

Chapter 4

The process of negotiation

Although publishing clear policy and guidance is a necessary condition for a proactive approach it is not a sufficient one. Ongoing negotiation with developers, their professional agents and other parties is also necessary. Although time consuming, it is also rewarding if approached in a positive, constructive and creative manner and with a clear idea of what is to be achieved. It is possible, through negotiation, for planning authorities to change developers' practices. Chelmsford was able to get house builders to appoint good architects, to modify or drop standard house-types and to design new house types and one-off buildings. Through negotiation, it achieved neighbourhoods designed around public spaces, incorporating continuous frontage, buildings turning corners and hidden car parking.

In proactive design negotiations it is usually necessary to

- establish an understanding of the setting, movement network and site;
- establish a contact person, design objectives and timetable;
- insist on use of an architect;

and to end up with a site plan establishing

- shape and place of blocks in context;
- outside space – public and private realms, paths and edges;
- highway design emanating from these;
- building fronts, corners and roofs;
- building elevations and materials.

Negotiation requires time and teamwork. Checklists covering issues, objectives and design principles can be useful. Developers want a council to make its requirements clear. It is necessary to be prescriptive, to scrutinise, to challenge, to keep negotiating and to spend time on the public realm. It is necessary to encourage designers to be rigorous and ask them for design statements. Quality developers will be supportive of this process.

Stages of negotiation

Although actual negotiations can follow very complex paths, it can be helpful to use a structure based on a progressive sequence as a practical guide.

1. Understanding the site

Although it may seem a rather obvious statement to make, a good understanding of the site is essential for finding the solution that gives the best layout. For planning officers, it means spending time on site and making notes. Such analysis can become their key weapon in challenging the 'preconceived layout' approach, which some developers may adopt. Table 4.1, shows in simple diagrammatic form what a planning officer should observe, analyse and then draw lessons from when looking at the site.

For both applicants and planning officers, guidance should be offered on how to prepare an analysis of the site and its context based on linkages, setting and site features. Chelmsford published such a leaflet (CBC, 2005c) containing a checklist for carrying out a site appraisal. Its contents are shown in Box 4.1.

Table 4.1 Site checklist for planning officers.

On site and on plan	What	How
Record	What's on the site?	
What's next to the site? What's beyond the site?	Drawings with notes	
Analyse	Constraints, opportunities, influences	Site notes, maps
Identify	design objectives	Statement

Source: Chelmsford Borough Council.

Box 4.1 Advice on how to do a site and context analysis.

How to do a Site and Context Analysis

All development proposals have to take account of the unique nature of the site and its surroundings. Proposals will be shaped by site constraints as well as planning policy.

The Council encourages all applicants for planning permission to do a thorough analysis of the site and surrounding context using diagrammatic plans and sketches.

All sites are different. A sound understanding of the site itself and the area surrounding it paves the way for making the best use of land with a well-designed scheme, whether a house extension or large redevelopment scheme.

An analysis of the site within its local context will reveal the constraints and opportunities that will influence the proposed form of development.

Box 4.1 Continued

It is simplest to set out your analysis in three diagrams:

1. *Connections*
The location of the site and its road, path and bus links with the whole town or village.
 2. *Townscape*
The buildings and landscape surrounding the site.
 3. *Site Features*
The features of the site itself and its boundaries.
- The following checklist will help you prepare these diagrams.

1. Connections

The diagram should cover an area approximately 0.5 km radius around the site.

Show	Purpose
<ul style="list-style-type: none"> • Main road links and where they lead to • The nearest town or neighbourhood centre • Bus stops and route numbers • Cycle ways 	<p>Indicates how accessible the site is in relation to key routes, the town centre or neighbourhood centres</p> <p>This will affect what kind of development is suitable</p>
<ul style="list-style-type: none"> • Schools • Shops • Community and leisure facilities • Workplaces • Open spaces 	<p>Indicates the accessibility of local facilities, services and employment</p>
<ul style="list-style-type: none"> • Residential districts or areas of distinctive character 	<p>Indicates whether the development site is part of a perceived neighbourhood</p>

2. Townscape

The diagram should cover an area approximately 200m radius around the site.

