport might be relevant?
Transport assessment	Will a transport assessment be required?
Green travel plans	Will a green travel plan be required?
Air quality	How does the air quality influence movement choices?
Legibility (ease of understanding)	
Image and perception	What image, if any, do people (locals and outsiders) have of the place?
Local views	What is visible from particular points on or around the area?
Strategic views	What is visible from particular points on or around the area?
Vistas	Are there any notable narrow views past a series of landmarks?
Landmarks	What buildings or structures (on or visible) stand out from the background buildings?
Skylines	What buildings (on or visible from here) can be seen against the skyline?
Roofscape	What sort of views of roofs are there from (and of) the place?
Gateways	Are there places at the edge of (or within) the area or site that provide gateways to it?
Thresholds	Are there places within the area or site where its function or character changes?
Boundaries / barriers	What boundaries and barriers are there at the edge (or within) the area or site?
Nodes	Where are activities and routes concentrated?
Adaptability and resilience	
What aspects of the area or site and its existing buildings contribute to its adaptability?	
What aspects of the area or site and its existing buildings contribute to its potential for diversity and a mix of uses?	
Integration and efficiency	
What aspects of the area or site and its existing buildings contribute to its potential for using resources efficiently?	
Solar energy	What opportunities are there for use of daylight, solar gain, solar or photovoltaic technology? What opportunities are there for making use of underground energy through heat pumps?
Water	What opportunities are there for reducing water run-off and flood risk, and recycling water? What opportunities are there for aquifers to cool buildings?
Wind	How can the wind be used for ventilation and as an energy source?
Waste	How can the use of non-renewable resources be minimised?
Does the area or site offer any other opportunities for integrating land use, transport and the natural environment?	
Infrastructure and services	
Roads	What roads are there on or near the area or site?
Location	Where are any services located here?
Capacity	What is the capacity of any services available? Gas, electricity, internet, water and TV

Action Point: Design Assessment

Instructions: Prior to submitting a pre-application request or a planning application, please complete the form below, demonstrating how your proposals reflect the guidance in each section of The Good Design Guide.

Urban design objectives

How have urban design objectives influenced the design process?

Design components

Provide initial details of the following design components for your proposals

Layout

Form

Scale

Detailing

Materials

Action Point: Design Assessment

Instructions: Prior to submitting a pre-application request or a planning application, please complete the form below, demonstrating how your proposals reflect the guidance in each section of The Good Design Guide.

Area specific principles

How does your scheme reflect the area specific principles for its location?

Use specific principles

How does your scheme reflect the specific principles for its use type? NB: where new residential development is proposed, a Building for Life 12 assessment will be expected to be provided (see overleaf)

Action Point: Building for Life 12 Assessment

Instructions: Prior to submitting a pre-application request or a planning application for new residential development, please complete the form below, demonstrating how your proposals reflect the guidance in Building for Life 12.

Adding to the neighbourhood

Q1. Connections: 'Does the scheme integrate with existing roads, paths and surrounding development?

Q2. Facilities: 'Will new residents be close to existing local services, or will the development provide shared places for the new and existing residents to meet?'

Q3. Transport: 'Does the development have access to public or shared transport?'

Q4. Meeting local housing requirements: 'Does the development have a mix of housing types and tenures that suit local requirements?'

Creating a place

Q5. Character: 'Does the scheme create a place with a locally inspired or otherwise distinctive character?'

Q6. Working with the site and its context: 'Does the scheme take advantage of existing topography, landscape features (including water courses), trees and plants, wildlife habitats, existing buildings, site orientation and microclimate?

Action Point: Building for Life 12 Assessment

Instructions: Prior to submitting a pre-application request or a planning application for new residential development, please complete the form below, demonstrating how your proposals reflect the guidance in Building for Life 12.

Q7. Creating well defined streets and spaces: 'Are buildings designed and positioned with landscaping to define and enhance streets and spaces and are buildings designed to turn street corners well?'

Q8. Easy to find your way around: 'Is the development designed to make it easy to find your way around? '

Getting the details right

Q9. Streets for all: 'Are streets designed in a way that encourage low vehicle speeds and allow them to function as social spaces?'

Q10. Car parking: 'Is resident and visitor parking sufficient and well integrated so that it does not dominate the street?'

Q11. Public and private spaces: 'Will public and private spaces be clearly defined and designed to have appropriate access and be able to be well managed and safe in use?'

