

The image shows a close-up of a building's exterior wall. The upper portion is made of light-colored stone blocks, some of which feature intricate, repeating geometric carvings. To the right, a window with a white frame is visible, reflecting the sky and trees. Below the stone section is a decorative band of horizontal tiles in various shades of blue, green, and yellow. A white, scroll-shaped sign with black text is mounted on this tiled band. To the right of the sign is a small, square, recessed area containing a dark, circular, textured object, possibly a vent or a decorative element. The bottom of the image shows a plain stone base.

Dewsbury Design Guide

GILLESPIES

Westgate House, 44 Hale Road, Hale, Cheshire, WA14 2EX
T: 0161 928 7715 F: 0161 927 7680 E: trish.lynch@gillespies.co.uk

Contents

1.0 Introduction

Objectives | Using the Guide

2.0 Encouraging Sustainable Development

National Planning Policy Framework | Unitary Development Plan | Draft Submission Core Strategy | Strategic Development Framework | Conservation Area Appraisal

3.0 The Dewsbury Mosaic

The Character Areas | Town Hall | Market | Northgate/Westgate/Market Place | Daisy Hill/Bond Street | South Street

4.0 Raising the Standard

Value of Good Design | Local Distinctiveness | The Public Realm | Diversity | Movement | Sustainability

5.0 Dewsbury in Detail

Shop Fronts | Advertising | Extensions and Alterations | New Buildings | Conservation Area and Listed buildings | Public Realm

6.0 A Better Dewsbury

The Need for Change | Degrees of Change | Obtaining Consent | Maintenance



Foreword

Like many provincial towns, the changing face of both economic and retail landscapes, together with the meteoric rise of on-line commercial activity has left its mark on Dewsbury. Frustratingly, vacant units, low quality alterations, inappropriate advertising and deteriorating buildings are increasingly common in market towns across the country, as they rise to the challenge of transition from a once-thriving retail centre to a more distinct destination experience.



What sets Dewsbury apart however, is its rich architectural legacy, and the character of its acclaimed conservation area - unique assets of which Dewsbury residents and businesses can be proud.

This design guide is a framework which sets out simple and achievable standards of design, not only for our buildings, but also our open spaces and the public realm. This in turn helps us to preserve and enhance our town's special character - the very qualities of which enhance its attraction to visitors, shoppers and businesses, all of which will contribute to increased viability and vitality.

This Guide is a further demonstration of our commitment to Dewsbury and its development. It compliments the positive work that has already taken place within the town centre as a result of the Strategic Development Framework, and anticipates the benefits yet to come from the Dewsbury Townscape Heritage Initiative grant scheme.

Ultimately the Guide can only be successful and achieve its aims with the cooperation and good will of Dewsbury's businesses and residents; and I am confident that by working together, not only will we preserve our heritage but importantly, secure our future.

Councillor Paul Kane - Chair, Dewsbury Regeneration Board

Key:

----- - town centre boundary



1.0 Introduction

Good design, quality refurbishment and new development has the power to help 'breathe new life' into Dewsbury by contributing to the economic, social and physical regeneration of the town centre. The change brought by good design will add to the town centre's sense of place and touch the lives of both residents and visitors.

There are many opportunities to revitalise and regenerate Dewsbury town centre to make it a better place to shop, work and live. This guide establishes the design principles that seek to improve the quality of the town centre through development, from a new shop front to a whole new building. It also seeks to ensure that the positive aspects of Dewsbury town centre, including its vibrant and diverse character, are protected and reinforced.

Objectives

The Council wishes to promote the following objectives through this design guide:

HIGH STANDARDS OF DESIGN

Achieving quality through design principles, rather than stylistic issues or rigid planning standards, and encouraging innovation.

HIGH QUALITY PUBLIC SPACES

Creating good public spaces and safe streets. The design guide emphasises the importance of considering the impact of buildings, and changes to them, on the quality of the public realm.

A SUSTAINABLE TOWN CENTRE

Helping create an economically stable, self-supporting and efficient town centre that is also environmentally sustainable by minimising the use of non-renewable resources.

Using the Guide

This design guide sets out the design principles that the Council expects to be followed in the submission of a planning application in the town centre. It can also be used by applicants in preparing a Design and Access Statement to support a planning application.

Following this introduction, the design guide is set out in five sections. Section 2 identifies the planning policies and strategies which are relevant to design in the town centre. Section 3 sets the physical context for design in the town centre, describing a number of character areas which give it its unique identity. Key design principles are set out in Section 4 which also explains why the Council places importance on these requirements. Section 5 sets out a number of key design issues and how the principles can be achieved. Issues to consider in developing a proposal, making an application and maintaining a building are outlined in Section 6.

VAL'S SHOP & Family Restaurant

TAKE - AWAY
SERVICE

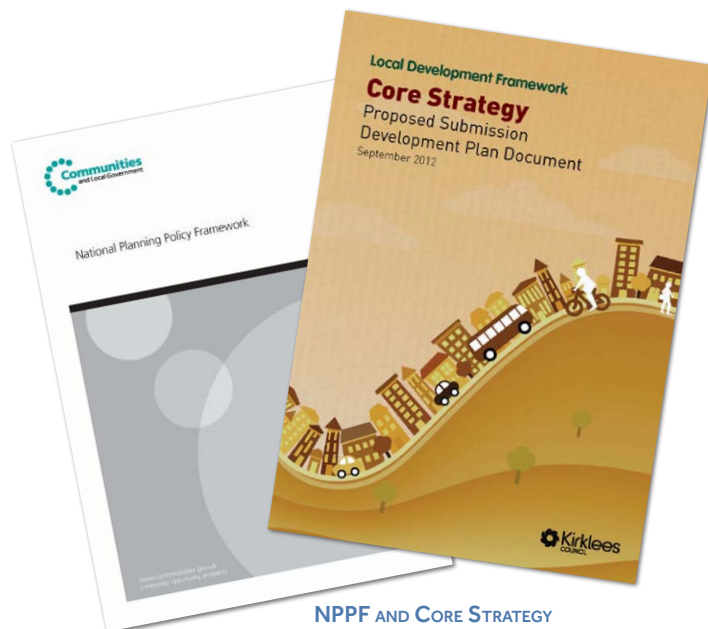
TEL
4

COFFEE'S • TEA • HOT PANINIS • SNACKS • ICE CREAM • SUSHI PUPPIES • POP



2.0 Encouraging Sustainable Development

It is intended that the Dewsbury Design Guide will be adopted as a supplementary planning document (SPD) following public consultation and will form part of the Local Development Framework (LDF). The purpose of an SPD is to amplify guidance in planning policy set out within the Core Strategy, other Development Plan Documents and national planning policy, as set out below. This section of the guide references the relevant national and local planning policies and strategies which this guide is based on, and is consistent with, to enable it to be considered suitable as an SPD.



National Planning Policy Framework

The National Planning Policy Framework (NPPF) replaces all national Planning Policy Statements in one streamlined document and is a material consideration in planning decisions. The Framework maintains references to improving the vitality and viability of town centres; promoting good design that ensures attractive, usable and durable places; conserving and enhancing heritage assets and; balancing the needs of the transport system in favour of sustainable transport modes. Streamlining means that the level of national guidance on these issues is now less prescriptive.

At the heart of the National Planning Policy Framework is a presumption in favour of sustainable development. Particular reference is made to *Section 7 Requiring Good Design* where "the Government attaches great importance to the design of the built environment. Good design is a key aspect of sustainable development, is indivisible from good planning, and should contribute positively to making places better for people." The importance of design means that "permission should be refused for development of poor design that fails to take the opportunities available for improving the character and quality of an area and the way it functions." Due to the importance of Dewsbury town centre's built heritage, reference is also made to *Section 12 Conserving and Enhancing the Historic Environment*.

Unitary Development Plan (UDP)

The Unitary Development Plan (UDP) is the current development plan covering Dewsbury town centre subject to the saved policies on 28 September 2007. Section 4 of the UDP is most relevant to this design guide and covers quality of design, heritage, building materials, shopping, access and crime prevention. Specific policies to be complied with in any development proposal include BE1, BE2, BE5, BE6, BE11, BE12, BE16, BE17, BE18, BE20, BE21, BE22 and BE23.

Draft Submission Core Strategy

Although the UDP remains the current development plan subject to the saved policies, this design guide has also taken into consideration the Draft Submission Core Strategy in its preparation. Once approved, the Core Strategy will replace the UDP as the key development plan document. Particular reference is made to Section 10 Design and Distinctiveness and policies SCS15 Design and SCS16 Heritage. These policies and this design guide directly support the first strategic objective:

To protect and enhance the characteristics of the built and natural environment which define local distinctiveness and make Kirklees attractive to live and work in and to visit.

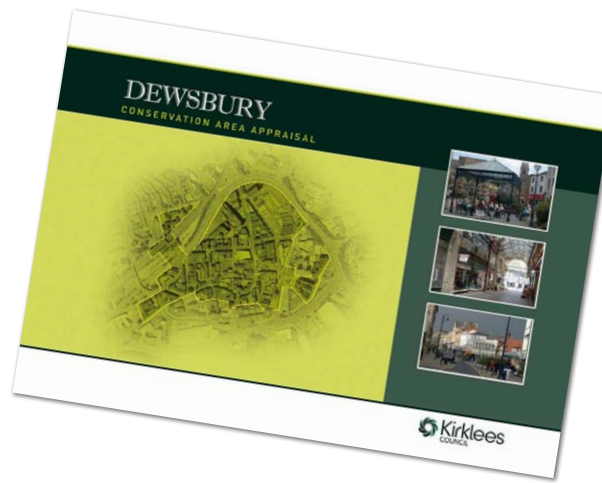
The purpose of this design guide is not to replicate policy found in the Core Strategy, but to supplement it to encourage sustainable high quality design and development in Dewsbury town centre.



Dewsbury Strategic Development Framework

The Dewsbury Strategic Development Framework (SDF) was jointly commissioned by Yorkshire Forward and Kirklees Council in 2009 and completed November 2010. It sets out a 25 year vision for the town centre based on its history and likely future trends in close consultation with the local community. "Tapping into the capacity of its people to build up Dewsbury's economy as a thriving market town" is the overall vision of the SDF. This vision is supported by the three key themes of 'Young People', 'Distinctive Economy' and 'Reconnect'. The vision and key themes are supported by three big moves, which are the physical strategies, of 'Distinctive Town Quarters', 'New High Street on Long Causeway' and 'Reconnecting the Centre'. As well as focusing on regenerating the local economy, it was clear from the extensive consultation undertaken, which included workshops, exhibitions and presentations, that residents and businesses are particularly proud of the architectural history of Dewsbury and want to see it retained and improved.

Whilst the SDF does not constitute a formal development plan document, it has regard to the aims and objectives of the relevant policy documents and will be a source of evidence for future planning policy documents. The SDF contains a wealth of information about Dewsbury town centre and will be a consideration in the determination of relevant town centre planning applications.



Dewsbury Conservation Area Appraisal

The town centre Conservation Area, containing some 57 listed buildings and approximately 280 pre-1939 buildings, was established in 1977 and covers most of the area within the Ring Road. The Dewsbury Conservation Area Appraisal undertaken in 2007 in line with Kirklees' Statement of Community Involvement, documents its special interest, character and appearance. It provides a framework against which development proposals within the Conservation Area can be assessed for their appropriateness in the historic environment. It also contains a wealth of historic and architectural information which is not repeated in this design guide.

The Appraisal will be a material consideration in the determination of planning applications within the Dewsbury Conservation Area and should be consulted alongside this design guide and the SDF when preparing development proposals.

3.0 The Dewsbury Mosaic



The Character Areas

Although there are a number of exceptions, one of the defining characteristics of Dewsbury town centre is the overall degree of unity and integration in respect of materials, detailing, scale and built form. Within this consistent visual appearance there is, however, variety and interest, as well as distinct character areas which sub-divide the town centre into separate, but often overlapping, zones, each with their own individual characteristics. These characteristics are not only physical, but also influenced by activity and use. Some of the character areas are also more established than others, but they are all distinctive and this distinctiveness should be recognised and built upon in the regeneration of the town centre.

The following character areas can be found in the town centre and reflect those identified in both the Dewsbury Strategic Development Framework and Conservation Area Appraisal. The issues highlighted in each area should be addressed with design and development proposals:

- *Town Hall*
- *Market*
- *Northgate/Westgate/Market Place*
- *Daisy Hill/Bond Street*
- *South Street*



Market

**Northgate/ Westgate /
Market Place**

**Daisy Hill /
Bond Street**

Town Hall

**South Street/ Old
Westgate**





Town Hall

The town hall area is dominated by both the magnificent town hall building and Long Causeway. Glimpsed views of the town hall clock tower can be seen throughout the town centre and it is a key landmark. Views to the town hall tower should be considered with all development proposals in the town centre. The town hall itself is a fine example of a high quality refurbishment of a listed historic building and remains a focus of the town centre.

The southern end of Long Causeway used to be the location of a rail terminus, but now has an open character dominated by road surfaces. Although representing a significant gateway to the town centre, the resulting space is overly wide with little visual containment or enclosure. Long Causeway also represents a barrier, both physical and in the mind, between the town hall area and the rest of the town centre. The Ring Road to the north, east and south represents another barrier and as a result, the area feels isolated.



There is a contrast between the high quality premises including the town hall, bank and other listed buildings on Wakefield Old Road, and other more recent infill buildings including Empire House. Any future infill development should seek to respect both the context and scale of the town hall. In addition, future public realm and traffic management improvements should seek to integrate the town hall area better with the rest of the town centre.

SUMMARY

- *Maintain active ground floor uses on main streets.*
- *Protect setting and views of town hall as a key landmark.*
- *Reduce impact of traffic on Long Causeway.*
- *Improved public realm.*

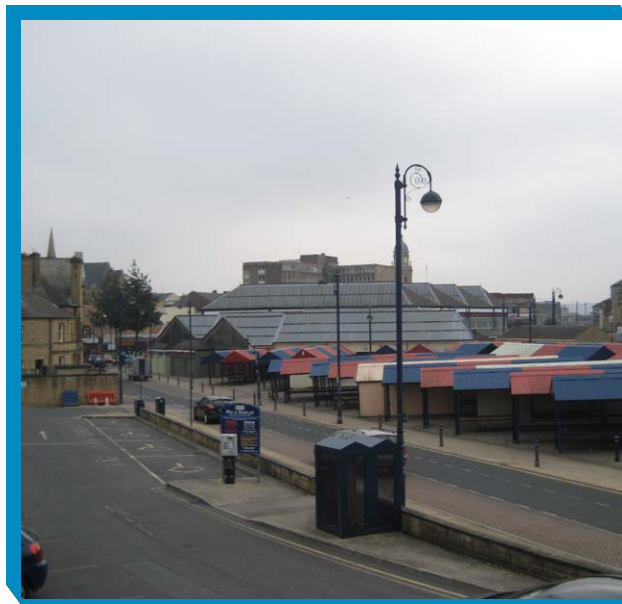
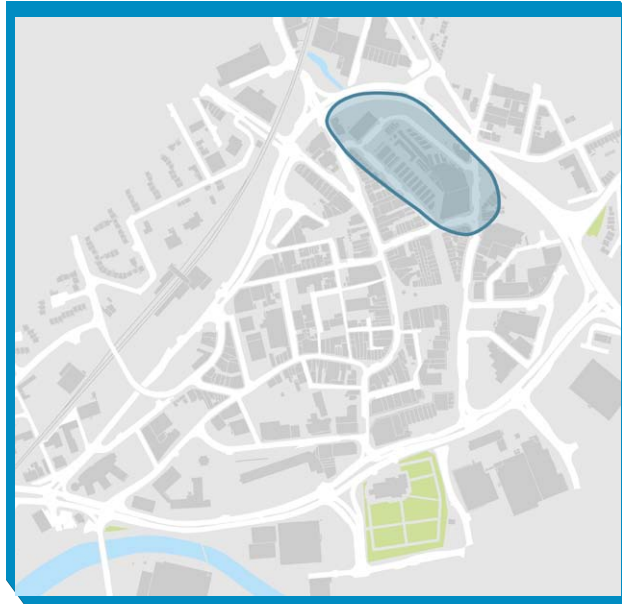
Market

Although not the original location for the market in Dewsbury (that was Market Place), the market area is today the focus for open air trading in the town. The area is visually defined by Foundry Street to the south, the Ring Road to the north, the Cloth Hall Mill building to the west and the fine indoor market to the east.

The Cloth Hall Mill building to the west dominates the skyline and is a counterpoint to the town hall tower. It is one of the few remaining mill buildings in the town centre and has been converted to residential use on the upper floors.

The cast iron painted structure of the covered market which dates back almost 100 years, provides an attractive contrast to the stonework of the majority of the town centre, including the mill to the west.

Although busy and active on market days, the area feels very quiet on non-market days and lacks a good level of natural surveillance beyond Foundry Street. Whilst preserving and enhancing the market, future development proposals should also consider introducing a greater mix of uses into the area.



SUMMARY

- Support market as a key destination.
- Consider greater mix of uses and extended opening.
- Integrate more fully with town centre.
- Maintain arcades as unique feature.