Show	Purpose
<ul style="list-style-type: none"> • Surrounding street and block pattern • Building footprints • Building lines and skylines • Building heights • Spaces between buildings • The layout of schemes with planning permission not yet built 	<p>Indicates whether the character of the surrounding area is based on a formal or informal, urban, suburban or rural built form, and the extent to which the pattern of buildings and spaces dictates the form and layout of the new development</p>
<ul style="list-style-type: none"> • Notes on age, scale, roof form, materials and typical features of local buildings 	<p>Indicates whether local building types may influence the design of new buildings</p>
<ul style="list-style-type: none"> • Landmark buildings and features 	<p>Indicates the location and significance of landmarks which provide identity and orientation for the area</p>

(Continued)

<ul style="list-style-type: none"> • Open spaces • Woodland • Water features 	<p>Indicates whether surrounding landscape features may influence the layout of new buildings</p>
<p>What you can do to help The plan should cover the whole development site (including land in other ownerships, or for later phases) and immediately adjoining sites.</p>	
<p>Show</p>	<p>Purpose</p>
<ul style="list-style-type: none"> • Topography • Adjoining property boundaries • Adjoining buildings / uses • Frontages to roads or public spaces 	<p>Indicates the falls and levels on the site Indicates the nature of adjoining private sites and public spaces which place constraints on the choice of layout of the proposed development</p>
<ul style="list-style-type: none"> • Existing or pedestrian access points • Existing or potential access points • Existing paths across the site 	<p>Indicates how people and vehicles get in, out and possibly through the site at present, to help determine future access and circulation</p>
<p><i>Source:</i> Reproduced with the permission of Chelmsford Borough Council.</p>	

2. Relating design objectives to the control process

The process of the formulation and publishing of urban design objectives was described in Chapter 2, page 24. It is important that these objectives are seen as a useful and creative tool in negotiations and not just as ‘motherhood’ statements or points that are taken for granted. They reduce the complexity of design theory into a collection of statements that can inform local policy. However, they still need to be translated into a form in which they can be conveniently used in the day-to-day control process.

At Chelmsford, the objectives were combined with aspects of form to see how they translated into practical considerations that could be used in design negotiations. The resulting matrix, shown in Table 4.2, was an experiment. The urban design objectives from *By Design* (DETR and CABE, 2000), set out in Table 2.1 on page 25, were listed down the left side while the cells of the matrix revealed their physical expression. When considering actual proposals, they enabled the objectives specific to the site to be formulated. When they were turned into negatives, ‘the proposal does not...’, they showed how urban design objectives could be expressed in reasons for refusal for use in the control process.

3. Insisting on better drawings and design statements

Obtaining proper drawings might also seem very obvious, but it is crucial. If drawings are incomplete or contradictory officers cannot rely on the quality

Table 4.2 Physical expression of objectives for design.

Objectives for Urban Design	Urban structure	Land-use locations	Layout within the site	Siting, height and massing	Safety and convenience	Appearance	Sustainability
Character	Forms coherent part of the wider pattern of development	Location of uses is right for area	Buildings form coherent group Integral landscape	Reinforces identifiable local siting, scale and form	Creates a sense of safety	Attractive composition of materials and details	
Continuity and enclosure	Continuous street frontage making streets and spaces Buildings define usable space	Allows linkage to future development of adjoining land	Clear definition of private and public areas Service area secluded	Built frontage continues existing street line Existing street form and scale reinforced	Secure boundaries between public and private areas	Elevations ordered to lead the eye and create rhythms	
Quality of the public realm	Public space is a strong component of layout Seamless link with existing public space	Public space well located Public spaces are a good size and shape	Access points and route alignments work Successful, usable outdoor spaces Ground floor uses face street	Built form reinforces existing public space	Safe, well-observed public spaces Free of clutter and hazard	Attractive and uncluttered outdoor areas Well-organised street furniture and landscape	Robust surface materials and street furniture

Ease of movement	Pedestrian routes are the basis for structure All access needs	Connects to existing network of routes Land uses and transport	Accessible and permeable layout easy to move through	Connects development to existing places and network of routes	People before traffic Movement of people creates safe place	Surfaces show routes	Easy access to public transport
Legibility	Understandable layout structure	Layout designed around vistas and landmarks	Recognisable routes, inter-sections and landmarks	Relates to existing views and landmarks	The layout is easy to navigate and to know where you are	Details and materials make recognisable areas Clear image	
Adaptability		Location of accommodation where it will suit different uses	Buildings Adaptable for different uses		Avoid risk of neglect and vacancy		Accommodation that will respond to changing needs and demands
Diversity		Multiple types of activity for vitality	A mix of compatible uses	Locally distinctive details			Variety of activity making a viable place

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of the built outcome. Chelmsford Council published a leaflet (CBC, 2005b) providing guidance to applicants on how to present proposals. Its contents are reproduced in Box 4.2. This also helped the planning officers assess critically the adequacy of the submitted material.