Q12. External storage and amenity space: 'Is there adequate external storage space for bins and recycling, as well as vehicles and cycles? '

Glossary

The glossary provides a clear explanation of what is meant by key design terms utilised within the main body of the document

accessibility The ease with which a building, place or facility can be reached by people and/or goods and services. Accessibility can be shown on a plan or described in terms of pedestrian and vehicle movements, walking distance from public transport, travel time.

active frontage Provided by a building or other feature whose use is directly accessible from the street or space which it faces; the opposite effect to a blank wall.

adaptability The capacity of a building or space to respond to changing social, technological, economic and market conditions.

amenity Something that contributes to an area's environmental, social, economic or cultural needs. The term's meaning is a matter for the exercise of planners' discretion, rather than being defined in law.

appearance combination of the aspects of a place or building that determine the visual impression it makes.

architecture and built environment centre A building or organisation that provides a focus for a range of activities and services (such as discussions, information, exhibitions, training, collaboration and professional services) relating to design and planning. OPUN is the relevant organisation for Hinckley and Bosworth Borough

area appraisal An assessment of an area's land uses, built and natural environment, and social and physical characteristics.

authenticity The quality of a place where things are what they seem: where buildings that look old are old, and where the social and cultural values that the place seems to reflect did actually shape it.

background building A building that is not a distinctive landmark.

backland development The development of sites at the back of existing development, such as back gardens.

barrier An obstacle to movement.

block The area bounded by a set of streets and undivided by any other significant streets.

building element A feature (such as a door, window or cornice) that contributes to the overall design of a building.

building envelope The outer extent in three dimensions of a building.

building line The line formed by the frontages of buildings along a street.

building shoulder height The top of a building's main facade.

built environment The entire ensemble of buildings, neighbourhoods and cities with their infrastructure.

built form Buildings and structures.

bulk The combined effect of the arrangement, volume and shape of a building or group of buildings. Also called massing.

character appraisal An assessment of the qualities of sites or areas, particularly relevant for conservation areas.

character area An area with a distinct and identifiable character.

collaboration Any arrangement of people working together.

community involvement The process of engaging local people with the planning or development process.

conservation area An area designated by a local authority under the Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990 as possessing special architectural or historical interest.

conservation area character appraisal A published document defining the special architectural or historic interest that warranted the conservation area being designated.

context (or site and area) appraisal A detailed analysis of the features of a site or area (including land uses, built and natural environment, and social and physical characteristics) which serves as the basis for an urban design framework, development brief, design guide, or other policy or guidance.

context The setting of a site or area.

defensible space Public and semi-public space that is surveyed, demarcated or maintained by somebody.

density The mass or floorspace of a building or buildings in relation to an area of land. Density can be expressed in terms of plot ratio (for commercial development); homes or habitable rooms per hectare (for residential development); site coverage plus the number of floors or a maximum building height; space standards; or a combination of these.

design advisory panel A group of experts with specialist knowledge, which meets to advise a local authority on the design merits of planning applications or other design issues.

design and build An arrangement whereby a single contractor designs and builds a development, rather than a contractor building it to the design of an independent architect.

design audit An independent assessment of a design, carried out for a local authority by consultants, another local authority or some other agency.

design standards Produced by districts and unitary authorities, usually to quantify measures of health and safety in residential areas.

design and access statement Documents that explain the design thinking behind a planning application, including encapsulating the responses to the action points within this document.

design workshop A participative event, which brings together a range of people (often local people and professional advisors) to discuss design issues relating to a site or area. Also known as a charrette.

desire line A line linking facilities or places which people would find it convenient to travel between easily.

detritus Waste or debris, an item or items which have no/limited use and create a negative visual impact.

development appraisal A structured assessment of the characteristics of a site and an explanation of how they have been taken into account in drawing up development principles.

development brief A document providing guidance on how a specific site of significant size or sensitivity should be developed in line with the relevant planning and design policies. It will usually contain some indicative, but flexible, vision of future development form. A development brief usually covers a site most of which is likely to be developed in the near future.

development management The process through which a local authority determines whether (and with what conditions) a proposal for development should be granted planning permission.

development plan Policy prepared by the local authority to describe the intended use of land in an area and provide a basis for considering planning applications.

development team The people working together to bring about a particular development, including local authority officers working collaboratively in dealing with development proposals rather than each carrying out their own section's responsibilities individually.

disjuncture A separation or disconnection between two things that leads to a lack of cohesion.

elevation Can relate to: (i)The external face of a building. (ii) A diagrammatic drawing of this. (iii) The height of a site above sea level.

enabling development Commercial development whose profitability makes possible a related development or restoration of social, historic or environmental value, or development (such as building an access road) that is necessary to deliver another development.

enclosure The use of buildings and boundary treatments such as walls, hedges and trees to create a sense of defined space.

energy efficiency The result of minimising the use of energy through the way in which buildings are constructed, arranged and run on site.

facade The principal face of a building.

feasibility The appropriateness of development in relation to economic and market conditions.

fenestration The arrangement of windows on a facade.

figure/ground plan A plan showing the relationship between built form and publicly accessible space by presenting the former in black and the latter as a white background, or the other way round.