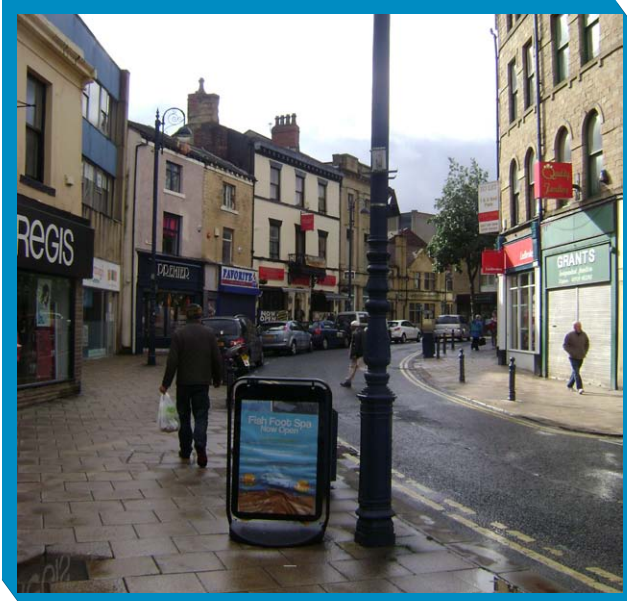


Northgate/Westgate/Market Place

Activity is well established in this area being the focus of Dewsbury town centre's high street retail offer. Market Place itself was the original location of the traditional market before moving to its present location over half a century ago. Although well defined and enclosed on three sides, the space is less well defined by Long Causeway to the east. There is much clutter within the space.

This area contains the greatest variety of public spaces, including the partially pedestrianised areas of Market Place and Foundry Street (south), plus a number of indoor arcades which are unique and special places. The formality of Foundry Street is in contrast with the more organic layout of Northgate, Westgate and Church Street to the south. Interesting urban form can be found at either end of Northgate/Westgate/Church Street where the street(s) turn or divide. Northgate/Westgate/Church Street is well defined by built form with few gaps and a strong building line and provides a contrast with both Long Causeway and Foundry Street. Pioneer House to the north represents the greatest opportunity for change/improvement in the area.

Despite the presence of the Ring Road and similar to Long Causeway, Northgate/Westgate/Church Street accommodates a surprising amount of through traffic, although does also provide valuable on-street parking.



SUMMARY

- Maintain active ground floor uses on main streets.
- Support/reintroduce 'living above the shop'.
- Building improvements to reinforce character.
- Reduce impact of traffic to improve pedestrian environment.

Daisy Hill/Bond Street

There is a marked contrast between the more informal/organic layout of Daisy Hill to the south and the more formal/grid layout of Bond Street to the north. Despite this contrast, the area has a fine urban grain which is unfortunately disrupted by a number of vacant and often derelict sites. These sites represent a major opportunity in the town centre for high quality infill development which should respect both the form and scale of the existing historic fabric. New development should also accommodate the significant change of level across the area from east to west and consider both views and a stepped building form.

There is a good mix of uses in the area from retail on Daisy Hill in the south, to commercial offices concentrated to the north and west. There is an opportunity to increase this mix of uses, including further residential development in the area.

Bond Street to the north is a key route between the rail station and the core of the town centre at Market Place. Along with Daisy Hill, the high quality heritage treatment of the public realm is a precedent for other proposals in the area.



SUMMARY

- *Infill development on vacant sites to reinforce character.*
- *Conversion of redundant buildings to high quality residential.*
- *Maintain active ground floor uses on main streets.*
- *Extend public realm improvements.*



South Street/Old Westgate

South Street is an area of little distinctive character that is dominated by 'modern' buildings often conceived as objects in space, rather than shapers of urban space in contrast with the rest of the historic town centre. Many buildings have a poor relationship with the street and there are exposed backs of buildings throughout the area from east to west. There are also many areas of ill-defined and unused open space throughout the area, again in contrast with the rest of the town centre.

The South Street area represents the greatest opportunity for new development in the long term within the town centre. With the bus station and frontage onto the Ring Road, the area should be the primary gateway to the town centre from the south. However, the area is currently not fulfilling its potential and new development should be of significance and quality to enable it to perform this gateway role. The new health centre is a precedent for this type of development, but unfortunately is isolated from the rest of the town centre. Through their elevations, new buildings will need to create a new identity for the area by providing good continuity and enclosure to the street and active ground floor uses.



SUMMARY

- *Integration with rest of town centre.*
- *New development to create sense of place.*
- *Active public frontage needed on streets, with private/service space behind.*
- *Improved public realm.*



4.0 Raising the Standard



Value of Good Design

Good design is essential to the continued development and regeneration of Dewsbury town centre. The Council encourages the creation of a vibrant town centre to shop, work and live. Design that meets the objectives and principles outlined in this guide, and represents both a respect for context and a step change in quality, is welcomed.

The following key principles are based on established methods of building successful places. These principles will be used to assess the quality of all design proposals in the town centre. They are:

- *Local Distinctiveness*
- *The Public Realm*
- *Diversity*
- *Movement*
- *Sustainability*

These principles are not rules to be followed slavishly. They are intended to support and encourage good design and each proposal will still be judged on its own merit. The key is to respond to the spirit of the principles and, most importantly, to the context of the development. To assist, more specific guidance is provided in Section 5.

Local Distinctiveness

The appearance of the built environment defines an area's identity and character and creates a sense of place. As demonstrated in Section 3, most of Dewsbury town centre has a well-established character that needs to be protected and enhanced. Careful consideration should be given to reinforcing this sense of place with a distinctive character. Anonymous or 'anywhere' design is not acceptable.



RESPOND TO CONTEXT

- Establish and respond to context, including shape of the site, adjacent development, views and history.
- Use context to design and develop the site in a way which is recognisable as belonging to Dewsbury and special.
- Reinforce local character through the use of local stone for example.
- Infill development in particular must respond to context and this will include respecting an established building line
- High quality contemporary design that has evolved from its context will be encouraged.
- Existing local characteristics which are poor should not be used as a precedent, such as buildings that back onto the public realm.

PROMOTE LEGIBILITY

- Legibility is the ease to which people can find their way about a place
- Landmarks such as distinctive buildings, corners or public art, can provide reference points to help people find their way. They are best located at junctions or main centres of activity.
- Establishing a clear hierarchy of streets from main to minor aids legibility. Street width, building height and density are primary means of creating this hierarchy.
- New development should safeguard important views, such as those of the town hall, and establish new ones with new landmarks.

CREATE A DISTINCTIVE TOWN CENTRE

- Places that are distinctive are memorable and popular.
- A common element, such as local stone or detail, will often distinguish one place from another and help create a genuine sense of place.
- Reinforce positive local characteristics in both refurbishment and new development.
- New buildings will fit into the historic town centre not by imitation, but by respecting the grain and scale of the context. Therefore, innovative design that responds to its context is encouraged.
- The town centre needs to continue to be visually interesting if people are to enjoy being there. Diversity in design solutions and individual expression and variety in architecture style can contribute to the town centre's identity.

The Public Realm

The place where we shop, work or live does not begin and end at the entrance door. The public realm or shared outdoor environment is where community life takes place – in the streets, and squares of Dewsbury. Quality public spaces enhance the image of an area and create a valuable amenity for residents and visitors. Public spaces must be versatile and accommodate a different range of people and activities and feel safe and comfortable for all users to be successful.



RESPECT THE BUILDING LINE

- Buildings and walls define outdoor as well as indoor space.
- New development should normally define the street with a clear building line, normally at the back of pavement in the town centre, with a largely unbroken edge.
- Infill development must respond to the established building line to provide continuity of enclosure of the street.
- Projections and setbacks from the building line, such as bays, foyers and entrances, can be used to aid legibility and add variety to the street scene.
- Scale the height of new development to the proportion of the street to create good enclosure. Good street height to width ratio (from building line to building line) is between 1:1.5 and 1:2.5.
- Below 1:1 spaces feel claustrophobic and about 1:4 the sense of enclosure diminishes.
- Secondary enclosure can be created with street trees.



CLEARLY DEFINE PUBLIC/PRIVATE SPACE

- Spaces where ownership is unclear are often neglected and misused.
- All buildings should front onto the public realm.
- Create a clear separation of public and private spaces and clearly define the front and back of buildings.
- Ownership and management of a proposed public space should be determined early in a project to ensure an appropriate design response.

CREATE ACTIVE STREETS

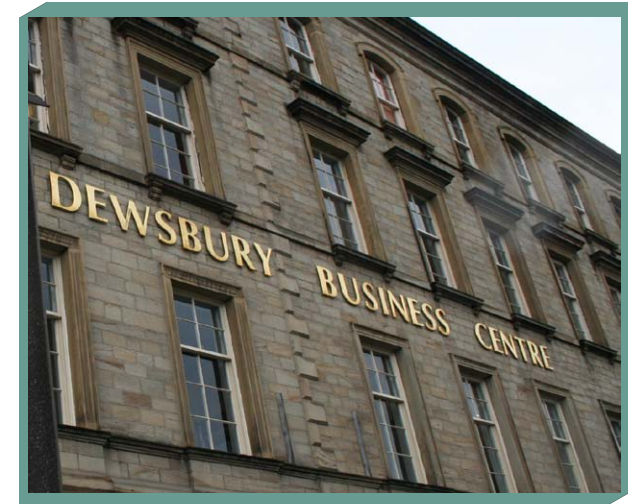
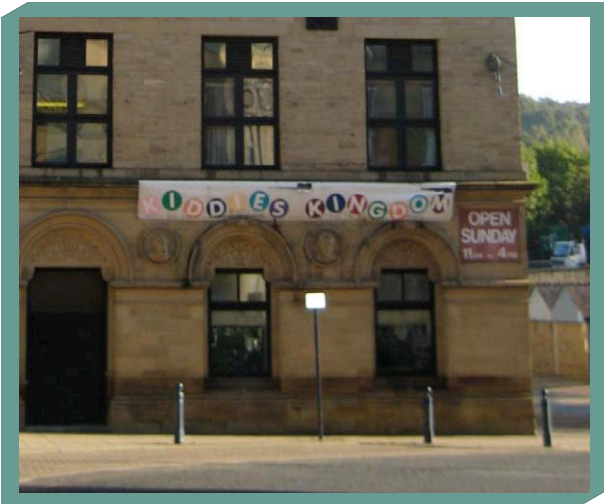
- Building entrances, both new and refurbished, should contribute to street life and activity.
- The main entrance to a building should normally be directly from the street, as should common entrances to flats above.
- Shop and offices windows and habitable rooms of flats should face onto the street so as to promote natural surveillance. Activity at ground floor level is encouraged throughout the town centre.
- Blank walls facing the street must be avoided with new development.



CREATE A QUALITY PUBLIC REALM

- Public spaces should relate to surrounding development with activities encouraged to spill out into the space.
- The public realm of the town centre should feel safe and every opportunity should be taken to create natural supervision.
- Distinctive street furniture and public art can contribute to the character and life of the public realm.
- Street furniture and public art should be designed in a coordinated way to avoid clutter.

Dewsbury has many examples of areas that benefit from a mix of uses, facilities and tenures. Such a mix supports vibrant and diverse neighbourhoods that contribute to a sense of community. It is particularly important to foster this diversity in the town centre as a focus of the town.



ACCOMMODATE A MIX OF USES

- Locate compatible uses such as community based facilities or shops near to each other
- A variety of uses create activity at different times of the day and add to vitality and security.
- On main streets, create an active edge on the ground floor with shopping and other commercial activities with residential above (vertical mixed use).
- If it is difficult to achieve 'vertical' mixed use within a building, try to ensure a mix of uses within close proximity to each other or in a block. Remember, mixed use development is often a more successful commercial approach.
- In suitable areas of the town centre, live/work units can be considered.

PROMOTE VARIETY IN VISUAL APPEARANCE

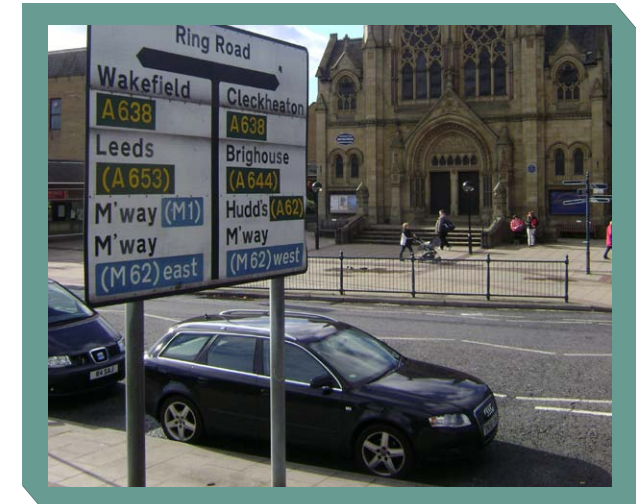
- Add variety in style and age to the built environment by retaining and reusing existing buildings and features.
- Individual expression and variety in architectural style is encouraged to create a distinctive town centre.
- Allow for personalisation through inclusion of balconies, roof terraces and opportunities for window boxes in new and refurbished development.

ACCOMMODATE CHANGE

- If not immediately achievable, design the ground floor of refurbished and new development to allow for conversion to other uses at a later date.
- Diverse building layouts can accommodate a mix of uses and allow for future changes over the life of the building.
- Provide a flexible internal layout for new development and allow for the easy conversion of areas such as lofts or attics in the future.

Movement

Development that is well connected and integrated into Dewsbury town centre's existing street network will be more successful than inward looking and isolated development. A linked network of streets that is safe and convenient will make movement easier. All new development in the town centre should be accessible by a variety of means, with priority given to walking, cycling and public transport. Development that reduces the barrier effect of the Ring Road will be encouraged.



MAKE THE CONNECTIONS

- Streets define the basic urban pattern of the town centre and allow it to function efficiently and connect with the rest of Dewsbury.
- Link up streets to provide direct and convenient routes for pedestrians and cyclists throughout the town centre.
- A fine grain network of streets gives greater variety and choice of routes and should be preserved or re-established where this has been lost in the town centre.
- One way streets can speed up traffic and be confusing for visitors and should be considered carefully.

BALANCE NEEDS OF MOTORISTS AND OTHER USERS

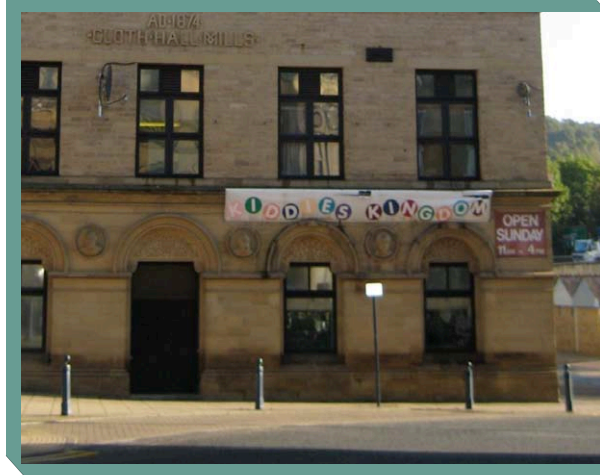
- Streets not only accommodate traffic, they are places in their own right.
- The design of streets should consider not only the needs of motorists, but all users such as pedestrians and cyclists.
- Street design should reduce speeds in the town centre rather than ease traffic flow.
- The arrangement of buildings, spaces and activities can act as natural traffic calming while creating a quality built environment.
- A reduced speed limit (20 mph) that is self-enforcing through traffic calming should be considered on town centre streets to give greater priority to pedestrians and cyclists.

CAR PARKING SHOULD NOT DOMINATE

- Where and how cars are parked can dramatically affect the quality of the town centre.
- Large open surface car parks sited at the front of buildings are not acceptable. They deaden the street reduce the degree of enclosure and make access by pedestrians and cyclists more difficult.
- Limited on-street car parking is convenient for customers, has a beneficial traffic calming effect and adds to street activity and security. The layout of streets should be designed to incorporate car parking where appropriate and street trees introduced to lessen its impact.
- Parking structures above ground should generally not face onto the street. Where they do, they must include active uses that contribute to the public realm at street level.

Sustainability

The design and layout of new town centre development in particular can reduce car use, resource consumption and emissions, as well as create popular places to shop, work and live that can adapt to changing circumstances. Proposals for both refurbishment and new development should seek to minimise the impact on the environment and consider wider social and economic benefits to the community. There are many opportunities in the town centre for both refurbishment of historic buildings and provision of new development on previously developed land, contributing to both the regeneration and sustainability of Dewsbury.



MINIMISE ENVIRONMENTAL IMPACT

- Aim to exceed current targets of thermal and energy efficiency required by the building regulations. Significant financial savings can be achieved in the long term by doing so.
- Use materials with less environmental impact and recycle and conserve where possible.
- Consider using sustainable drainage and water systems and recycling grey water.
- Maximise opportunities solar and other alternative energy sources.
- Make provision for segregation of commercial and household waste on-site to encourage recycling

RE-USE EXISTING BUILDINGS

- The re-use and refurbishment of good quality buildings can save valuable resources and energy.
- Re-using buildings can add variety in style and age to the town centre, as well as widening the choice of buildings for lease or purchase.
- Retained buildings and features contribute to the town centre's history and character, and provide a sense of continuity in a time of change.

BIODIVERSITY

- New landscape features and green spaces should ensure they have wildlife value wherever possible to support increased biodiversity across the town centre.
- Individual buildings can also support increased biodiversity through the incorporation of green roofs and bird and bat boxes where possible.

5.0 Dewsbury in Detail



The process of achieving good design involves undertaking an analysis of an existing building or site and the immediate surroundings, making an appropriate design response, addressing the guidance in this document and elsewhere and preparing a Design and Access Statement for submission in support of a planning application. Such a process will not only raise the quality of Dewsbury town centre, but also help in the efficient assessment of future applications by the Council.

The following advice seeks to give further detailed guidance on a number of key design issues that have been identified in Dewsbury town centre. They are particularly relevant to raising the quality of the town centre's built environment and help illustrate how the preceding design principles can be achieved.

Shop Fronts

This section of the design guide sets out the general principles that should be considered, and where appropriate, applied to the design of new shop fronts or the modification of existing ones.

GENERAL PRINCIPLE 1: RESPECTING THE CHARACTER OF DEWSBURY

The townscape of Dewsbury is defined through the character areas identified earlier in this design guide and the Conservation Area Assessment. The character of the various areas identified should be respected and where possible improved.