For large, complex and sensitive sites, design statements are needed to help applicants to explain their approach. With some honourable exceptions, most statements received at Chelmsford in the early days were very poor. As part of the solution, the council published notes setting out what was looked for in a design statement so as to make it genuinely useful to the planning authority. All that was required was three or four pages, illustrated by simple diagrams with notes. These had to show:

- existing features;
- limits to development;
- scope for development;
- design objectives;
- how the site layout worked;
- how siting, scale and massing relate to the area;
- reasons for its appearance;
- how the design is sustainable.

These points were included in the advice note shown in Box 4.2. Subsequently British legislation was changed to enable planning authorities to insist on the production of design statements in appropriate cases. Chelmsford subsequently introduced an online template on its web site to further assist applicants in producing the type of statement described in the advice note.

4. Analysing and challenging proposals

The first response to a drawing should be scrutiny and challenge. A planning officer does not have to be an urban designer to look hard at it and ask questions. Looking hard and asking questions is what brings out the issues. So much of the work is about looking at drawings that it can be difficult to know where to make a start in assessing them. Drawings for housing schemes, in particular, need to be analysed at many different levels. The following simple checklist can help. Do the drawings reveal the following:

- retention of existing features;
- site edges and interfaces;
- routes and spaces as key to layout;
- buildings with fronts and backs;
- buildings suiting the street type;
- seamless affordable housing;
- designed-in open space, parking, bins and cycle racks;
- public realm as an entity, particularly the treatment of surfaces?

Looking at a layout within the grain of the wider area is always very instructive. This process can be helped by reducing the layout to tracings to develop a critique.

Box 4.2 Advice on submitting clear plans and information.

The first sign of a well-designed development is a clear and well-presented planning application. A high standard of presentation is necessary to help us understand your proposal and to make a speedy decision. Drawings and information you submit with your application are used by:

- The planning application officer.
- Parish Councils.
- Neighbours and members of the public.
- Amenity groups such as resident associations.
- Technical consultants.
- Borough Councillors when they determine the application.

Your drawings and information must be comprehensive, accurate, unambiguous and relevant.

Applications will not be registered if the information is inadequate and will be returned to you for amending.

These notes set out what is needed for all applications involving new buildings, from a single house to major development layouts.

Drawings

Location Plan with a north point at no less than scale 1:1250, showing the site, the surrounding roads, paths and buildings. Ideally this should be an A4 Ordnance Survey Plan, available from your local OS agent.

Existing site layout at a scale of no less than 1:200 showing the entire property – including all existing buildings, trees, open spaces, car parking, immediately adjoining properties and boundaries.

It is most important to show adjoining properties because the grant of planning permission largely depends on the relationships to adjoining properties. Other adjoining land in the control of the applicant should be included in the existing site layout. The site area of the application should be outlined in red and controlled adjoining land outlined in blue.

Existing elevations must also be submitted

Proposed site layout at a scale of no less than 1:200 covering the same area as above, showing the siting of new buildings, vehicular/pedestrian access points, pathways, parking and servicing areas, bin stores, changes in levels, the landscape design of paved and planted areas, removed and proposed trees, the position of boundary walls and fences.

Floor plans at scale 1:50 or 1:100 for all new buildings. For extensions show the floor plan of the existing and the proposed layout, clearly indicating the proposed extension.

Roof plan showing the top of the buildings, the roof design, dormer windows, lift over-runs, mechanical plant enclosures and outside terraces

Elevations at scale 1:50 or 1:100 (consistent with floor plans). Show every elevation of each new building and all elevations affected by the proposed extension.

(Continued)

Box 4.2 Continued

In applications for an extension or alteration to an existing building, clearly distinguish existing and proposed elevations.

For all developments visible from the street, provide a front elevation showing the existing buildings on both sides. Indicate all external materials on the elevation drawing.

Site and Context Analysis

For schemes involving new development, from a single house to a major development, you should carry out an urban analysis of the site.

Your analysis of the site survey, photographs and sketches of the area should be summarised in brief notes to explain the constraints and opportunities influencing siting, scale and built form.

Please see our leaflet on How to do a Site and Context Analysis for further information.