flagship project One intended to have the highest profile of all the elements of a regeneration scheme.

floorplate The area of a single floor of a building.

form The layout (structure and urban grain), density, scale (height and massing), appearance (materials and details) and landscape of development.

grain The pattern of the arrangement and size of buildings and their plots in a settlement; and the degree to which an area's pattern of street-blocks and street junctions is respectively small and frequent (fine), or large and infrequent (coarse).

incubator unit a type of employment building which provides space for new and growing businesses.

in-curtilage parking Parking within a building's site boundary, rather than on a public street or space.

indicative sketch A drawing of building forms and spaces which is intended to guide preparation of the detailed design.

juxtaposition the relationship between two or more things, when viewed together.

landmark A building or structure that stands out from the background buildings.

landscape The appearance of land, including its shape, form, colours and elements, the way these (including those of streets) components combine in a way that is distinctive to particular localities.

layout The way buildings, routes and open spaces are placed in relation to each other.

legibility The degree to which a place can be easily understood by its users and the clarity of the image it presents to the wider world. Often related to how easy it is to navigate through or around places.

lifetime homes With an emphasis on accessibility, Lifetime Homes have a number of design features which make the home flexible enough to adapt to changing needs.

local distinctiveness The positive features of a place and its communities which contribute to its sense of place.

massing The combined effect of the arrangement, volume and shape of a building or group of buildings.

mixed uses A mix of complementary uses within a building, on a site or within a particular area. 'Horizontal' mixed uses are side by side, usually in different buildings. 'Vertical' mixed uses are on different floors of the same building.

mobility The ability of people to move around an area, including carers of young children, older people, people with mobility or sensory impairments.

movement People and vehicles going to and passing through buildings, places and spaces.

natural / passive surveillance The discouragement of wrong-doing by the presence of passers-by or the ability of people to see out of windows.

neighbourhood plan Local policy made possible by the Localism Act (2012), allowing local people to choose where they want new homes, shops and offices to be built, have their say on what those new buildings should look like and what infrastructure should be provided.

node A focal point of activity and routes such as public transport interchanges, road intersections, public squares, large civic buildings etc.

permeability The degree to which a place has a variety of pleasant, convenient and safe through routes.

permitted development Small scale development which does not require formal planning permission provided it complies with legislation.

perspective A drawing showing the view from a particular point as it would be seen by the human eye.

planning inspectorate Government agency which administers planning appeals.

plot ratio A measurement of density expressed as gross floor area divided by the net site area.

Bibliography

public art Products of the process of involving artists in the conception, development and transformation of the built and rural environment.

public realm The parts of a village, town or city that are available, at all times without charge, for everyone to use or see, including streets, squares and parks.

regeneration areas Locations identified as being suitable for improvement, redevelopment or a combination of both.

scale The size of a building, or parts thereof, in relation to its surroundings, particularly in relation to the size of a person.

section A drawing showing a slice through a building or site.

settlement pattern The distinctive way that the roads, paths and buildings are laid out in a particular place.

sight line The direct line from a viewer to an object.

social inclusion the provision of certain rights to all individuals and groups in society, such as employment, adequate housing, health care, education and training.

strategic view The line of sight from a particular point to an important identified landmark or skyline.

street furniture Structures in the public realm which contribute to the street scene, such as bus shelters, litter bins, seating, lighting and signs.

terminus The end of a route, space or view, often used to denote a feature of interest within the built environment.

topography the arrangement of the natural and artificial physical features of an area.

urban design The design of buildings, groups of buildings, spaces and landscapes, in villages, towns and cities, and the establishment of frameworks and processes that facilitate successful development.

urban structure The framework of routes and spaces that connect locally and more widely, and the way developments, routes and open spaces relate to one another.

vernacular The way in which ordinary buildings were built in a particular place before local styles, techniques and materials were superseded by imports.

village appraisal A study identifying a local community's needs and priorities.

vista A view, often used to denote a significant or attractive view.

visual clutter The uncoordinated arrangement of street furniture, signs and other features.

References

'Active Design' (2015) Sport England

'Building for Life 12' (2015) Design Council Cabe, the Home Builders Federation and Design for Homes

'Highways design guidance' (2018) Leicestershire County Council

'Manual for Streets' (2007) Ministry of Housing, Communities & Local Government and Department for Transport

'National Forest Guide for Developers & Planners' (2012) The National Forest

'National Planning Policy Framework' (2018) Ministry of Housing, Communities and Local Government

'Planning Practice Guidance' Department of Communities and Local Government

Useful links

When is planning permission required?

1. Up to date national guidance: www.gov.uk/guidance/when-is-permission-required

2. Local self-assessment forms to establish whether planning application is required: www.hinckley-bosworth.gov.uk/info/200314/do_i_need_planning_permission/497/self_assessment_forms