GENERAL PRINCIPLE 2: SHOP FRONT IN CONTEXT WITH THE STREET

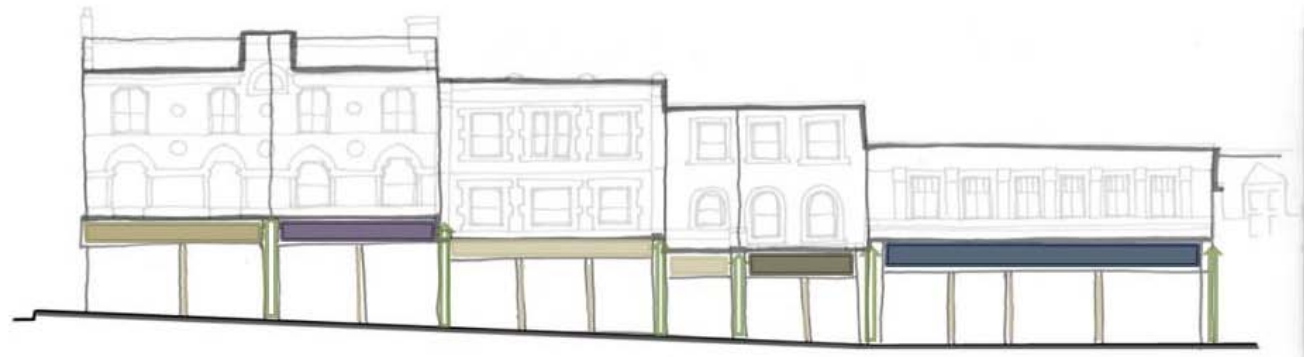
Changes to shop fronts should be considered in relation to the context of the street and how it fits into the existing rhythm. There are a number of different street types within Dewsbury all with their own character, ranging between the larger formal and unified streets like Northgate to smaller heritage streets like Daisy Hill and pedestrian areas including Foundry Street, Prince of Wales Precinct and Market Place. The width of the street and height of the buildings generate an appropriate scale for shop fronts. The style and importance of the street can also help inform the arrangement of the different elements of the design.

The rhythm of the street should be considered to ensure that any new or altered shop front fits into the existing pattern. This will be defined by the width and height of the host building and how it relates to its neighbours.

New shop fronts should fit in harmony with the existing buildings and not try to compete visually with them as this can upset the pattern of the traditional street scene. Poorly proportioned fascia's, bright lights, garish colours and excessive advertising can all have a detrimental effect on the street as a whole. When a number of shop keepers adopt this aggressive approach, the individual identity of shops is lost in the visual clutter which can have a negative impact on potential customers.



LOSS OF RHYTHM: FASCIA'S THAT CONTINUE OVER SEVERAL BUILDINGS OR SPLIT A BUILDING IN TWO BREAK UP THE RHYTHM OF THE STREET. OVERSIZED GLAZING AND FASCIA'S CREATE A HORIZONTAL EMPHASIS.



SOLUTION: ENSURE THAT FASCIA'S ARE ENCLOSED BY PILASTERS AT EACH PARTY WALL AND BUILDING DIVISION. HARMONIZE FASCIA'S WHERE THEY SPLIT A BUILDING. INTRODUCE MULLIONS TO REDUCE THE SIZE OF GLAZING AND PRODUCE VERTICAL RHYTHM.

GENERAL PRINCIPLE 3: SHOP FRONT IN CONTEXT WITH THE BUILDING

Shop fronts exist as part of a whole building frontage. It is therefore important to treat them in context and not in isolation. Consideration should be given to the style and period of the building.

The opportunities and constraints of the 'host' building and adjoining buildings should be identified before starting a new design for a shop front. This will help to inform the approach for the design along with the other principles within this guide.



Consideration needs to be made to the relationship between the shop front and the floors above. Many new shop fronts have large expanses of glass that break up the vertical rhythm and give the effect that the floors above are unsupported which dislocates the two elements. Visual support for the floors above should be provided by reducing the size of glazing and incorporating architectural details in the form of columns and pilasters, and should take into account the locations of windows in the upper floors.



EXISTING: THE LINK BETWEEN THE LOWER AND UPPER FLOORS HAS BEEN LOST. LARGE EXPANSES OF GLASS MAKE THE BUILDING LOOK WEAK. THE FASCIA CROSSES TWO BUILDINGS WITHOUT ANY VISUAL SUPPORT BENEATH THE PARTY WALL, WHERE SUPPORT IS PROVIDED IT INTERSECTS A WINDOW ABOVE.



SOLUTION: THROUGH THE USE OF PILASTERS OR MULLIONS SUPPORT IS PROVIDED TO THE AREA OF MASONRY ABOVE. NEW SUPPORT IS PROVIDED TO REDEFINE THE TWO BUILDINGS AT THE PARTY WALL. FASCIA AND GLAZING SIZES ARE REDUCED.

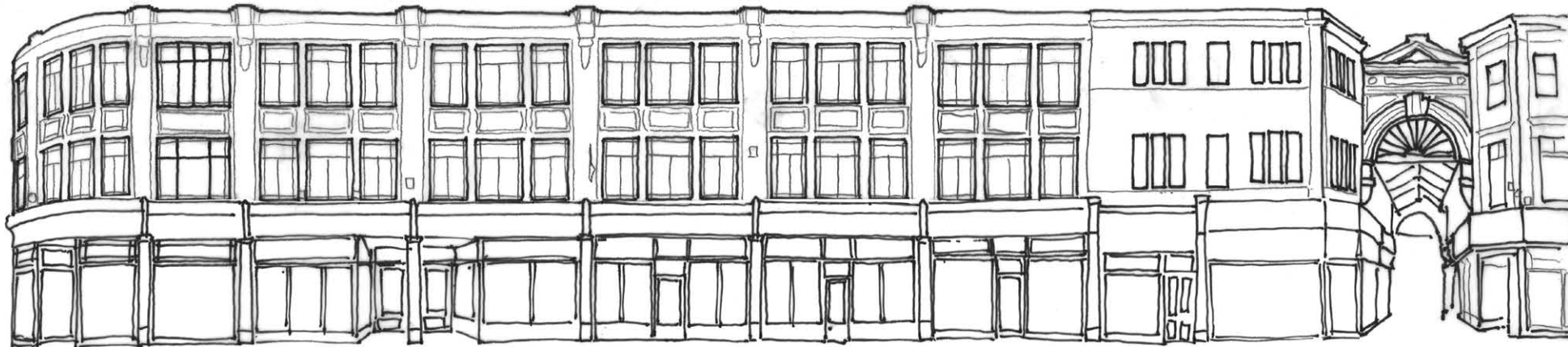
GENERAL PRINCIPLE 4: CO-OPERATION

Within Dewsbury there are a number of buildings that contain a run of shops built as one block. Individual proposals within these blocks should respect the overall harmony of the run.

There is also a real opportunity for shop owners to work cooperatively to rationalize the design of the block to create a greater impact through a strong common theme with a simple clear design.



EXISTING: THE ORIGINAL FRONTAGE HAS BEEN CHANGED AND ALTERED TO SUCH AN EXTENT THAT THE STREET FRONTAGE HAS BECOME FRAGMENTED. IT APPEARS THAT EACH SHOP KEEPER HAS BEEN IN COMPETITION WITH THEIR NEIGHBOURS INCREASING THE SIZE OF FASCIA AND SIGNAGE IN AN ATTEMPT TO INCREASE BUSINESS. THIS HAS RESULTED IN A DISJOINTED APPROACH THAT HAS A NEGATIVE IMPACT ON THE STREET SCENE.



SOLUTION: BY WORKING TOGETHER SHOP KEEPERS CAN CREATE A RATIONALIZED APPROACH THAT NOT ONLY IMPROVES THE LOOK OF THEIR SHOP BUT THE STREET AS A WHOLE.

**GENERAL PRINCIPLE 5:
ENHANCING HISTORICAL AND ARCHITECTURAL
FEATURES**

Much of Dewsbury town centre is located within the Conservation Area. This requires that any new planning applications, including proposals for shop fronts and advertisements, preserve or enhance their surrounding environment and historic and architectural features. Proposals may need to be adapted to protect or enhance its character.



GOOD EXAMPLE OF A PERIOD SHOP FRONT, DEWSBURY

**GENERAL PRINCIPLE 6:
RETAINING PERIOD FEATURES**

The majority of shop fronts in Dewsbury have had some form of alteration to reflect changing trends and styles. Where period features have been retained they should not be removed or covered by any new proposal and are encouraged to be reinstated where lost. In some instances they have been covered by later additions and should be revealed and restored.

**GENERAL PRINCIPLE 7:
IMPROVING UNSYMPATHETIC SHOP FRONTS**

When new shop fronts are proposed in existing buildings that have been unsympathetically altered in the past they should be replaced in an appropriate manner that reflects the character of the original building. This may mean uncovering period features hidden by later additions or in others it may require a total redesign.



EXISTING UNSYMPATHETIC SHOP FRONT THAT DOES NOT TAKE ACCOUNT OF THE HOST BUILDING



IMPROVEMENT THROUGH PRINCIPLES LAID OUT IN THIS DESIGN GUIDE RESTORES CHARACTER OF ORIGINAL BUILDING

GENERAL PRINCIPLE 8: DESIGN AND MATERIALS

The choice of materials for a shop front should reflect the design, status and period of the building. Higher quality materials can define significant buildings within the street and therefore should be used appropriately. For the majority of shops, matt painted timber was the traditional material and remains most appropriate and versatile for the majority of shop fronts. Timber should be FSC accredited where possible.

Other materials may include: stone, marble, cast iron, leaded windows, and quarry tiles. Generally, materials to avoid include shiny, glossy surfaces; plastic, acrylic and Perspex; varnished or natural wood and reflective metals.

The use of colour should be carefully considered as it can easily have a negative impact on the street. The use of garish contrasts and vivid colours should be avoided, along with large areas of bright colours. Neutral matt finishes are preferred and darker colours generally make more of a feature of the window display.

GENERAL PRINCIPLE 9: SUSTAINABILITY

By working with quality materials, careful detailing and a high standard of craftsmanship, a more robust design will be achieved resulting in shop fronts with a longer life span that require less maintenance.

When specifying and sourcing materials consideration should be made on their durability and certification to ensure they are from renewable sources.

GENERAL PRINCIPLE 10: IMPROVING ACCESSIBILITY

Any new shop design should provide reasonable means of access for all. This includes people with impaired mobility, learning difficulties, visual and hearing impairments and customers with pushchairs and small children.

Access should form a basic principle for any design and where practical, is a legal requirement under the Disability Discrimination Act 1995. It is also a requirement under 'Building Regulations Approved Document M: Access to and Use of Buildings (2004)' which requires any business owner to take steps 'to remove, alter or provide a reasonable means of avoiding a physical feature of their premises, which makes it unreasonably difficult or impossible to make use of their services'.

Access to shops should be considered before a customer arrives at the door and may include issues that relate to clarity of signage, street clutter and movable fixtures such as pavement signs located around the door that may impede access.

Ideally, for all new buildings and alterations, approach and entrance will be provided by a level threshold from the street. In alterations to existing buildings this may not always be possible and should be provided through ramped access that conforms to current building regulations. Historic steps should be maintained even if they are ramped over.

When dealing with historic buildings, an integrated review of access requirements that has a more flexible, pragmatic approach may be necessary to provide suitable access while maintaining the building's special interest. Re-organising the use of space or providing alternative access may achieve the desired result.

In some cases, alternative forms of access may need to be considered in the case of highly sensitive historical stepped arrangements. Opportunities can be identified through a comprehensive access audit.

All doors should meet current regulations. Main points include:

- *Single doors should have a clear opening width of 900mm with 300mm adjacent to allow wheelchair users to open the door. Ideally the door should be able to open both ways.*
- *Fully glazed doors should have a clearly visible frame so that they are easily distinguishable by the visually impaired and young children.*
- *Double doors must have a minimum clear opening width of 800mm through a single leaf.*
- *Large areas of uninterrupted glazing should be easily identified with permanent markings 1500mm above floor or pavement level.*

ANATOMY

Historically shop fronts have been constructed from a number of functional elements that combine to make up a 'typical' shop front. Many of these elements have been developed from classical features to achieve a satisfactory relationship between the shop front and building as a whole. As a result, many of the traditional principles are applicable to both traditional and modern design.

This section of the guide identifies these different elements and describes the basic principles and best practices that can be employed in their design. Accompanying each element are a number of design rules that should be followed to help improve the design and quality of shop fronts within Dewsbury and should be used in conjunction with the basic principles described in this guide.

The Design Rules can be used for both traditional and modern shop fronts. However, modern designs should not be poor quality pastiches of traditional shop fronts, but may use many of the same principles.



BEFORE: LACK OF TRADITIONAL ELEMENTS CREATES A LOSS OF RHYTHM. THERE IS NO RELATIONSHIP BETWEEN THE SHOP AND UPPER FLOORS.



AFTER: BY FOLLOWING A NUMBER OF BASIC PRINCIPLES AND INCLUDING TRADITIONAL ELEMENTS IN THE DESIGN OF SHOP FRONTS, THESE ISSUES ARE OVERCOME.



THE DRAWING ABOVE HIGHLIGHTS ELEMENTS OF ARCHITECTURAL IMPORTANCE THAT CAN BE FOUND WITHIN A SHOP FRONT, IT IS GOOD PRACTICE TO RETAIN AND RESTORE THEM WHERE POSSIBLE.

Fascia: The fascia normally containing signage above the shop window and cornice help to frame the shop front and define it from the building above. Modern fascia's are often too deep and over-emphasise the horizontal, breaking up the rhythm of the street. Traditional and modern fascia's should not be more than 1/5 the height of the shop front.

Many corporate and multiple businesses have standard box and board fascia signs that are pre-designed and don't relate to the design of the individual building or shop front. These should be avoided.

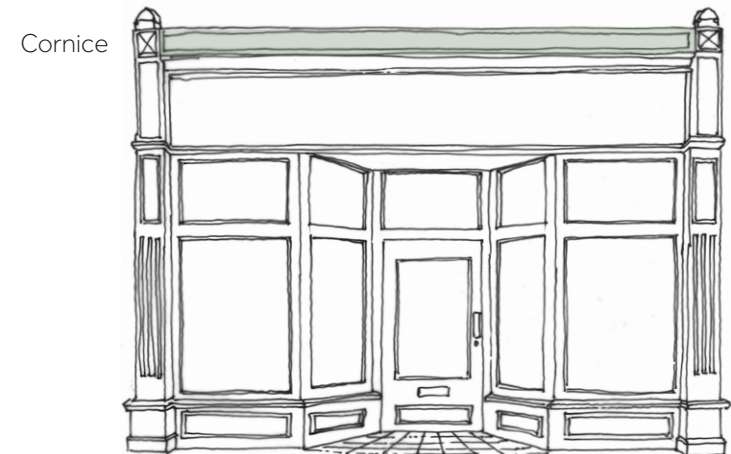
DESIGN GUIDELINES

1. *Fascia's should be kept as simple as possible,*
2. *They should be in proportion with both the building and shop front. They should not encroach onto the upper floors, and be well below the window cills of the first floor. They should also not be used to cover false ceilings*
3. *They should form an integral part of the overall design and not be superimposed onto existing fascia's. Bolted on and temporary fabric signs are not appropriate.*
4. *Single fascia's should not extend beyond the shop front and will normally be defined by pilasters. They will never extend uninterrupted over party walls.*

Cornice: A prominent, continuous, horizontal projecting architectural feature that helps to shed water from the building and separates the building above from the street below. In some instances the cornice may contain a blind box.

DESIGN GUIDELINES

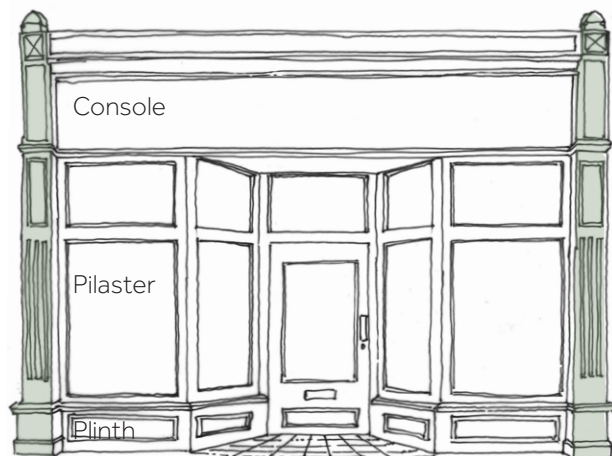
1. *The cornice should always be included in traditional designs.*
2. *Historic cornice details should be retained, repaired or replaced as necessary.*
3. *Cornices will be included in almost all modern designs.*
4. *They will project from the façade to provide weather protection.*



Pilaster/console/plinth: These define the extent of the shop front and differentiate adjoining shops and buildings. They should be used on traditional and modern designs as they help to frame the shop front and provide visual support for the floors above.

DESIGN GUIDELINES

1. Pilasters, consoles and plinths should always be included in traditional designs.
2. Historic details should be retained, repaired or replaced as necessary.
3. They should be of adequate size to provide visual support for upper floors.
4. Pilasters are traditional features and may not be appropriate with modern designs. However, the principle of dividing shops/buildings and providing visual support and rhythm to the street still remain. Alternatives include masonry piers and uprights and modern interpretations of pilasters.



Stallriser: The stallriser is the solid base or plinth above which the shop window is located. It provides a visual link to the ground and balances the proportions of the shop front. Historically the size of the stallriser was defined by the type of goods on display.