Design Statement

For complex, sensitive or large sites the Council will require an urban design statement with the planning application to explain how the proposed design relates to the site, how it relates to its surroundings and how it helps to create a sense of place.

This should be short – 2 or 3 pages of A4 or A3, using simple diagrams of the site with notes. It should set out the following:

- Site and area diagram – noting existing features.
- Constraints – limits to development.
- Opportunities – scope for development.
- How development will integrate with the town or village and enhance character.
- How the site layout of access, buildings, spaces and parking makes the best use of the site and works well.
- How the siting, scale and massing of buildings relates well to adjoining sites.
- Why the elevations and ground surfaces will look good.
- Ways in which the design is energy efficient, long lasting, accessible to all, safe and easy to maintain.

Supporting Statement

In many cases a supporting written statement helps to provide factual background relevant to a scheme. This should be short – 1 or 2 pages of A4 only. The statement should only include information relevant to the planning determination, for example, relevant aspects of the planning history, any specific policy conflict, ownership issues, rights of way and rights to light, restrictive covenants, site contamination matters and ecological considerations.

If you feel the need to submit a more detailed supporting statement please also include a 1–2 page summary of the key points.

Supporting Statement

Urban form plan – in larger developments, an Ordnance Survey plan of the wider area can be used to show the pattern of blocks and spaces and how the proposed development fits in with it.

Axometric and isometric views – three-dimensional views are an extremely helpful way to appreciate how the plan relates to elevations and massing. These can be simple line drawings but computer-generated three-dimensional representations are valuable

Models – very helpful to understand proposals.
Simple block models can be made from polystyrene or foam.

Perspectives – only useful if they are accurate and show new buildings in context. They are not useful if they simply glamorise a scheme.

Cross sections – useful for complex buildings or when elevations don't reveal all relevant information. A land level plan can be particularly useful if the site has significant changes in level.

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Table 4.3 Example of urban design advice to applicants.

Urban Design Advice

Subject **Berwick Avenue, Chelmsford Croudace Homes sketch scheme 1538/SK9**

Date March 2000

Issues arising from the sketch scheme. Without prejudice to the determination of a planning application.

Topic	Issue	Advice
Layout structure generally		The layout concept is satisfactory.
Public open space	The open space is under 4400 m ²	Provide the amount required by the brief Show where the play equipment will go
Private garden size		Although some gardens are less than the council's standards, they are broadly acceptable in relation to the layout approach
Flat block	Height and bulk	Three storeys are acceptable if the second floor is incorporated within the roof form. The detailed form and design of this building will be critical The 19 m distance between the two wings is tight for privacy but supported on site layout grounds. Windows on these inner faces will have to be secondary and possibly angled or screened
Building line of 23	Relationship to Berwick Avenue	The house would probably be better parallel to the road, following the building line of the rest of the terrace
Existing trees and hedges	The layout needs to work around the oak trees and hedges which are the only distinctive features on the site	Show existing oak trees accurately on north and west boundaries, and hedges on east boundary

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Another aid is blocking in all the buildings on the plan of the scheme and its surroundings to create a figure-ground diagram.

The outcome of the critique of the proposals should be an agenda for negotiating improvements. Such an agenda is found to be best set out as a personal checklist. An example is shown by Table 4.3.

5. Getting the design in context

The next stage is to advance the design by ensuring that development relates properly to the existing urban structure through an understanding of the relationships of scale and form. The context provided by an area's structure and immediate relationships is a critical determinant of site capacity. Admittedly, it is very difficult to relate development to its context without getting embroiled in matters of opinion. Nevertheless, it is important that the planning officer is able to make a reasoned case based on an understanding of the relevant context and how it should influence a particular scheme. Table 4.4 shows an attempt at this approach developed by the Chelmsford design team. Table 4.5 shows a

Table 4.4 Prompts for designing in context.

Understand the site	Topography and site features are always the starting point for design
Understand connections	How site access is planned for integration with the wider settlement
Define the relevant context for the type of development	Think carefully where to look for relevant influences – starting from existing buildings on site, to the street, to regional characteristics, to historic characteristics
Assess the sensitivity and consistency of the immediate context	The visual sensitivity and consistency of the immediate area will affect design choices Great care needed with sensitive high character areas, even if very varied in form and detail; and with areas with consistent built form or detail, even if poor quality
Identify key elements of context: <ul style="list-style-type: none"> • From maps • From site observation 	Choose two or three key contextual elements. Use checklist of elements of context
Are elements of context essential, optional, or unimportant?	Decide how important each element of context is in relation to the particular development
Understand the site development objectives	Development objectives will affect the choice of contextual references
Is the site exceptional?	Unique circumstances may override context
Understand other visual influences:	Identify relevant historic, narrative and symbolic local references
Relate three-dimensional form to the two-dimensional site plan	Site planning goes hand-in-hand with contextual relationships
Justify design choices	Explain their contextual influences and architectural intentions

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Table 4.5 Checklist of elements of context.