DESIGN GUIDELINES

1. Stallrisers should be used for the design of both traditional and modern shop fronts as they connect the shop to the ground.
2. Historic and existing stallrisers should be retained, repaired or replaced as necessary.
3. Stallrisers in traditional shop fronts should be at least the same height as the Facia and can be higher.
4. They should be constructed of suitable hard wearing materials including: Timber, brick, stone, marble and render.
5. A suggested ratio for the stallriser to shop front is 1:5. A degree of flexibility to this ratio allows the stallriser to fit with the proposed design.



Door Thresholds: Doors should form an integral part of all shop front designs, whether traditional or modern in style.

DESIGN GUIDELINES

1. Doors should have level threshold and conform to Building regulations part M
2. Materials should be non slip and provide clear visibility



WINDOWS:

Traditional shop windows are comprised of window panes subdivided by mullions (vertical bars) and transoms (horizontal bars) which provide structural support for the glass. The mullions or corner posts are normally located below solid elements of the wall above, providing visual support and creates a symmetry with the floors above by aligning glazing in the shop front with the windows above.

Technology has allowed larger stronger glass to be manufactured and is often used in modern shop fronts.

However, this creates the impression of a void at the base of the building and makes it appear that the floors above are unsupported. Large areas of glass also provide little interest and can appear dull and lifeless.

Large areas of glazing are also tempting targets for vandals which necessitate the need to be protected by external security shutters that should be avoided. Smaller areas of glazing are less likely targets and are easier and cheaper to replace if they do get damaged.



DESIGN GUIDELINES

1. Large expanses of glass should be avoided.
2. Mullions should be used to vertically subdivide glazing in a way that respects the host building. Older buildings will have more divisions than more modern buildings.
3. Mullions and corner posts will relate to the floors above, providing visual support and symmetry.



LARGE EXPANSE OF GLASS SHOULD BE AVOIDED WITH A TRADITIONAL SHOPFRONT

BLINDS AND CANOPIES

Blinds and canopies are used to protect goods from sun light, heat and provide shelter for customers. They are a traditional feature of shop fronts in Dewsbury.

Well designed blinds can improve the character of a building and add interest to the street scene, but they should be appropriate to the character of the building and should only be used where they are required. The excessive use of blinds can add unnecessary clutter.

Fixed blinds are known by various names around the country such as Bonnet, Basket or Hood blinds, but come under the general heading of 'Dutch blinds'. These are not a traditional design to Dewsbury and are fixed using 'fan' brackets and a metal frame over which the fabric is stretched. They are bulky and often made from inappropriate materials and should be avoided.



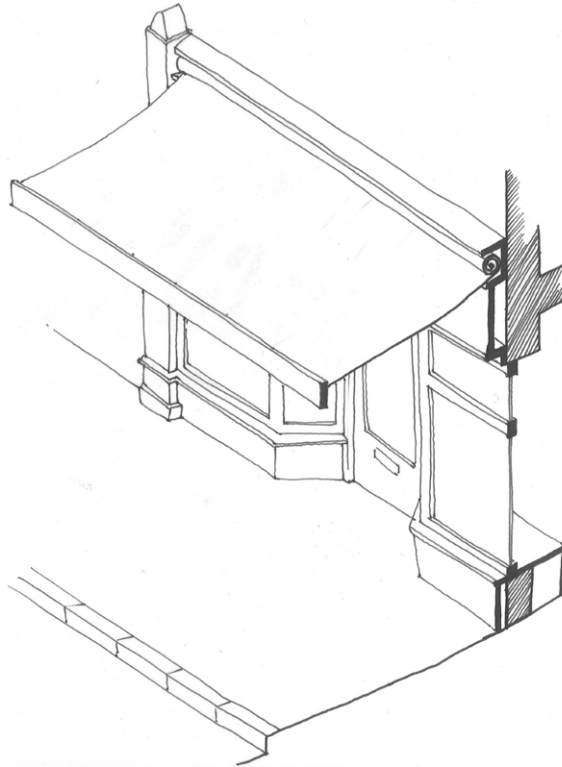
APPROPRIATE USE OF A TRADITIONAL BLIND

Fitting and positioning: Where required, blind boxes should be integrated into the design of a shop front and form part of the façade when retracted. Locations include:

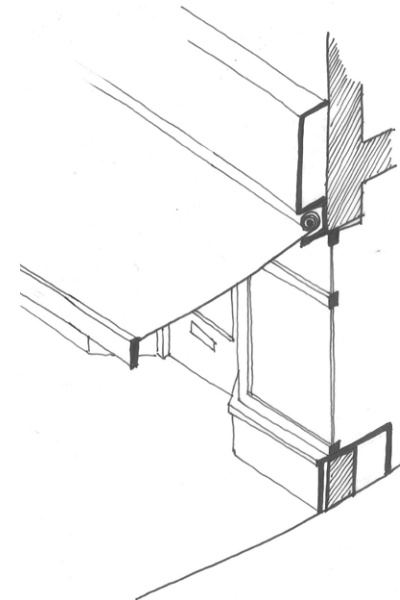
1. *Integrated with the cornice above the fascia*
2. *Located below the fascia*

Where new blinds are required on existing shop fronts, they should be located as discreetly as possible.

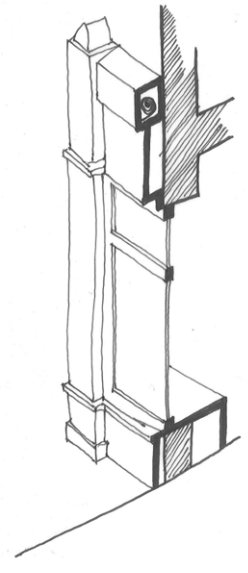
Materials and colour: Blinds should be made from canvas or fabric and match the colour scheme of the shop front. Bright and vivid colours should be avoided, along with plastic and shiny materials.



TRADITIONAL LOCATION OF BLIND BOX INTEGRATED INTO CORNICE.



ALTERNATIVE LOCATION OF BLIND BOX BELOW FASCIA.



FLUSH FINISH WHEN BLIND IS RETRACTED.

DESIGN GUIDELINES

1. *Blinds should only be used where necessary and only on ground floor windows.*
2. *They should be integrated into the design of the shop front and not cover architectural features.*
3. *They should be fully retractable.*
4. *Provide 2200mm height clearance from the pavement and be set back 450mm from pavement edge.*
5. *Materials should be canvas or cloth. Plastic and stretched fabric are to be avoided.*
6. *Blinds with lettering will normally require advertising consent.*

SHUTTERS

Externally mounted solid shutters are having a detrimental impact on Dewsbury town centre creating a hostile environment and potentially increasing the fear of crime. They obstruct views of window displays that can be an important form of advertising for shops and removes any interest from the street, while providing a potential 'canvas' for graffiti.

Where possible, security shutters should be avoided and alternative means of security should be used, including:

1. Laminated or toughened glass with the use of a security alarm.
2. Smaller sizes of glazing are less tempting to vandals

Where security shutters are deemed necessary, they should be integrated into the design and not be bolted onto the outside of the shop.

Positioning:

Where used, shutters should ideally be located internally behind the window display to allow views into the shop. Open mesh shutters may be located externally if they are integrated into the shop front.

Grilles:

There are a number of different grille options available in modern shutters. Grilles that allow views through are preferred and can be open mesh or transparent. Solid grilles are to be avoided.

There are both aesthetic and security advantages to open and transparent grilles as they allow views into the shop. By internally lighting the shop when it is closed means intruders can be easily seen from the outside.

Shutters should be coated to match the colour of the shop front. The best way to achieve a low maintenance finish is to powder coat them. Existing shutters should be painted with an appropriate paint.

DESIGN GUIDELINES

1. Security shutters should only be used where deemed necessary after all other options have been explored.
2. Any new shutter should be integrated into the shop front design and external shutter boxes should be avoided.
3. Transparent and open meshed grilles should be used.
4. Shutters should be located as far inside the shop as possible to allow views of the window display.



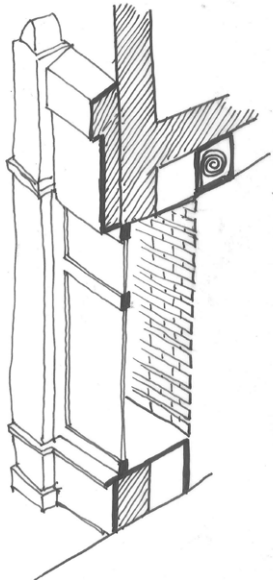
INTERNAL OPEN MESH SHUTTERS LOOK BETTER EVEN ON SHOPS THAT HAVE CLOSED.



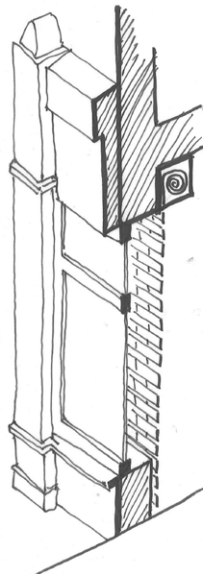
EXTERNALLY MOUNTED SHUTTERS WITH SEE THROUGH MESH AND INTEGRATED INTO THE FACIA ALLOW VIEWS INTO THE SHOP.



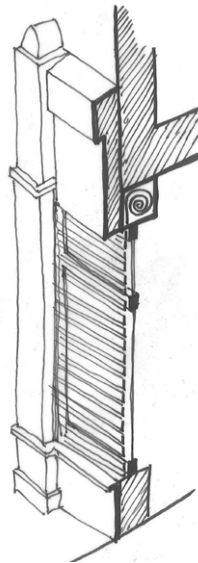
EXTERNALLY MOUNTED SHUTTERS CREATE A HOSTILE ENVIRONMENT AND SHOULD BE AVOIDED



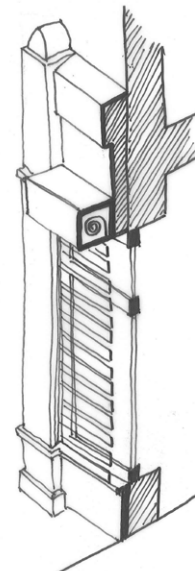
MOST APPROPRIATE USE OF SECURITY SHUTTERS ARE OPEN MESH AND LOCATED BEHIND THE WINDOW DISPLAY.



OPEN MESH INTERNAL SHUTTERS ALLOW VIEWS INTO THE SHOP AND ALLOW THE DETAILS OF THE SHOP FRONT TO BE SEEN.



TRANSPARENT OR OPEN MESH EXTERNAL SHUTTERS THAT ARE INTEGRATED INTO THE FAÇADE SHOULD BE USED AS A LAST RESORT.



EXTERNALLY MOUNTED SHUTTER BOXES AND SOLID SHUTTERS SHOULD BE AVOIDED.

OTHER SECURITY MEASURES

Alarm boxes: External alarm siren boxes should not obscure architectural features, should be free of surface runs of cables and mounted at a level consistent with other shop fronts.

Cameras: CCTV cameras should not obscure architectural features and should be free of surface runs of cables.

Reinforced shopfronts:

For shopfronts that are particularly vulnerable it may be necessary to reinforce them. A number of areas can be strengthened to prevent access and should be integrated into the design. These include:

1. *Concrete blocks and stanchions can be located behind stall risers.*
2. *Mullions and transoms can be strengthened through the use of steel reinforcement.*
3. *Glass can be specified that is of greater strength.*

Careful consideration as to how these elements are tied back into the building is required to ensure that structural damage is not caused in the event of a heavy impact.

VENTILATION

Shop fronts may need to include ventilation, especially if perishable goods are to be displayed. This should be considered in the design process and integrated into the shop front where necessary. Ventilation can be placed into the stall riser at the bottom of the shop front or above the window.

Extractor fans and air conditioning units should not be positioned on shop frontages as they detract from the street scene.

LIGHTING OF SIGNS

Any illuminated signage should be an appropriate shape and size to compliment the shop front and streetscape.

The light output of any signage should be controlled so not to cause nuisance to adjacent neighbours.

Sign characters that are individually illuminated are preferred to fully illuminated box signs.

Halo lighting is a more subtle form of lighting, where lights are placed behind the lettering and project onto the fascia. This reduces glare and is the preferred option in most instances.

SUSPENDED CEILINGS

Many modern shops have suspended and false ceilings as a method for locating a number of internal fixtures and services.

Where they are used they should not extend below the level of the fascia as this allows views into the void above the ceiling. Fascia's should not be extended to cover this gap.

Where false ceilings are below the level of the window they should be set back and splayed to join at window height.

NEW DEVELOPMENTS AND EXTENSIONS CONTAINING SHOP FRONTS

The general principles set out in this guide should be applied to all new developments and extensions.

Modern shops tend to have larger floor areas and wider frontages than traditional shops and care should be taken in the design to ensure that they fit the character of Dewsbury. Any new shop front should consider the street and building throughout the design.

Many of the traditional elements are likely to be incorporated into a modern design, but they may be expressed in a more contemporary fashion.

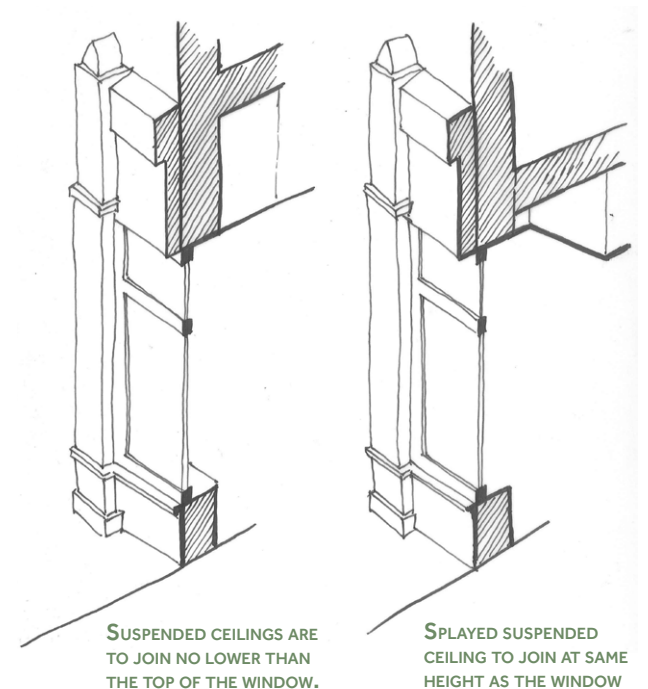
Shops with large frontages should be broken down into smaller bays to maintain the rhythm of the street.

The traditional proportions of fascias to windows should be applied to any new shop fronts to maintain the vertical emphasis and street rhythm.

Existing street patterns should be maintained and new shops should provide active frontages to traditional thoroughfares.



AIR CONDITIONING UNITS DETRACT FROM BUILDING FACADE



Advertising

A sign or advertisement conveys the name and nature of a business, but most importantly it provides a crucial first impression of that business for customers. A well-designed sign can create a sense of quality and poor signs the wrong message. Conversely, excessive advertising or poorly designed signs can appear cheap, desperate and send out the wrong message.

As with other external building fixtures, the arbitrary placement of signs and adverts or clutter will detract from, rather than enhance, the character and quality of a building and consequently the business.

It is therefore important that the nature and placement of all signs and advertisements is carefully considered, preferably together with the design of the shop front so that these two elements can be considered together.

FASCIA SIGNS AND LETTERING

The fascia sign is often the most important element of the shop front for providing an opportunity for the business to display advertising. It should convey the name and nature of the retailer or business without detracting from the appearance of the shop front or the building as a whole. Simply stating the name of

the business is usually sufficient to provide a clear and effective sign. Additional advertising and information on the fascia sign should be avoided.

Traditional shop fronts most often had a timber fascia sign with hand painted lettering. Where a period shop front is retained, or is to be reinstated with a timber fascia, lettering should be signwritten directly onto the fascia and businesses are encouraged to seek the services of a traditional signwriter.

Alternatively, individual letters on risers could also potentially be appropriate. Gilded, stove enameled or painted wooden lettering is appropriate on period buildings and historic streets. Applied vinyl lettering has a flat appearance and will rarely be acceptable. Modern boxed fascias or cut out panels mounted onto existing fascias are clumsy and are normally inappropriate. The fascia should be considered an integral part of the shop front design.

The application of individual lettering may also be appropriate on buildings where no fascia existed, for example where buildings have been converted from uses other than shops. In such circumstances, lettering should be applied on risers between the ground and first floor.

PROPORTION

The size of the individual letters and the proportion of the fascia which they occupy will greatly affect the appearance of the sign. The size of the lettering should normally be in proportion with the sign to create a balanced appearance – not too small, nor too large.

As a general rule, the proportions of the lettering should not exceed 60% of the height of the fascia, with approximately 20% spacing above and below the lettering. However, a marginally deeper gap below the lettering can create an illusion of balance when seen from below. The length of the lettering should not normally exceed 75% of the length of the fascia sign.

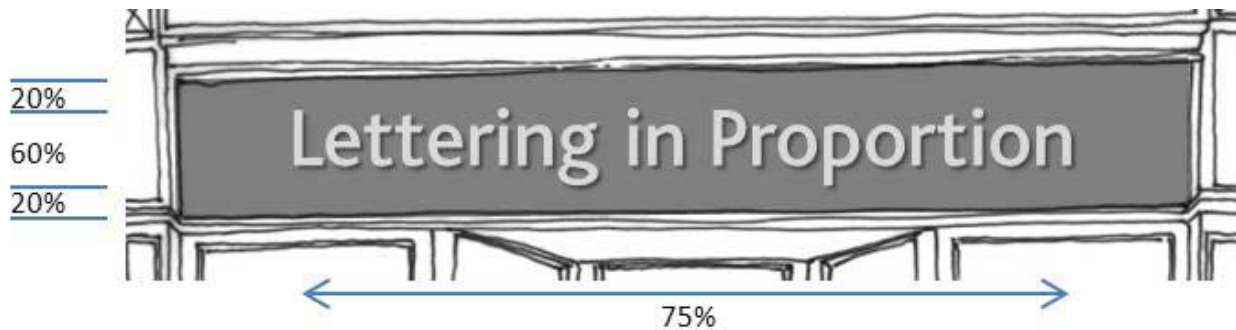
DESIGN GUIDELINES

- 1. Period buildings should normally comprise a traditional painted sign written fascia or individually applied letters on risers. Box signs or boards mounted onto existing fascias are not acceptable.*
- 2. Lettering should be in proportion with the sign and be easily contained within the fascia.*

PROJECTING AND HANGING SIGNS

Dewsbury town centre does not have a large number of projecting or hanging signs. A large number of these signs can add to the sense of visual clutter in any given street, but the addition of a carefully designed and positioned projecting or hanging sign to a building can also add visual interest and help convey the nature and quality of the business. A projecting or hanging sign can also be an opportunity to introduce creativity and personality to a business and street.

As a general rule, the size of the projecting or hanging sign should relate to the size and scale of the building and not appear overly large or uncharacteristically small. Traditional hanging sign boards were constructed from timber, usually with a vertical emphasis, and it should be



APPROPRIATE PROPORTIONS OF A TRADITIONAL SIGN.

noted not all period buildings will be suited to having a hanging sign. Where they are considered appropriate, a hanging sign should normally take the form of a timber sign, hung from a wrought iron bracket.

In cases where an original or traditional style iron bracket remains, these should be repaired and reused. If a new bracket is required, its design should be carefully considered. In many cases a decorative but simple design will be appropriate, although more ornate designs may be more suited to a particular building. The most effective designs will be crafted by a competent blacksmith.

Note projecting box signs or similar will not normally be appropriate on an historic building or within the Conservation Area.

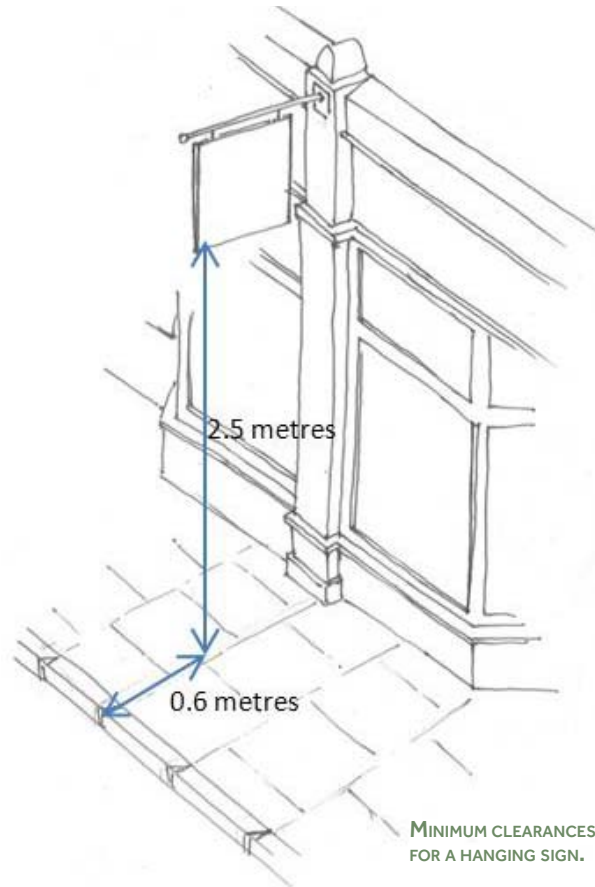
An alternative to a hanging board could be a hanging symbol denoting the trade or nature of the business. This can be an effective advertisement in its own right and add individuality and artistic interest to street. In appropriate circumstances, the Council would encourage proposals for thoughtfully designed, high quality symbol signs where these will provide visual interest and help contribute to the unique identity of Dewsbury town centre.

The traditional location is for projected or hanging signs to be level with the first floor windows. The sign must be carefully positioned, usually to one side, having regard to the overall appearance of the building and its shop front. In some circumstances it may be appropriate to position the sign centrally in order to maintain the symmetry of the building. Signs should not be positioned on the pilasters, brackets or other architectural elements of the shop front itself. There should be no more than one projected, hanging or symbol sign per shop.

Within most streets a minimum clearance of 2.5m must be maintained between the base of the sign or symbol and the pavement. No part of the sign can be closer than 600mm to the kerb edge to avoid potential damage from high sided vehicles.

DESIGN GUIDELINES

1. *There should be no more than one projecting or hanging sign per shop front.*
2. *Signs should normally be located to one side of the shop front and no higher than the first floor cill. Signs positioned in the centre may potentially be located higher.*
3. *Hanging signs should normally be hung from an iron bracket and the style and colour of the sign should be coordinated with that of the shop front.*
4. *Proposals for well designed symbol signs will be acceptable.*
5. *All signs should adhere to the minimum clearance requirements.*



WINDOW ADVERTISEMENTS, WALL SIGNS AND BANNERS

Advertising on buildings in the form of window advertising, signs painted directly onto buildings or banners can contribute to the cluttered appearance of a building and street and dilute the effectiveness of the message. Only if carefully considered can some of these types of signs be effective and appropriate.

If further signage is needed it can be painted on the glass. Where the upper floors of a building are occupied by a business, the use of lettering applied directly to the window will often be appropriate.

Traditionally, lettering was applied using a technique known as glass gilding, where lettering was reverse painted or gilded onto the inside of the glass.

Where lettering is to be applied to upper storey windows, characters should not normally exceed 100mm in height and wording should relate only to the separate business occupying that floor. Upper storey windows should not be used as a means of increasing advertising space for the retail or commercial use occupying the ground floor of the building.

The principal shop window and upper storey windows should never be blocked by excessive lettering, posters, advertising or continuous applied vinyl films on the inside of a window. This appears unsightly and obscures the interior of the shop, deadening the street.

Temporary posters announcing offers and sales should not block the display window. As a general rule, these should not exceed more than 25% of the window, thus maintaining a good balance between the posters and display.

In some circumstances signs may potentially be painted directly onto the walls of buildings. Historically some businesses utilised painted lettering signs at high level. If carried out sensitively in appropriate styles, size and colour, this technique could be attractive. However, the size, position and nature of the sign would require special consideration and may not always be appropriate. Signs



THE MESSAGE CAN BE LOST WITH TOO MANY SIGNS

of excessive size, prominence or which could contribute to clutter in the town centre, would not be acceptable.

Advertisement banners will almost always require advertisement consent from the Council. The practice of hanging large banners from buildings and premises, either in addition to or instead of properly designed shop signs, will be inappropriate in most circumstances and will not normally be acceptable in Dewsbury town centre.

DESIGN GUIDELINES

1. Lettering to advertise upper floor businesses may be utilised on upper floor windows.
2. Lettering should be proportionate to the window and not exceed 100mm in height.
3. Proposals for sensitively designed sign written signs painted directly onto a building will be considered.
4. Upper floor windows should not be used to increase the advertising space for the business occupying the ground floor.
5. Banner signs that detract from the character or appearance of a building will not be permitted.
6. Completely obscuring windows through the application of vinyl film or similar is strongly discouraged.



VISUAL CLUTTER



SUBTLE WINDOW LETTERING

ILLUMINATION

Illuminated signs will often require consent from the Council. The illumination of shop signs can contribute to visual clutter on the building and is often unnecessary in the well-lit town centre. The Council therefore generally seeks to minimise the use and impact of such signs.

However lighting can make a positive contribution to the town centre at night, particularly where it is designed as a discrete or integral part of the shop front rather than another means of advertising. An effective window display with subtle illumination inside the shop can often be a more effective advertisement than a brightly illuminated sign.

Internally illuminated box fascias will not be permitted within the Conservation Area or on any listed building. Well designed internally illuminated fascias or lettering may be appropriate elsewhere, but should normally be integrated with the construction of the shop front. Proposals for extensive areas of illumination will be resisted.

Where external lighting is considered to be acceptable, the source of the illumination should be discretely located and, where possible, hidden from view. As with other aspects of shop front design, illumination should be considered at the design stage of a new or replacement shop front.

Proposals for new external lighting of an existing shop front should seek to integrate the lighting and fixtures as much as possible so as to minimise their impact. Cornice details or former blind boxes can provide an opportunity for concealed lighting.

The size and number of projecting spot or trough lights should be kept to an absolute minimum in order to avoid visual clutter and should highlight the fascia sign/lettering only. Brackets and fittings should be coloured in order to match the shop front or background colour to minimise their visual impact during the day.

Any cabling should be hidden and, where exposed externally, minimised to avoid unsightly runs of cables marring the appearance of the building.

It will not generally be appropriate to illuminate projecting signs unless it is associated with a late opening business. If an illuminated hanging sign is considered to be appropriate, any such lighting must be unobtrusive and the size and prominence of the light fixtures must be minimised to avoid clumsy, inappropriate additions to the sign.

Well designed proposals for illuminating shop fronts can have a positive effect on the character and atmosphere of the town centre at night, including making it feel safer. However, owners and occupiers should also have regard to the environment and light must be designed to minimise both light spillage and energy consumption.

DESIGN GUIDELINES

1. Sign lighting must not contribute to visual clutter on a building.
2. Where possible, illumination should be incorporated into the design of the shop front.
3. Light fittings must be designed to be unobtrusive and illuminate fascia and lettering only.
4. Internally illuminated box signs will not be permitted in the Conservation Area or on listed buildings..

PAVEMENT SIGNS

The presence of display boards or pavement signs can be an obstruction to pedestrians, especially those with mobility or sight impairment, or those with a pram or pushchair. They are particularly inappropriate where the pavement is narrow or already cluttered. The use of multiple signs can also be a source of visual clutter.

Often there is no justification for this type of sign in the highway and they should never be used to simply increase advertising space. However, the Council does recognise that in certain circumstances, such as for businesses located in more peripheral locations, a sign of this type might be an appropriate means of drawing attention to the business. In such cases a single, well designed and carefully positioned sign may be considered.



ALTHOUGH LOCATED OFF MAIN PATH, TOO MANY SIGNS CREATE CLUTTER



Designs should reflect those of more traditional 'A' boards, rather than flexible freestanding signs. They should also be of a modest size. In the case of more than one business requiring a sign of this type, such as those in the arcades, consideration should be given to a single combined sign in preference to multiple signs so as to avoid excessive clutter.

When considering proposals for pavement signs and displays, the Council will assess the visual impact of the proposals, together with the existing level of street furniture and clutter already present and whether the sign would cause an inconvenience or hazard to pedestrians. Excessive or potentially obstructive signs will not be permitted.

DESIGN GUIDELINES

1. There should be a genuine requirement to attract attention to a business in a peripheral location.
2. Where there is more than one business in a location that requires a sign, consideration should be given to a shared sign.
3. The size of the sign should be the minimum necessary to attract attention to the business.
4. Signs must not cause an obstruction to pedestrians.
5. Signs must not contribute to the overall visual clutter of the street.



CORPORATE IMAGE

Historically, Dewsbury, like many other town centres, comprised small independent businesses and individual retailers with their own identity and style. Recently, the development of larger multiple retailers with a 'corporate identity' has had an impact on the character of many high streets, with standard signs and shop fronts appearing that take no account of the local context.

The Council will ask that corporate styles respond to Dewsbury town centre and the building affected. Corporate designs should be tailored to fit with the scale and style of a particular building and so respect the character of the town centre.

DESIGN GUIDELINES

1. A standard corporate sign may need to be adapted in response to the character of the building and shop front.



Extensions and Alterations

ALTERATIONS

The best practice for the care of historic buildings is maintenance and repair. The removal of original historic features such as doors, windows, chimneys, etc., will spoil their character and erode their value. Where historic features are incapable of repair, they should be replaced exactly, not by 'look-alikes' – for example, top hung 'sash' windows in lieu of the authentic sliding ones.

Where there have been inappropriate replacements (such as plastic windows and doors) and the owner wishes to reinstate original features, careful thought and a 'good eye' is required to research what the original feature was like. If there is no indication what the original feature was like, then authentic historic precedents should be considered if there is evidence from neighbouring properties and as long as they 'fit' with the style and period of the building.

Historic buildings should be repaired and 'restored' with sympathetic care. New design, details and materials should be in keeping with the overall design. The character of many historic buildings in the town centre has been damaged by installing new and different designs of windows, doors and rainwater goods without considering the overall visual effect on the building.

To achieve the best and most satisfying results, it is important that the materials, construction, components and details of windows and doors are in keeping with the period and style of the building.

Restoring the authentic character of a building by



EXTENSIONS SHOULD RELATE TO THE ORIGINAL BUILDING



INAPPROPRIATE ALTERATION ON A PRIMARY FRONTAGE

reinstating the original details can increase its value and improve the overall character of the town centre. Note uPVC windows and doors are completely out of character within the Conservation Area.

EXTENSIONS

Extensions to buildings in the Conservation Area are relatively uncommon as the prevailing built form limits the scope for front, side or rear extensions. The following design principles should be applied to the proposed extension of any building in the town centre regardless of whether it is a traditional or more modern building:

- *The form and massing of any extension should be sympathetic to the surrounding street and the character of the building it is being added to in respect of the roof form, the materials and the proportions of window openings, etc.*
- *In general, any extension to the building should be subservient to the original structure and have a lower roofline.*
- *The roof should have a similar pitch and should be tiled using natural slate if appropriate. Mono-pitched roofs may be acceptable, but flat roofs are only*



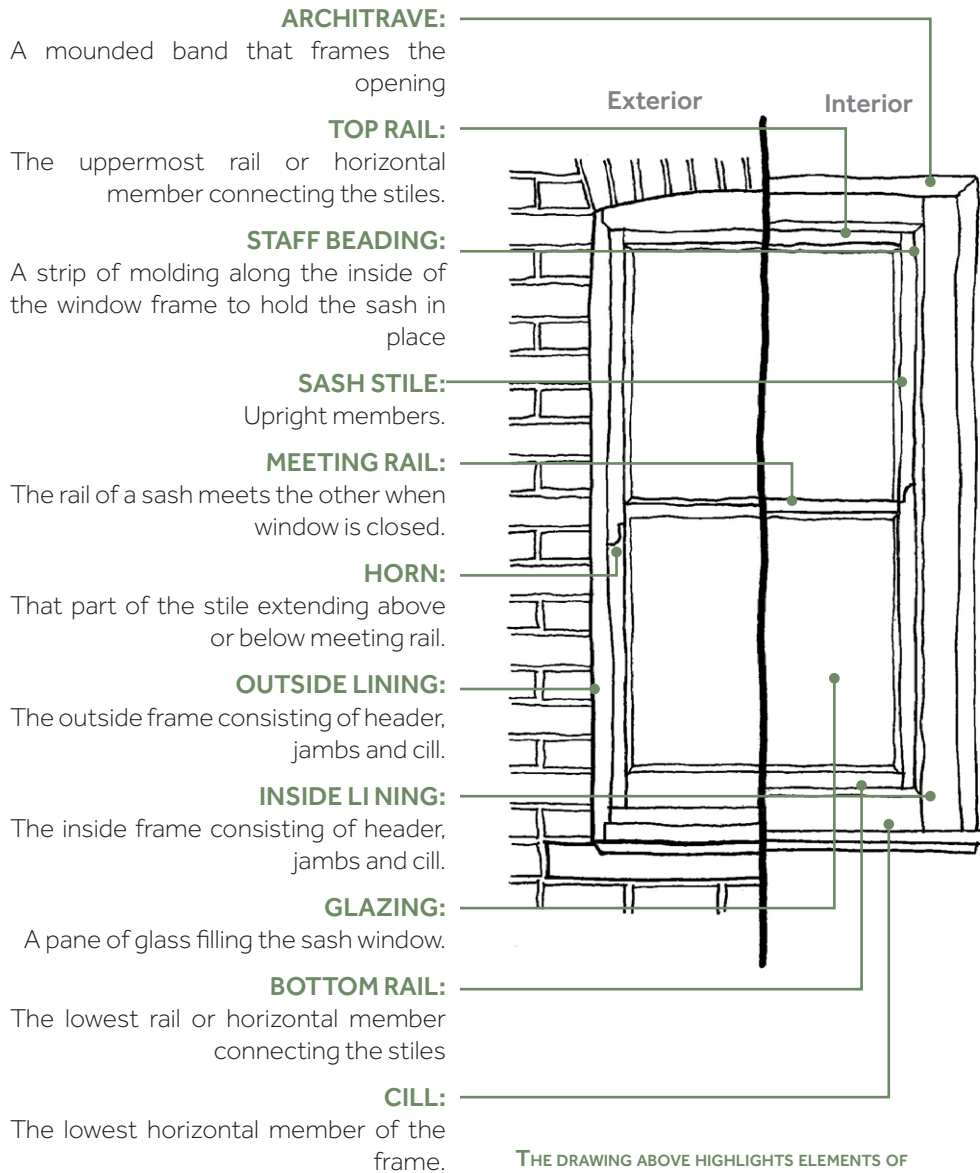
EXTENSIONS SHOULD NOT VISUALLY OVERPOWER THE ORIGINAL BUILDING

likely to be acceptable as additions to 20th century buildings, which feature such flat roofs as part of their original design.