Elements of context	Relevant to proposal?	Strong Influence?	Key Points
<i>Urban structure</i> Network of routes Urban grain Block size Block form Street form Height to width ratios			
<i>Spatial form</i> Type of spaces Hard/soft landscape Space between buildings Front space Boundary walls and fences			
<i>Built form</i> Building line/street line Form (terrace, semi-detached, flats) Building grouping Roof form (flat, pitched, gables, hips) Corners			
<i>Scale</i> Storey heights Module width Roof spans Ground floor height			
<i>Materials</i> Palette of material Colour Texture Pattern			
<i>Elevations</i> Vertical or horizontal emphasis Symmetry/asymmetry Eaves/parapet line Cornice/fascia lines Window lines Elevational relief (bays, balconies, pilasters, reveals) Ground floor proportions Window size and proportions Entrance positions Porches/canopies			
<i>Details</i> Cills Lintels Door and window arches Decoration Glazing			

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checklist of elements of context that can be used, as appropriate, when taking forward the negotiations on a new scheme.

6. Site planning

With relationship to context established, progress can then be made on the articulation of the proposals. The process of site planning should ensure that development actually works within the site. In practical terms, this means assembling the jigsaw puzzle of buildings, spaces, uses and tenures, parking and refuse bins, and making best use of the land available. The way of organising development on the site will determine the overall density and form more than anything else. For achieving successful intensive development, this is the critical starting point

7. Making townscape

The next step is to translate the plan into three dimensions. This requires moving from plan to elevation and to a sense of continuity and space – building height, roofscape, floorscape, walls, street elevation and composition of materials. It means visualising a walk-through of the townscape and taking account of vistas, corners, containment of space and a feeling of safety for pedestrians.

During this dialogue, as the layout evolves, the urban design officers should be effectively engaged in the art of making townscape. This is a special privilege as it involves thinking about how development would look on the ground. It needs careful judgement although the process is actually very rational. Good townscape is often clearly evident from the plan but sometimes it needs more careful scrutiny. For example, it is necessary to spend time working out how gables, chimneys, dormers and windows will compose themselves. The aim should be to secure the design at this stage, leaving as little to the more negative aspects of control as possible.

8. Framing the permission

Use of conditions

In British practice, conditions attached to planning permissions are one of the most sensitive tools available for controlling the quality of design. They reinforce key aspects of the proposed scheme and help ensure that quality is carried through. Writing the conditions applied to planning consents needs care to cover the things that have been anguished over in negotiation and to realise design objectives effectively. Most design issues should be resolved before the planning permission is granted. If any aspects of design are to be reserved, it should be made clear that it is the whole design that will subsequently be assessed, not simply the technical information supplied. The hazards are that, if items are missed, then the design objective is also missed in favour of, say, a programming objective.

It is in the reasons for the conditions, rather than the conditions themselves, that the place-making objectives and aspirations are expressed. Here the language

changes from the mechanical and pseudo-legal to simply explaining why. This is where the urban design objectives are really revealed. The reasons for conditions can include the topics of enclosure of space, quality of the public realm, ease of movement, permeability, legibility, character, diversity, vitality, variety, adaptability, richness, visual appropriateness and overall enjoyment.

Using informatives

In British practice, informatives are statements added to a grant of planning permission but which are not legally binding in the way that conditions attached to the permission are. There is considerable scope for influencing quality through the use of informatives. They can be used to re-state objectives and expectations. They can be used to say what is being looked for in any conditions that have been applied. A guidance drawing, or mini-brief, can often be included. It is especially useful when dealing with in outline applications where siting is a reserved matter.

9. Keeping involved after planning permission

The most dangerous time for design is the period after planning permission has been granted. This is the time when matters become very practical, and can be watered down and sub-contracted, and the vision lost. The planning officer's job is to keep tabs on this. The planner often receives a range of requests for changes, many of which need careful scrutiny. Reviewing the scheme on site as it is built, preferably with the developer, is most valuable for picking up critical aspects of detail.