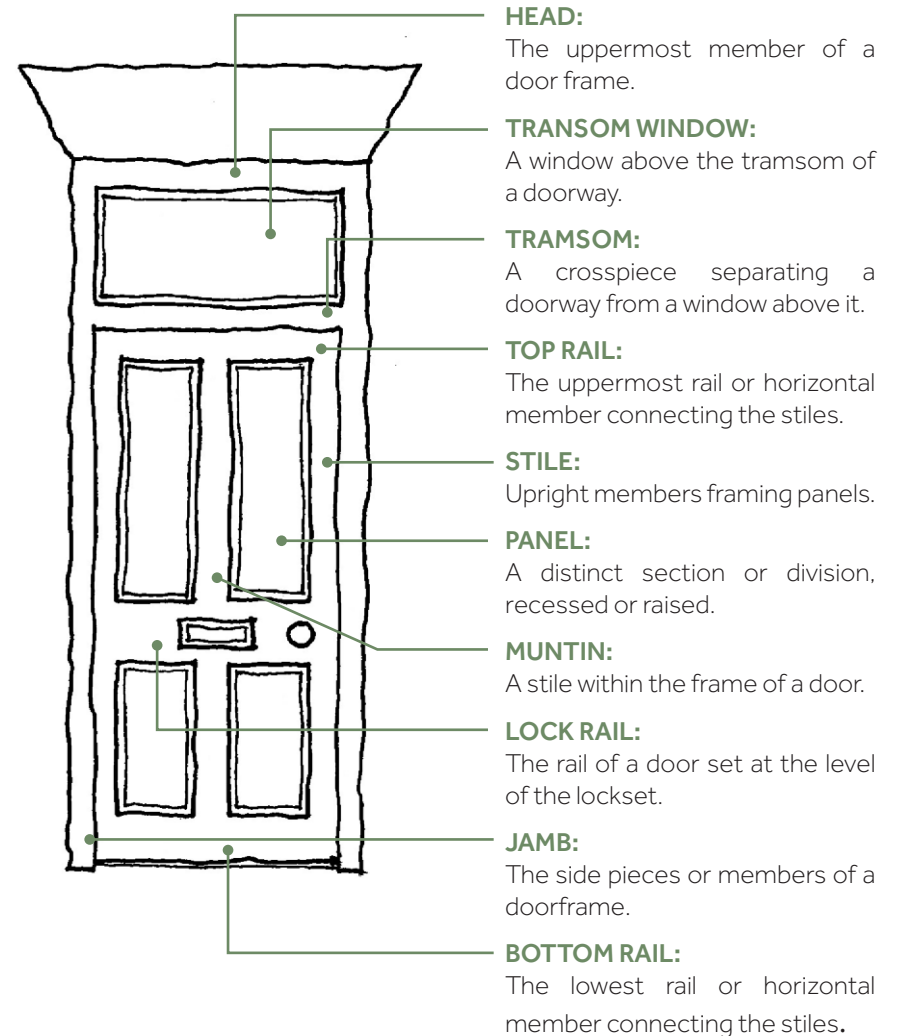
- *Materials should match and/or be sympathetic with the existing building and the surrounding context.*
- *Ideally walls should be constructed out of the same material as the original, normally stone. Rendered blockwork may be appropriate either when there is evidence of historic rendering on the original building or as part of a high quality contemporary scheme. Where a brick extension is appropriate, this should use brickwork that matches the original in both appearance of brick and brick bond.*
- *The shape, size and proportion of window and door openings should match the original building and its surrounding context, in most cases these will have a vertical emphasis and be constructed in wood.*
- *Guttering and drainpipes should be aluminium or cast iron rather than uPVC.*

Contemporary extensions are acceptable as long as they comply with the above principles.

ANATOMY OF TRADITIONAL DOORS AND WINDOWS



THE DRAWING ABOVE HIGHLIGHTS ELEMENTS OF ARCHITECTURAL IMPORTANCE THAT CAN BE FOUND WITHIN A VICTORIAN SASH WINDOW. IT IS GOOD PRACTICE TO RETAIN AND RESTORE ORIGINAL WINDOWS WHERE POSSIBLE.



THE DRAWING ABOVE HIGHLIGHTS ELEMENTS OF ARCHITECTURAL IMPORTANCE THAT CAN BE FOUND WITHIN A VICTORIAN PANELLED DOOR. IT IS GOOD PRACTICE TO RETAIN AND RESTORE ORIGINAL DOORS WHERE POSSIBLE.

New Buildings

Controversy surrounding architectural style is not new and in an historic environment such as Dewsbury town centre, it can be a key debate. However, subjective matters of personal taste with regard to a traditional versus a modern approach for example should not obscure the fact that it should be possible to arrive at an opinion about design quality that is based on objective criteria, not architectural style. The emphasis with new buildings should be on design quality and the need to reinforce the public realm through an understanding of and response to context.

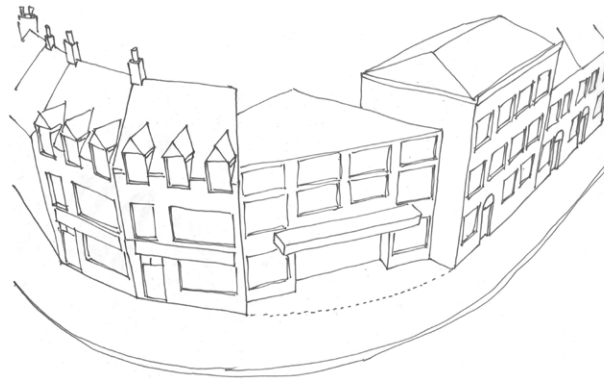
As well as meeting the design principles outlined in Section 4, English Heritage and CABE's Building in Context toolkit asks a number of questions regarding both a proposed building and its contribution to its context in order to establish quality. These are outlined below:

THE SITE

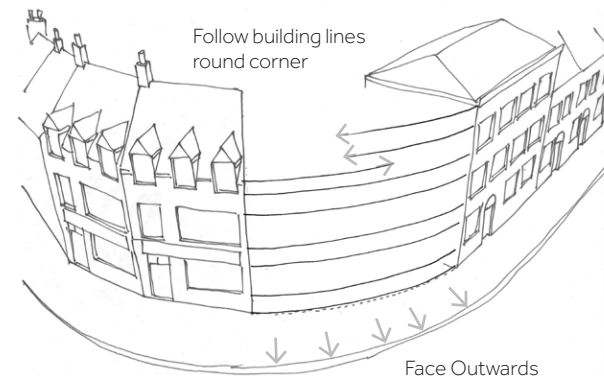
- How does the proposal relate to its wider setting?
- Is there a positive and imaginative response to any problems and constraints?
- Have the physical aspects of the site been considered, such as any changes in level within or beyond it?
- Are access arrangements convenient and existing routes respected?
- Can the amount of accommodation required be fitted on the site in an elegant way?

WIDER SETTING

- How does the proposal relate to its wider setting?
- Are the street pattern and grain of the surroundings respected?
- Are there changes in height between the existing and new development and if so, how are they managed?
- Will the result enhance or damage the quality of the townscape?



INAPPROPRIATE RESPONSE



INFILL CONTEXT



APPROPRIATE RESPONSE



INAPPROPRIATE SCALE



INAPPROPRIATE FORM AND HORIZONTAL EMPHASIS



INAPPROPRIATE DETAILING AND MATERIALS

DENSITY

- How is the density of the proposal related to that of existing and neighbouring uses?
- If there are differences, are they acceptable?

IMPACT ON CLOSE VIEWS

- Has the impact of the building in close views been assessed?
- Is it either weak or overpowering?
- Does it respect the scale and rhythm of its neighbours?

MATERIALS

- How do materials relate to those of the surrounding buildings?
- Is the quality as high?
- Are there interesting comparisons or contrasts in the use of materials?
- How will colours work together?

ARCHITECTURE SUITABLE TO ITS USE

- Is the architecture of the building suitable for the uses it contains?
- Is it trying to be too grand or pretending to be more modest than it really is?

COMPOSITION

- How does the architecture present itself to the viewer?
- Is there a strong composition in the pattern of solid to open in the façade?
- Does the detailing of the materials show signs of careful thought or originality in the way the building is put together?

PUBLIC REALM

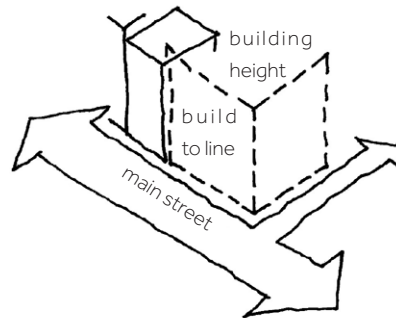
- What contribution, if any, does the proposal make to the public realm?
- Is new open space created, is it clear that it will provide a positive benefit and have a genuine use?

VISTAS AND VIEWS

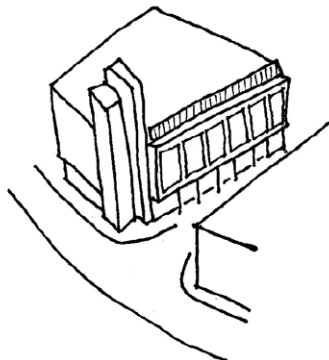
- In the wider setting, has the impact of the building in views and vistas been considered?
- Does it make a positive or negative impact?
- Does it form an harmonious group or composition with existing buildings or features in the landscape?
- Does it distract the eye from the focus of the view and if so, does it provide something better to look at?

Developers and designers are encouraged to consider these questions in preparing their proposals for new buildings and in their Design and Access Statement as part of the planning application process.

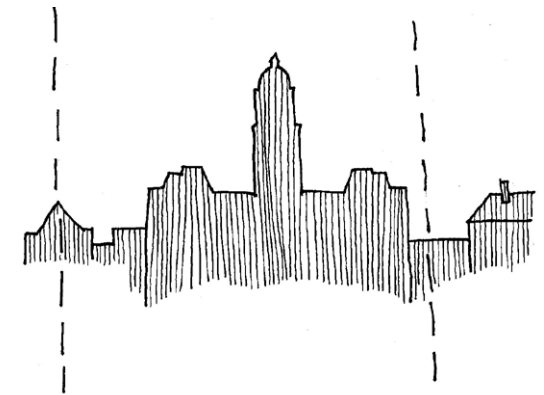
Further information on Building in Context can be found at: www.building-in-context.org



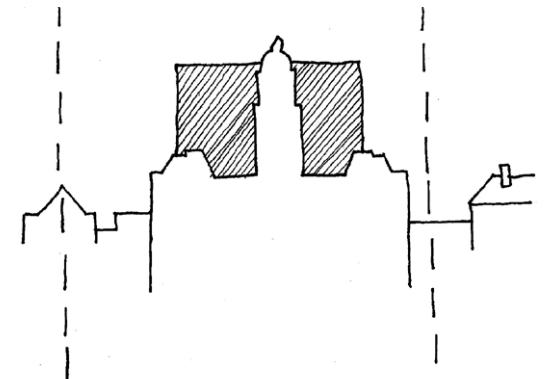
THE SCALE AND MASSING OF A NEW BUILDING SHOULD BE AGREED BEFORE DETAILED DESIGN WORK IS UNDERTAKEN



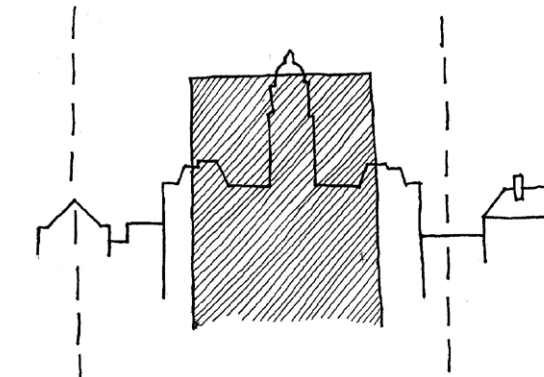
RESPONSIVE DESIGN – VERTICAL EMPHASIS ON FAÇADE WITH ACTIVE GROUND FLOOR, MIDDLE AND TOP DEFINED (TRIPARTITE STRUCTURE) AND EMPHASIS ON AND ARTICULATION OF CORNER



THE SILHOUETTE OF KEY LANDMARK BUILDINGS IN THE TOWN CENTRE SHOULD BE RETAINED





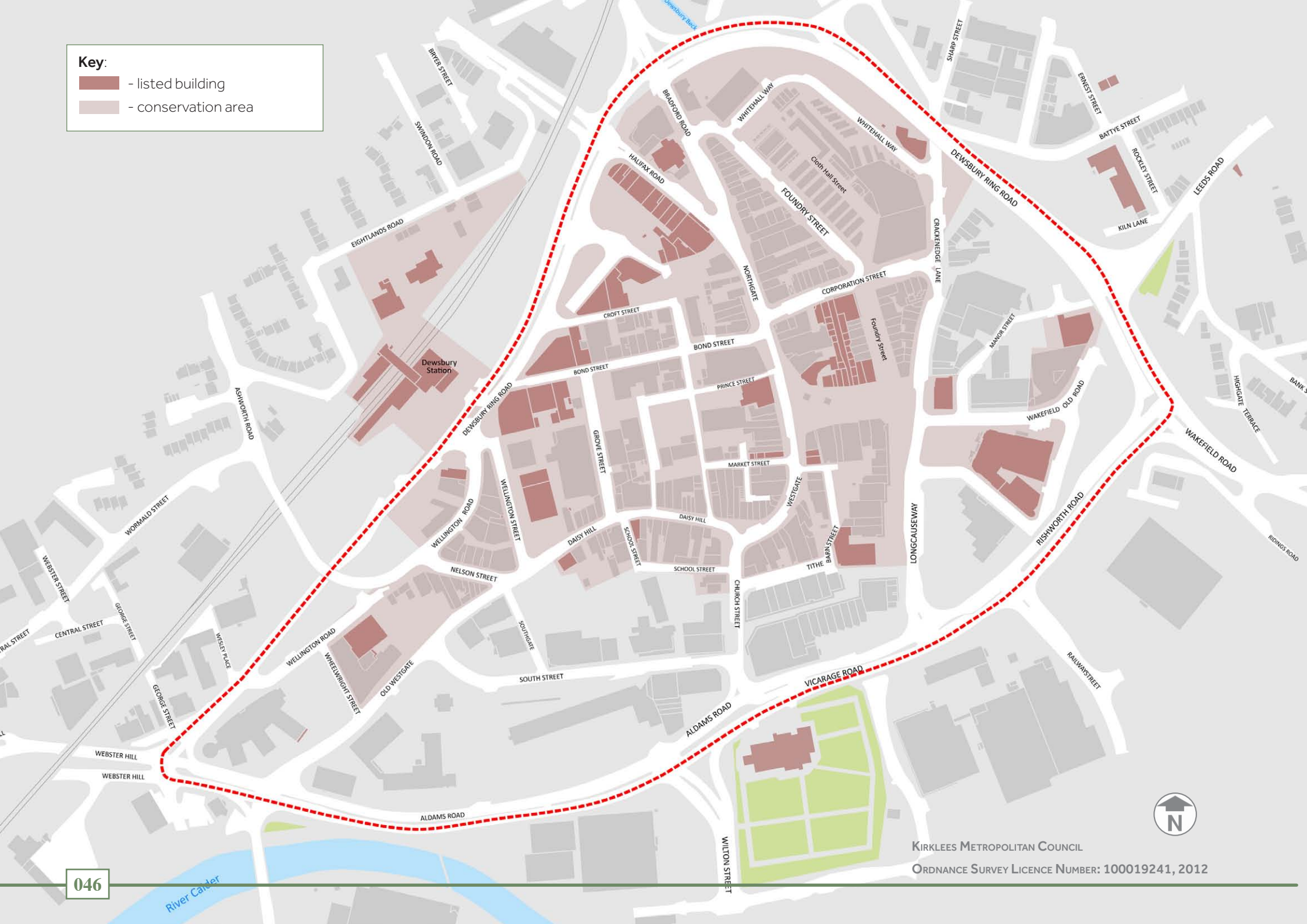
AVOID NEW BUILDINGS DETRACTING FROM SILHOUETTE IN A VIEW CORRIDOR



TALL BUILDINGS SHOULD BE AVOIDED WHERE THEY WOULD BLOCK VIEWS OF KEY LANDMARKS

Key:

-  - listed building
-  - conservation area



Conservation Area and Listed Buildings

Conservation areas are defined as 'areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance' in Section 69 of the Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990. Conservation Areas are recognised for the contribution they make to the heritage and economic well being of the locality and country.

The Council has a duty to protect and enhance these areas and additional rules exist to govern building and restoration work. The primary aim of the Council's conservation policies is to preserve the historic buildings and special character of the area and to ensure that changes, whether large or small, complement and add to its character. A further objective is to promote new architecture of the highest quality.

The appearance of the town centre Conservation Area, its role and function within the wider urban context, the activity and vitality of its land uses and buildings, and its historic associations are all taken as contributing to the essential character. A heritage statement should be prepared as part of any planning application within the Conservation Area or affecting a heritage asset such as a listed building.

Conservation Areas have higher design standards for new developments, and stricter controls over demolition (either in full or part) and works to trees, together with some alterations and advertisements. These controls are not intended as a hindrance to sustainable development, but as safeguards to the character of the area as a whole.

- *In considering this, account will be taken of the building's contribution to the architectural or historical interest of the town centre.*
- *The general presumption is in favour of retaining buildings that make a positive contribution to the character or appearance of the Conservation Area.*
- *If consent is granted for demolition, the Council may impose a condition to make sure that the demolition does not take place until a contract for*

redevelopment work (which should have planning permission) has been entered into.

- *Design is expected to be of a high standard to ensure that the proposal both preserves and enhances the character and appearance of the Conservation Area.*

To demolish, alter or extend any listed building either internally or externally in a way that affects its character, owners must apply for listed building consent from the Council. Even relatively minor works such as painting or repairs may affect the character of a listed building. It is a criminal offence to alter a listed building without the relevant consents. It is also an offence not to comply with conditions attached to a grant of listed building consent. If an owner carries out work that is not approved by the Council it can cause problems in the future if the property is sold.

When deciding applications for listed building consent the principal issues include:

- *The significance of a building in terms of its historic and architectural interest;*
- *The particular physical features of the building which justifies its inclusion in the list;*
- *The building's setting and the contribution to the local scene, which may be very significant e.g. where it forms an element in a group, square or other townscape, or where it shares particular architectural forms or details with other buildings nearby;*
- *The extent of which the proposed works would bring substantial public benefits, particularly by contributing to the economic regeneration of the town centre or the enhancement of its environment.*

The Council's Conservation and Design team can advise on whether listed building consent will be required for specific alterations or extensions. However, the general rule is that a listed building may not be demolished, extended or altered, either internally or externally, in any way that affects its character without listed building consent. It should be noted that this is in addition to any planning permission that may also be required.

Owners of a listed building have an interest to keep it in a good state of repair and well maintained. If the Council considers that a listed building is not being properly preserved, it may serve a 'repairs notice', but these are generally used as a last resort.

The following list of do's and don'ts are critical for listed buildings, but can be applied to most historic buildings in the town centre, particularly within the Conservation Area.

Do	Don't
Repair rather than replace the original fabric of the building	Paint stonework
Keep original features e.g. doors, windows	Render stonework
If you have to replace features use traditional materials and follow original designs	Remove architectural features such as original doors, windows, mullions and decorative stonework
Match existing materials	Add new pipework, flues, alarm boxes, satellite dishes on principal elevations
Design internal alterations so that they are in keeping with the character of the building	Demolish chimneys and remove chimney pots
Avoid modern materials and components because they don't look right and can compromise the performance of the building	Replace walls and roofs with non-traditional materials
Keep alterations to a minimum	Demolish boundary walls and gates
Re-point by using strap or ribbon pointing	Turn original stone slates on roofs

Public Realm

WHAT IS THE PUBLIC REALM?

Public realm can be defined as any public space, street, pathway, accessible open space, rights of way and even any public or civic building which is accessible to the public.

The quality of such spaces can determine how people behave and interact with each other. Public realm is also fundamental to how people perceive place and can be the ultimate factor which decides whether people and businesses will be happy to live and work in them.

In order to develop a cohesive public realm, a number of key principles can provide a framework which help to deliver a logical hierarchy of spaces and streets which will be easily navigable, and will create a distinct sense of place which is faithful to the character and heritage of Dewsbury.

KEY PRINCIPLES TO CONSIDER:

Attractive: To promote a materials palette which is attractive, consistent and reflects the character of Dewsbury.

Maintainable: The choice of materials should be suitable to each location and easy to maintain in order for the public realm to be fit for requirement with a satisfactory duration of use.

Functional: The public realm should be designed to function for the intended use through simple design and appropriate applications of materials and furniture.

Flexible: The public realm should also be as flexible as possible, maximising opportunities for any civic events and gatherings.

Uncluttered: Simple palette of materials, adaptable signage and integrated street furniture will ensure that the public realm is attractive, legible, navigable and functional.

Navigable: A clear hierarchy of materials, signage and landscape components will help to make streets which are easily navigable.

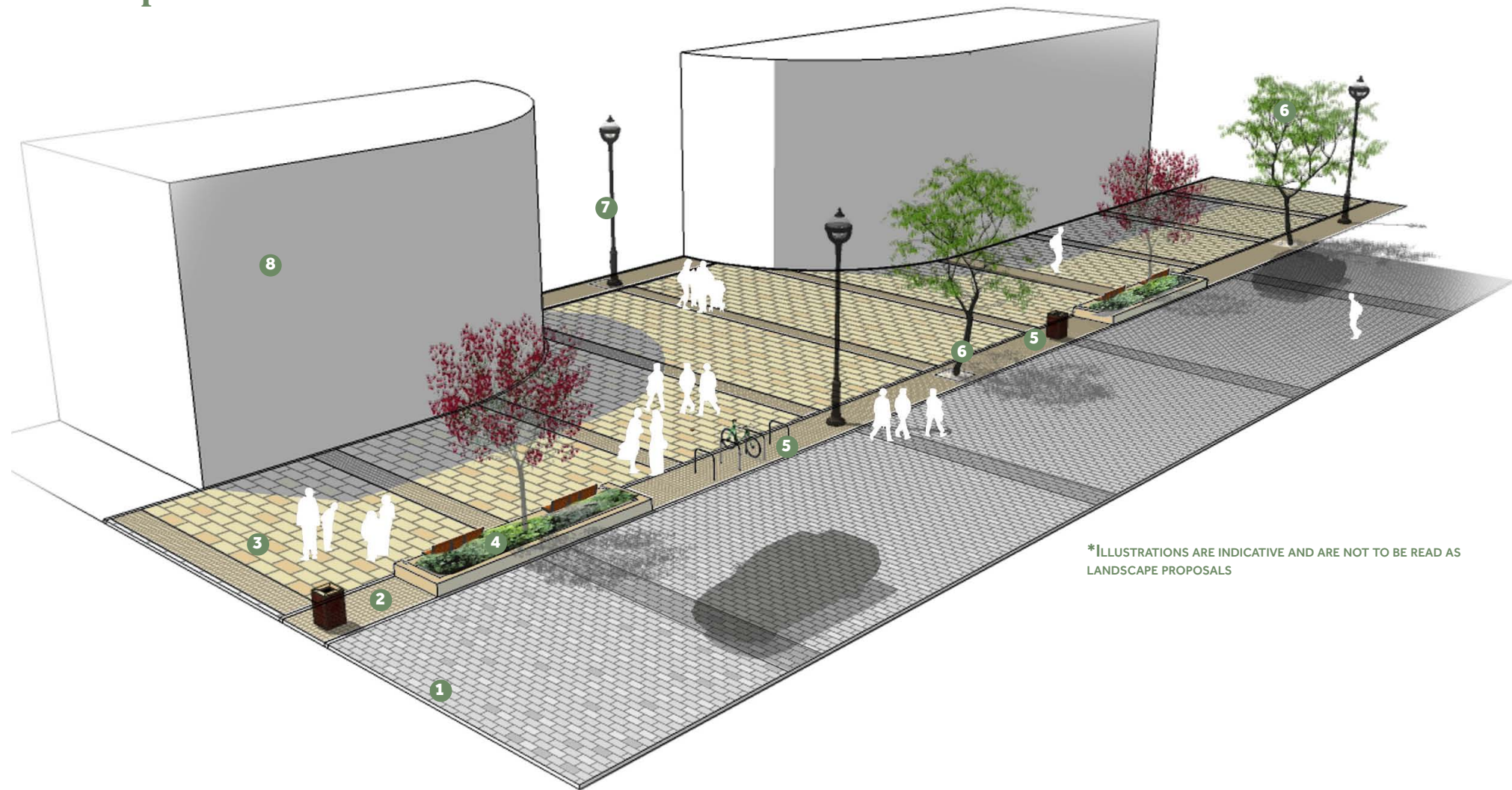
Town Greening: Street tree and shrub planting can help to connect and define spaces, increase shelter and shade and create a pleasant, walkable environment.



ABOVE: MARKET PLACE, NEWBURY. A GOOD EXAMPLE OF QUALITY PUBLIC REALM WHICH REFLECTS THE KEY PRINCIPLES MENTIONED ABOVE

Over the following pages typical public realm layouts have been developed to communicate the key principles which are identified above including material types, street furniture and trees. The typical public realm layouts are to be used to ensure that quality and consistency is achieved within any future improvements to the public realm, and to act as a reference to ensure that the addition of future developments creates a cohesive whole.

Public Space



*ILLUSTRATIONS ARE INDICATIVE AND ARE NOT TO BE READ AS LANDSCAPE PROPOSALS

- 1 Mixed use areas to be defined by silver / grey granite block paving and constructed to vehicular standards
- 2 Area types divided by Porphyry setts banding which should be measured out to provide adequate passive spaces
- 3 Yorkstone to main pedestrianised areas promoting character and quality

- 4 Street furniture to be aligned with paving patterns and built into landscape features such as raised stone planters
- 5 Items such as signage, bike rack and bins to be aligned with natural stone banding to create formal structure and to reduce street clutter. All street furniture to be painted black (RAL 9005) for consistency

- 6 Semi mature tree planting to be incorporated paving pattern and landscape features such as raised stone planters
- 7 Traditional lighting columns to be at pedestrian scale, to tie in with existing lighting and local heritage, with attractive form which also appeals during daylight hours
- 8 Building facades to be free from street clutter with adequate circulation space

Ring Road

*ILLUSTRATIONS ARE INDICATIVE AND ARE NOT TO BE READ AS LANDSCAPE PROPOSALS



- 1 Standard Bitmac with standard concrete kerb to footway to areas with low footfall
- 2 Standard asphalt carriageway build up with straight crossing points to reduce street clutter
- 3 Concrete blister paving to adhere to controlled crossings regulations
- 4 Grass and shrub planting to road side verges where possible

- 5 Concrete block paving laid herringbone with concrete blister paving to delineate central controlled pedestrian crossing from carriageway
- 6 Low maintenance shrub planting to central reservation to raise aesthetic appeal and to control pedestrian crossing points
- 7 Yorkstone paving with Conservation kerb to be located outside prominent conservation buildings to maintain local identity and character

- 8 Double headed lighting columns at highway scale to central reservation
- 9 Double headed lighting columns to footway. One side to highway scale with second light at pedestrian scale
- 10 Semi mature tree planting where possible to central reservation to create boulevard effect. Tree spacing to maximise carbon sequestration

- 1 Yorkstone paving to footway
- 2 Conservation kerb with 120mm upstand
- 3 Standard asphalt carriageway build up
- 4 Sheffield type cycle racks to be aligned with other landscape components to reduce clutter and should be painted black (RAL 9005) for consistency
- 5 Street furniture to be aligned with kerb line and other landscape components
- 6 Semi mature avenue trees for town greening and to provide shelter and shade.
- 7 Bollards to be placed 400 - 500mm from kerb line at strategic locations only to reduce street clutter. To be painted black (RAL 9005)

- 8 Silver / grey granite block paving with flush conservation kerb to delineate street parking spaces and to visually reduce the scale and impact of the carriageway upon the wider landscape
- 9 Double headed lighting columns to footway. One side to highway scale with second light at pedestrian scale where appropriate
- 10 Silver / grey granite blockpaving to carriageways adjacent to public spaces or pedestrian focused areas



*ILLUSTRATIONS ARE INDICATIVE AND ARE NOT TO BE READ AS LANDSCAPE PROPOSALS

Primary Streets

Minor Streets

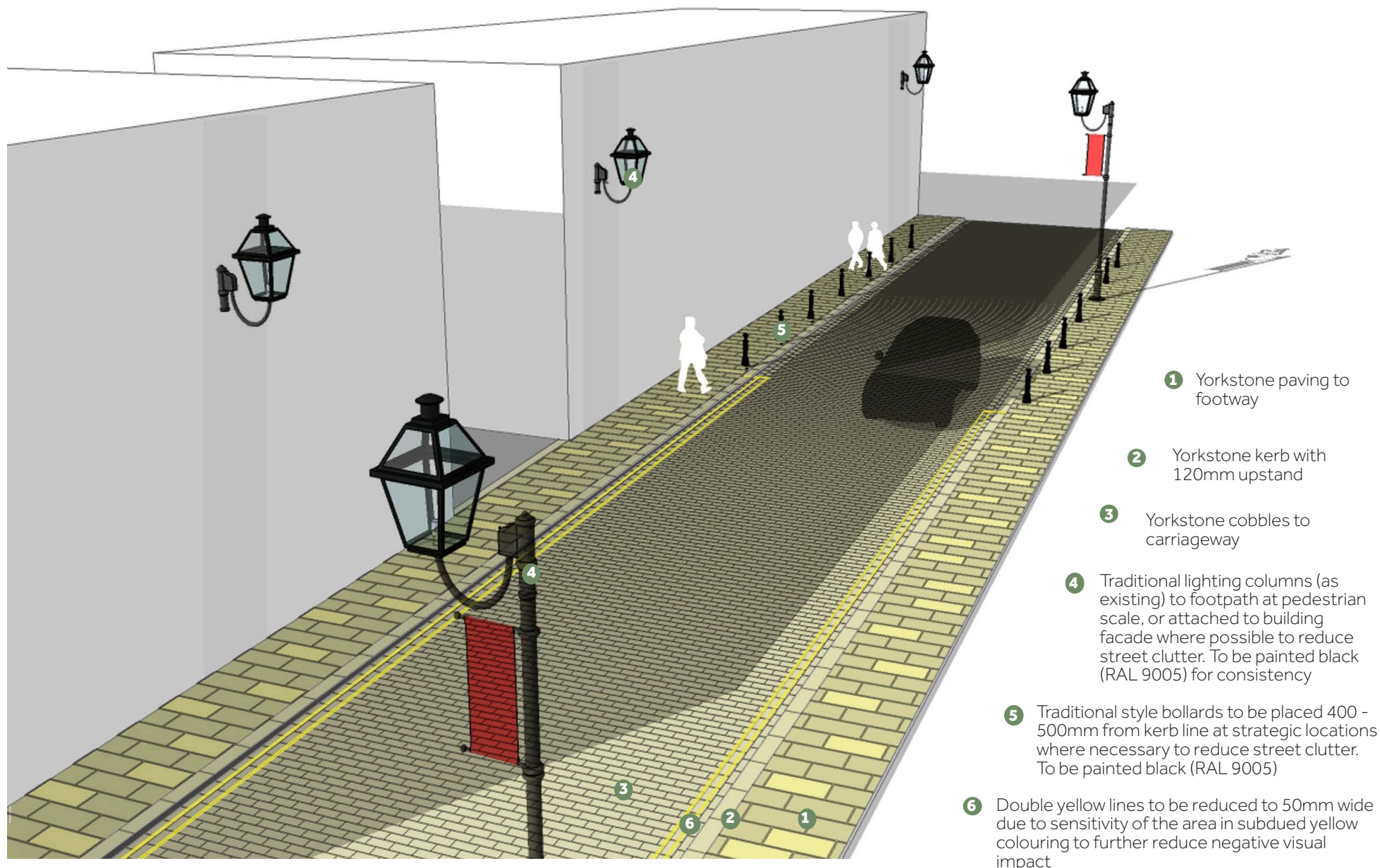
- 1 Standard asphalt carriageway build up
- 2 Conservation kerb with 120mm upstand
- 3 Concrete paving to footway
- 4 Semi mature tree of an appropriate scale for town greening and to provide shelter and shade
- 5 Bollards to be placed 400 - 500mm from kerb line at strategic locations to reduce street clutter
- 6 Single headed lighting columns to be made consistently uniform at highway
- 7 Concrete blister paving to adhere to uncontrolled crossings regulations



*ILLUSTRATIONS ARE INDICATIVE AND ARE NOT TO BE READ AS LANDSCAPE PROPOSALS

Conservation Streets

*ILLUSTRATIONS ARE INDICATIVE AND ARE NOT TO BE READ AS LANDSCAPE PROPOSALS



SURFACE MATERIALS

Surface materials provide the basic character within the public realm. Local character can be enhanced by the choice of suitable materials which are sourced locally, and are practical in relation to their intended use. Appropriate materials can reduce maintenance and should be as sustainable as possible.

Material principles:

- *Choose local and natural materials*
- *Design with simplicity in order to achieve legibility*
- *Reflect the surrounding built context*
- *Have clear definition between areas of different use*
- *Plan ahead to avoid the use of part paving pieces or make shift infill*
- *Balance the proportions between carriageway, footway, open space and buildings in order to achieve a harmonious relationship*

RECOMMENDED PALETTE

YORKSTONE PAVING & KERBS



TO INDICATE PEDESTRIAN AREAS OF DISTINCTION SUCH AS PUBLIC SPACES OR CONSERVATION AREAS

YORKSTONE COBBLES



USED AS BANDING TO DIVIDE SURFACE TYPES AND FUNCTIONS

PORPHYRY SETTS



USED AS BANDING TO DIVIDE SURFACE TYPES AND FUNCTIONS

GRANITE BLOCK PAVING



TO PROVIDE A DISTINCTION BETWEEN PEDESTRIAN AND SHARED SPACES

CONCRETE PAVING - BUFF



TO BE USED ON MINOR ROUTES WITH A MODERATE TO HIGH FOOTFALL

CONSERVATION KERB



TO ACCOMPANY AREAS WITH PAVED FOOTWAYS

ASPHALT



TO BE USED ON MAJOR ROADS WITH HIGH VOLUMES OF TRAFFIC AND A LOW FOOTFALL

STREET FURNITURE

Street Furniture should be practical, well positioned so as not to add clutter, relevant to its location to maximise use and should reinforce the character and sense of place.

Furniture principles:

- *Choose local and natural materials*
- *Be practical and robust*
- *Be an integral part of the streetscape*
- *Consider the needs of its users*

Signage principles:

- *Appropriate to location*
- *Adaptable to additional information*
- *Legible and uncluttered*
- *Uniform in colour*

SIGNAGE



CLEAR AND CONCISE INFORMATION WITH MINIMAL STREET CLUTTER

BOLLARDS



UNIFORM IN COLOUR AND LOCATED AT STRATEGIC POINTS TO REDUCE STREET CLUTTER

SEATING



SEATING TO BE INCORPORATED INTO THE LANDSCAPE FEATURES OR STRATEGICALLY PLACED IN LINE WITH PAVING PATTERNS

BINS



TO COMPLIMENT STREET FURNITURE AND STRATEGICALLY PLACED IN LINE WITH PAVING PATTERNS

CYCLE RACKS



UNIFORM IN COLOUR AND LOCATED AT STRATEGIC POINTS TO REDUCE STREET CLUTTER

LIGHTING

Lighting is essential to the success of good public realm and can determine how people use the space. Lighting is also evident during daylight hours through sculptural forms which are generally large in scale compared to other landscape components.