Raising density through negotiation

In Chapter 2, page 28, there was discussion of how government policy requiring higher residential densities was interpreted at Chelmsford in terms of published planning policy. This policy also had to be implemented through negotiation on individual schemes. In practical terms how did Chelmsford raise the density (or, in its preferred terminology, increase the intensity) of development by negotiation? Although much could be learnt from examples elsewhere in the country, in general no such schemes were entirely satisfactory. None was entirely good or bad. Many of the well-known exemplars had special circumstances and were not typical. The answers at Chelmsford were provided through direct experience, starting with greenfield sites and then transferring the lessons learnt to very dense town sites. The results were achieved through the use of negotiation within the published policy, a process that required both flexibility and vision. What was established at the outset was that design came first; the objective to raise density came second. Although achieving higher-intensity housing inevitably required a trade-off of parking, garden size and privacy against location, design quality also meant that this was also accompanied by ingenuity in the use of layout and form. This required

Table 4.6 'Trade-offs' and 'ingenuity'.

	Trade-offs	Ingenuity
Access	Shared access	Stair or corridor
Parking	Less than 100%	Under-space, decks
Gardens	Balconies	Patios, roofs
Privacy/light	Enclosure	Orientation
Internal space	Smaller units	Internal layout

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Table 4.7 Successful and unsuccessful high-density schemes.

Yes	No
<ul style="list-style-type: none"> ● Accessible ● Handy shops, etc. ● Lively ● Part of a place 	<ul style="list-style-type: none"> ● Remote ● No facilities ● Dull ● Out of place
Yes	No
Integrated affordable Subservient parking Lovely, useful space Shared surfaces Public private definition Front or visible entrances Bins inboard Bikes inboard Building contains space Bold (scale managed) Active ground floor	Separate affordable Dominant parking Left-over space Suburban roads Public private confusion Back or hidden entrances Bins squeezed into gardens Bikes under-provided Objects in space Apologetic (overblown suburban house) Blank ground floor

Source: Reproduced with the permission of Roger Estop.

- use of different block types – perimeter, dual aspect and vertically mixed;
- improved external spatial quality: tighter streets, efficient use of space, continuous frontage, turned corners and separate public and private space;
- vertical, instead of horizontal, distribution of uses.

Examples of what were subject to the 'trade-offs' and 'ingenuity' are shown in Table 4.6.

However, much of the day-to-day work involved dealing with a variety of small tricky sites, which were important for reaching urban intensification targets. These sites needed a context-led approach as well as ingenuity. Continuity with existing built form was the key to raising density on these infill sites. Through experience, a view emerged of what constituted successful, and unsuccessful, higher-density housing. A comparison of the characteristics between successful and unsuccessful schemes is given in Table 4.7.

A worked example

An example of the positive role of negotiation following the publication of the planning brief is provided by the case of the redevelopment in 2003 of excess industrial land at the BAe Research Laboratories at Great Baddow on the south-western edge of the Chelmsford urban area. Part of the car park, next to open countryside, had been identified for housing in an unpublished urban capacity study prepared as part of the preparatory work for the 2001–2011 Borough plan (CBC 2001a). The urban design team produced a planning brief (CBC, 2003d) that set out density, design and layout guidance based on the characteristics of the site and its setting. A particular issue was how development should relate to two existing footpaths. Figure 4.1(a) shows the suggested open-space configurations, Figure 4.1(b) the required relationship of development to the footpaths and Figure 4.1(c) gives guidance on relationship of the buildings to the main road.

The first developer to show interest in the site produced a layout that conformed to the minimum requirements of the Borough's planning policies but did not enter fully into their spirit. In particular, it did not take proper account of the content in the brief. It did, indeed, show perimeter blocks, rear parking and continuous frontage. Attempts were made to turn corners with suitable house types. Unfortunately, a rather rigid rectangular grid did not create legible and characterful spaces. This rather rigid and formal type of layout may often represent a stage in the design process but it should not be its end point. It did not integrate with the paths and did not relate well to the suburban grain and character of the area. It also showed an over-reliance on rear parking courts rather than parking within curtilage.