Lighting principles:

- *Lighting should be selected appropriate to place and function*
- *The design of the street lights should be sensitive to location (i.e. – traditional forms within a conservation area)*
- *The daytime appearance of lights should be considered*
- *Lighting from other sources such as buildings and directed floodlights should be taken into account*
- *Positioning of street lights should be carefully considered so as not to create clutter*
- *Dual purpose or wall mounted lighting can reduce the amount of columns required*
- *Adopt best practice to reduce light pollution and consider use of 'white light' to improve colour rendition and facial recognition*



TO ADD NIGHT INTEREST TO PUBLIC SPACES AND TO HELP FRAME PROMINENT BUILDINGS



TO STRENGTHEN LOCAL IDENTITY AND CHARACTER



TO PROVIDE FUNCTIONAL LIGHTING WHICH ACCOMMODATES VARYING USERS WHILST REDUCING STREET CLUTTER

TREE AND SHRUB PLANTING

Street tree and shrub planting can help to connect and define spaces, increase shelter and shade and create a pleasant, walkable environment.

Tree planting should play a central role and be integrated into the design of public realm.

Tree and shrub principles:

- *Select species which are appropriate in scale and suited to the urban environment*
- *The form should reflect surrounding features such as buildings and furniture*
- *Consider year round interest*
- *Carefully position trees so as not to restrict visibility or add to clutter*
- *Consider the long term maintenance of selected species.*
- *Ensure that trees pits and planting have sufficient growing space and adopt best implementation guidelines*



TREE PLANTING WHICH IS APPROPRIATE IN SCALE AND WHICH ALIGNS ITSELF WITH SURROUNDING LANDSCAPE COMPONENTS



NEAT FINISHES WHICH ARE ACCESSIBLE FOR MAINTENANCE




PLANTING WITH YEAR ROUND INTEREST WHICH ENHANCES EXISTING QUALITIES OF DEWSBURY



PROVIDE ADEQUATE SPACE FOR TREE PLANTING IN ORDER TO ENSURE HEALTHY GROWTH

Key:

-  - repair
-  - conservation
-  - reinvention



Market

Northgate / Westgate / Market Place

Daisy Hill / Bond Street

Town Hall

South Street



KIRKLEES METROPOLITAN COUNCIL

ORDNANCE SURVEY LICENCE NUMBER: 100019241, 2012

6.0 A Better Dewsbury

The Need for Change

This design guide is intended to help guide future changes in Dewsbury town centre and provides the foundation upon which detailed proposals, planning applications and funding bids from both the public and private sectors can be developed and come forward. The design guide represents a commitment to both the conservation and regeneration of Dewsbury town centre - preserving what makes it a special place, while ensuring it has a sustainable future. A 'do nothing' scenario which leaves historic buildings vacant and neglected and a public realm which does not provide a suitable backdrop for the architecture, is not an option. However, in order to deliver the vision established by the Strategic Development Framework for Dewsbury town centre, positive change must be encouraged and managed and further private sector investment sought.

Engagement with the community through the development of the Strategic Development Framework clearly demonstrated that local people are passionate about Dewsbury town centre and want to see further positive changes happen sooner rather than later. However, there was also a fear that unsympathetic change could 'ruin' what is special about the town centre. This design guide therefore provides a common direction for all involved in the future of Dewsbury to secure the commitment of various public authorities and agencies, as well as private sector investors and

businesses, to the regeneration of the town centre. Only with this commitment and support of the local community will the future of the town centre be secure and the vision established through the Strategic Development Framework happen.

Degrees of Change

To ensure the design principles outlined in Section 4 are implemented across the town centre in each of the character areas identified in Section 3, a simple graded approach has been established to guide future change. These three degrees of intervention or change determine the extent of development or conservation required and acceptable to support the physical regeneration of the town centre:

Areas of Reinvention and Reconfiguration

- *Lack distinctive character or have fundamental issues in terms of design*
- *Can accommodate a high degree of change in terms of land use and urban form*
- *Located outside of the Conservation Area*
- *New buildings encouraged to reinvent the urban fabric and create a new identity within the overall design principles*

Areas of Repair and Recovery

- *Elements of distinct character and quality, but require 'repair'*
- *Generally located in the Conservation Area*
- *Innovative and creative development possible to reinforce an area's character, but new buildings should respect and repair the historic urban fabric*
- *Past inappropriate and insensitive development must not be used as precedent*

Areas of Conservation

- *Reasonably intact and robust urban form which must retain their overall historic character*
- *Located within the town centre Conservation Area*
- *Innovative and creative development possible, but new buildings must be appropriate and respect context*

Obtaining Consent

Various consents, permissions and approvals may be required for proposals involving works to a building in the town centre. Separate applications are necessary for works requiring planning permission and those affecting listed buildings or demolition in the Conservation Area, Advertisement Consent and Building Regulations approval.

Planning permission is often required for changes to the use or appearance of buildings in the town centre. This can include the construction of new shop fronts or installation of security shutters for example, to the development of a new building and demolition in the conservation area. If unsure whether a proposal requires a planning application and permission, you are advised to contact Kirklees Council for guidance at an early stage.

Listed buildings consent will be required for any works to a listed building affecting its historic or architectural interest (both internal and external). It is a criminal offence under the Planning (Listed Buildings and Conservation Areas) Act 1990 to carry out unauthorised works to a listed building. If you are unsure whether your building is listed or the proposal requires consent, you are advised to contact Kirklees Council for guidance.

Note a heritage statement should be prepared as part of any planning application within the Conservation Area or affecting a heritage asset such as a listed building.

Advertisement consent is required for:

- *The installation of certain signs and advertisements depending upon purpose, siting and objectives.*
- *The installation of canopies and sun blinds bearing advertising or logos.*
- *Illuminated signs and advertisements.*
- *Proposals for signs or canopies which will project over the public highway will require a licence from the Highway Authority.*

Building regulations application and approval is required for some building works, particularly if it involves issues of structural support, access, means of escape in case of fire and energy performance. If you are unsure whether your proposal requires a building regulations application, you are advised to contact Kirklees Council for guidance at an early stage.

Kirklees Council aims to make the process of obtaining consent, if required, as simple as possible for applicants. You are encouraged to speak to an Area Planning Officer to obtain free, general, verbal advice on the planning process and the Council's planning policies on sites less than small scale major proposals. Enquiries about tree preservation orders and listed buildings are free of charge. We may not be able to provide site-specific advice on larger proposals. If you require site specific detailed advice, follow the formal pre-application service, the details of which can be found at www.kirklees.gov.uk/business/planning

A variety of information will need to be submitted with a planning application, including adequate plans and drawings, and you are advised to obtain the latest requirements from Kirklees Council before preparing your submission to avoid delays. If you seek pre-application advice, we need supporting information from you so we can help you better. The amount of information we require about your proposal depends on the category of your request, but the more information you can provide, the more detailed advice we will be able to provide.

Required for all cases of pre-application advice:

- *Description of the existing use/s and proposed development, including breakdown of existing and proposed floorspace*
- *1:1250 site location plan*
- *1:500 site plan*

Additional material will help a pre-application meeting to be more productive:

- *An initial design assessment (phase one of a Design and Access Statement)*
- *Photographs and plans describing the site, buildings, topography and landscape features, and its context*
- *Proposed floor plans (preferably 1:200)*
- *Proposals for community consultation*
- *Heritage Statement or Impact Assessment*



GREENERY IS ENCOURAGED BUT NOT AT ROOF LEVEL



QUALITY PAVING SHOULD BE RELAID



PROVIDE ADEQUATE SPACE FOR TREE PLANTING IN ORDER TO ENSURE HEALTHY GROWTH

Maintenance

The term maintenance as used in this design guide covers any activity carried out on a planned cycle and based on regular inspection. Included are tasks such as cleaning, painting and minor repairs. Effective maintenance is preventative and reduces or removes the need for major, costly repairs. Maintenance:

- *Keeps up a building's appearance, extends its life, and safeguards its investment value.*
- *Reduces or eliminates the cost and disruption to occupants that result from failures and occasional large-scale restoration.*
- *Is sustainable, using fewer new materials and less waste and energy.*
- *Retains historic fabric because less material is lost in regular, minimal and small-scale work than in disruptive and extensive restoration.*

The Council recognises the need for and supports regular maintenance of buildings in the town centre and has included the following guidance to assist and support owners and businesses.

PLANNED MAINTENANCE

The starting point for effective maintenance is to carry out, or commission, regular inspections of a property. These inspections pick up early warning of any impending decay and deterioration that makes it easier for timely remedial action to be taken. For small properties it is possible for a suitably equipped owner to carry out inspections themselves, completing basic tasks such as removing blockages from gutters as they go and making a note of more significant issues where it may be necessary to employ a professional. Always take care of your own safety and that of others when undertaking maintenance. Guidance on working safely can be obtained from the Health and Safety Executive at www.hse.gov.uk

LEGISLATION

Be aware that some maintenance activities could require planning permission. Common reasons for needing permission are as follows, but if in doubt, check with the Planning Department:

- *Changes to the appearance of a listed building or any building in the town centre Conservation Area.*
- *Disturbance to any species of plant or animal that is protected. For example, bats or birds during the nesting season.*
- *Felling or lopping a tree that is subject to a preservation order or which stands within the town centre Conservation Area.*

ROOF

Checking a roof regularly, particularly after bad weather, helps pick up and correct faults before water causes roof timbers to rot or internal finishes to be damaged. A basic check can often be carried out from the ground. Simple repairs, such as replacing dislodged or missing slates, should be carried out as soon as possible to minimise the amount of water entering the building.

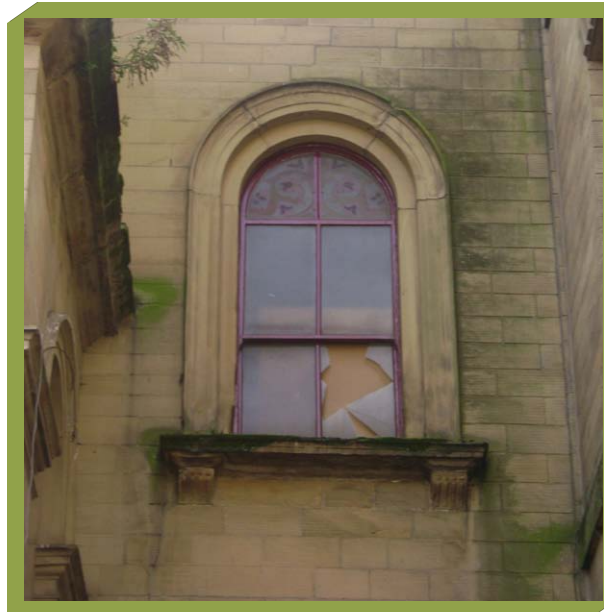


OVER TIME, A DRAINAGE PROBLEM WILL RESULT IN THE GROWTH OF ALGAE ON WALLS.

When carrying out the checks, care should be taken to look carefully at any junctions in the roof structure such as the ridge line or where the roof slope meets a parapet. Any defects with the lead flashing or mortar fillets may provide a route for water into the building. Look for gaps, splits, holes or general deterioration.

If able to safely and easily access the roof space, evidence of external defects are likely to be visible. Other than ventilation at the eaves, which is necessary to avoid condensation, any gaps that are letting in day light are also possibly letting in water. Recent staining of roof timbers and finishes will give supporting evidence of this.

Do not risk your own safety by attempting to inspect or repair difficult to reach areas. If there are access problems with the roof, make use of the services of someone who has the correct safety equipment and experience.



PLANT GROWTH, DAMP STAINS AND BROKEN WINDOWS ARE A SIGN OF BUILDING NEGLECT.

GUTTERS, DOWNPIPES AND DRAINS

Clearing gutters and downpipes regularly is one of the most basic and important maintenance tasks, particularly so if the building is surrounded by trees or used as a pigeon roost. Obvious signs of problems are:

- *Damp stains and/ or green algae on walls.*
- *Plant growth in gutters and hoppers.*
- *Water overflowing from gutters and streaking walls during heavy rain.*

As a minimum, leaves that have fallen in autumn should be cleared in November and winter debris in April. At all times care should be taken by anyone working at height and make sure material is not dislodged onto those below. Also do not forget to keep an eye on underground drains, where problems may be seen if they backup or overflow during wet weather.



SIGNIFICANT DAMAGE CAN BE CAUSED TO WALLS IF WATER PROBLEMS ARE NOT RESOLVED EARLY.

WALLS

Keeping the walls of a building in good condition prevents water passing through or up them. Where possible, make sure that the ground level outside a building is below the floor level inside. Avoid sticking materials on the outside that compromise this and trap moisture as this may lead to damp and rot in wood. If the building has airbricks, it is particularly important that they are kept clear as they ventilate voids under the floor and prevent rot.

Where the mortar joints in a wall have become eroded, then repointing may be necessary, but should be limited to as small an area as possible. Note traditionally built properties (including most prewar buildings) were constructed using lime mortar and not cement.

In specifying to a builder the material to be used for repointing, make sure that it matches that originally used. If a hard cement mortar is used where it is not appropriate, then it may result in damage to the stone or brick as water moves through them in preference to the mortar.

Only if extensive areas have become badly eroded it may be necessary to consider having repairs carried out or a coating applied. On a traditional building, the use of modern paints, coating and renders that are not breathable should be resisted as these will trap moisture in the wall and may cause further damage. A lime based plaster or render should be considered instead. Specialist advice should be sought before carrying out any such works to make sure the most appropriate material is selected and it fits with the character of the building and area.

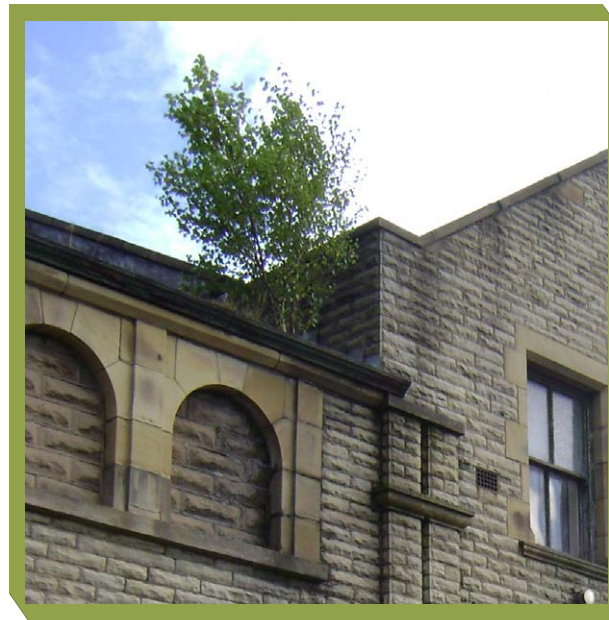
Also when checking walls, look out for cracks greater than 5mm in width and monitor to see if they grow in width or length. Seek advice from a structural engineer should a crack grow, or one that has been filled in, reappears.

EXTERNAL JOINERY

Regularly monitor the condition of all exterior woodwork to check for cracked or rotten wood. Where the woodwork has been painted the coating may mask issues with the timber and the condition of the paintwork should be monitored to reveal underlying issues. Caught early, rot in exterior woodwork can be repaired by splicing in rather than having to replace the whole unit.

Failing to keep painted joinery weatherproof will leave it vulnerable to deterioration. Many modern paint systems require renewal every three to five years, but are quicker to apply than longer lasting linseed oil based paints. Consider investing in the use of a traditional paint for endurance. Note older buildings may contain lead based paint. If lead based paint is suspected, seek advice on appropriate safety measures to take to avoid exposure to lead with any disturbance of the surface.

Whilst the installation of uPVC windows, doors, fascias and bargeboards may seem appealing, note that they are not maintenance free and can have a shorter life than well maintained wooden elements. They also have a negative impact on the character and appearance of a traditional building and are not permitted on a listed building or generally in the town centre Conservation Area.



VEGETATION SHOULD BE REMOVED BEFORE IT CAUSES DAMAGE.

DAMPNESS

Older traditional buildings often have solid walls which absorb moisture in wet conditions and dry out when the outside humidity drops. This movement of water into, and out of the structure is known as 'breathing'. If a building is not allowed to breathe, then moisture becomes trapped and can give rise to damp patches, mould and algae both inside and out. Look out for these as an indication of a problem.

Before going to the expense of drastic action, such as the injection of a damp proof course, the first step should be to find the cause of the damp and solve it. There are four common causes of damp in older buildings:

- *Rainwater penetration*
- *Rising damp*
- *Condensation / lack of ventilation*
- *Leaking services (water pipes or radiators)*

If a simple investigation fails to resolve the issue, then consider employing an independent surveyor to find the cause of the problem.

TIMBER DECAY

An annual check should be made for signs of decay on all exposed timbers within a building that can be safely accessed, remembering to include the underside of stairs, inside cupboards, etc. Look out for signs of insect attack, often indicated by piles of sawdust, and fungal growth, causing rot.

CHIMNEYS

Chimneys should be regularly swept and inspected. This ensures that they are free of obstructions if in use and any dislodged mortar, bricks or stone indicate that there may be structural issues that will require detailed investigation.

VEGETATION

Vegetation growing unchecked close to buildings can cause issues in a number of ways. Large trees can cause structural damage and leaves may block gutters. Dealing with a large tree close to a building is a specialist job and should only be undertaken with the aid of a professional. You should be able to remove smaller plants at a low level without assistance and should do this regularly. Look for plants growing within the walls and roof, as well as those at ground level. If you have climbing plants, these should be kept in check to avoid possible damage to the walls, mortar and joinery.

SERVICES

Basic testing of services will help keep things in a good condition. Consider:

- *Checking lagging of water pipes and tanks to prevent freezing and subsequent flooding.*
- *Having gas and electricity systems periodically checked by qualified persons.*
- *Regularly cleaning and testing smoke detectors.*

FURTHER ADVICE

A Stitch in Time is a comprehensive guide to the maintenance of historic buildings aimed at their owners. It was produced by the Institute of Historic Building Conservation (IHBC) and the Society for the Protection of Ancient Buildings (SPAB) and can be downloaded for free from www.ihbc.org.uk