Building on the brief, the urban design team produced further diagrammatic advice for the prospective developers. Figure 4.2 shows the analysis of the spaces and pathways and Figure 4.3 its translation into block form. Fortunately, at this stage the site was bought by the house builders Taylor Woodrow, trading as Bryants, another house-building firm that they had acquired. They brought in Reeves Bailey, an architectural practice whose other contributions to residential design in Chelmsford are described in Chapter 5, page 95. They produced the layout, shown in Figure 4.4, which represented a full interpretation of the officer's suggested block structure. The rear parking courts in the original scheme were replaced by rear parking within curtilage as recommended by the Essex guide (EPOA, 1997). Views of the completed scheme are shown in Figures 4.5 and 4.6.

An example of the use of negotiation to produce a joint Master Plan and achieve a satisfactory layout is the case of Great Leighs (CBC, 2001b) described in Chapter 5, page 109.

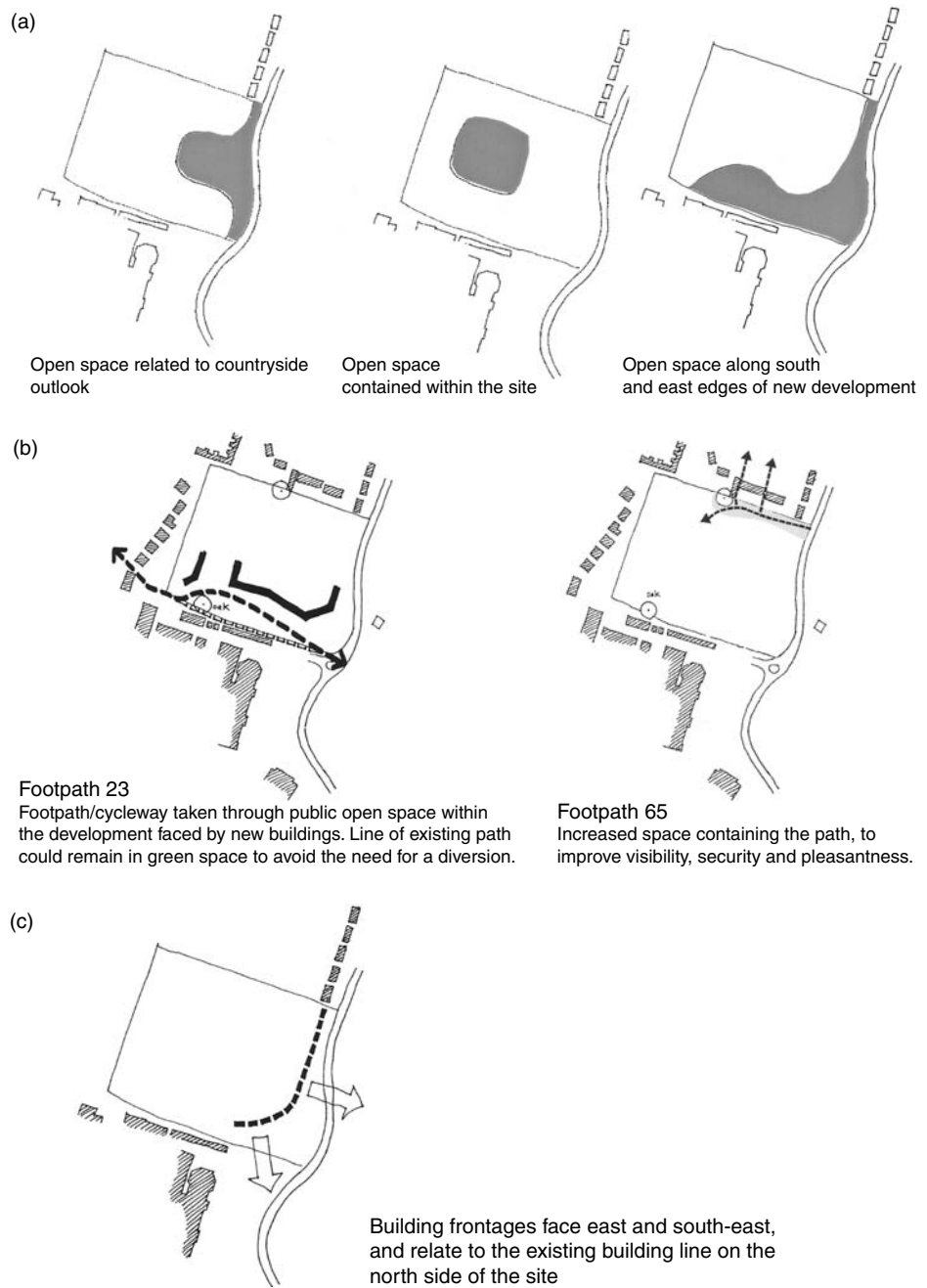


Figure 4.1 BAe site brief (CBC, 2003d); (a) open space configuration; (b) relationship of buildings to footpaths; (c) relationship of buildings to main road. Source: Chelmsford Borough Council.

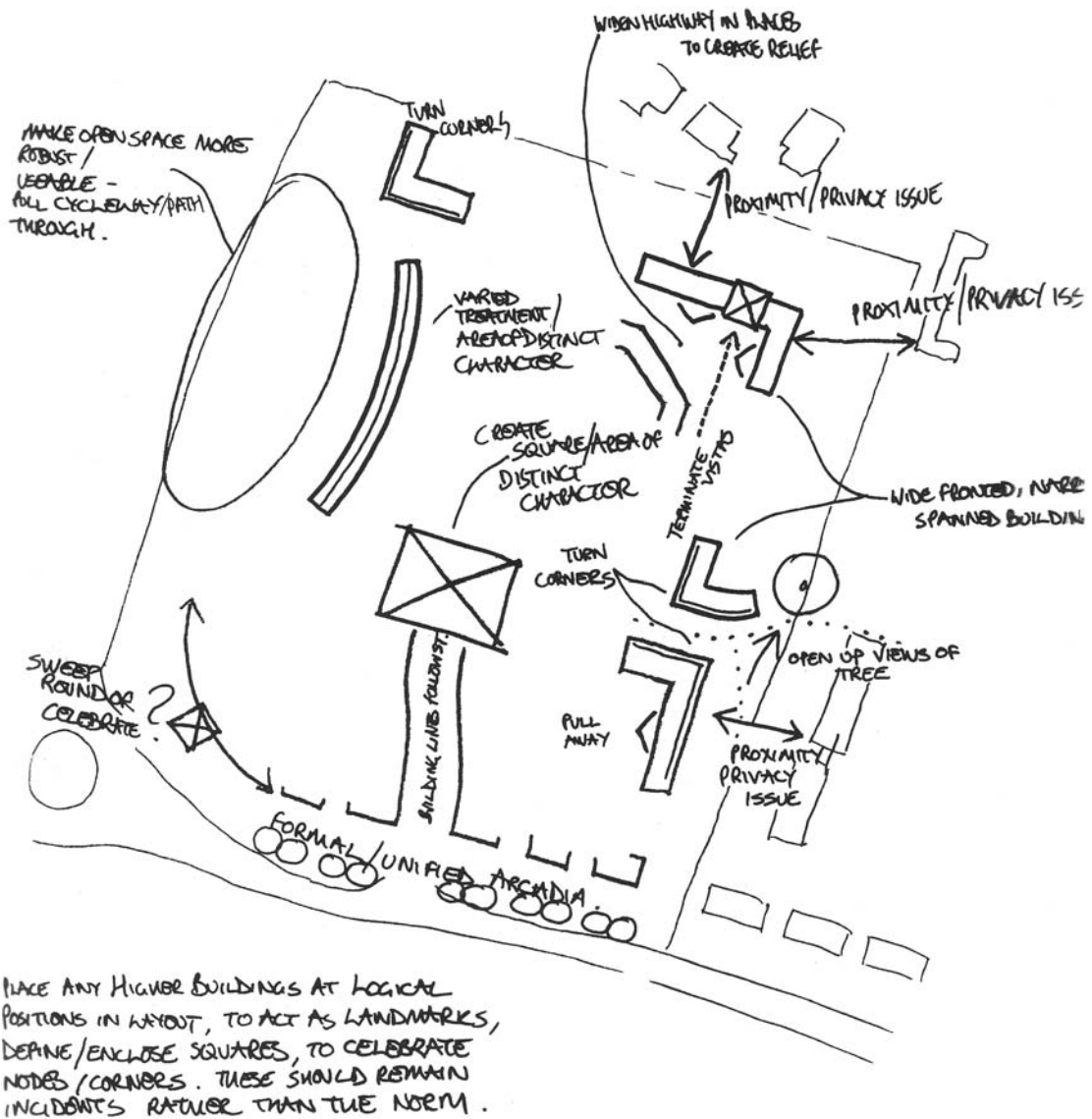


Figure 4.2 The urban design team's townscape analysis for the BAe Site. Source: Chelmsford Borough Council.

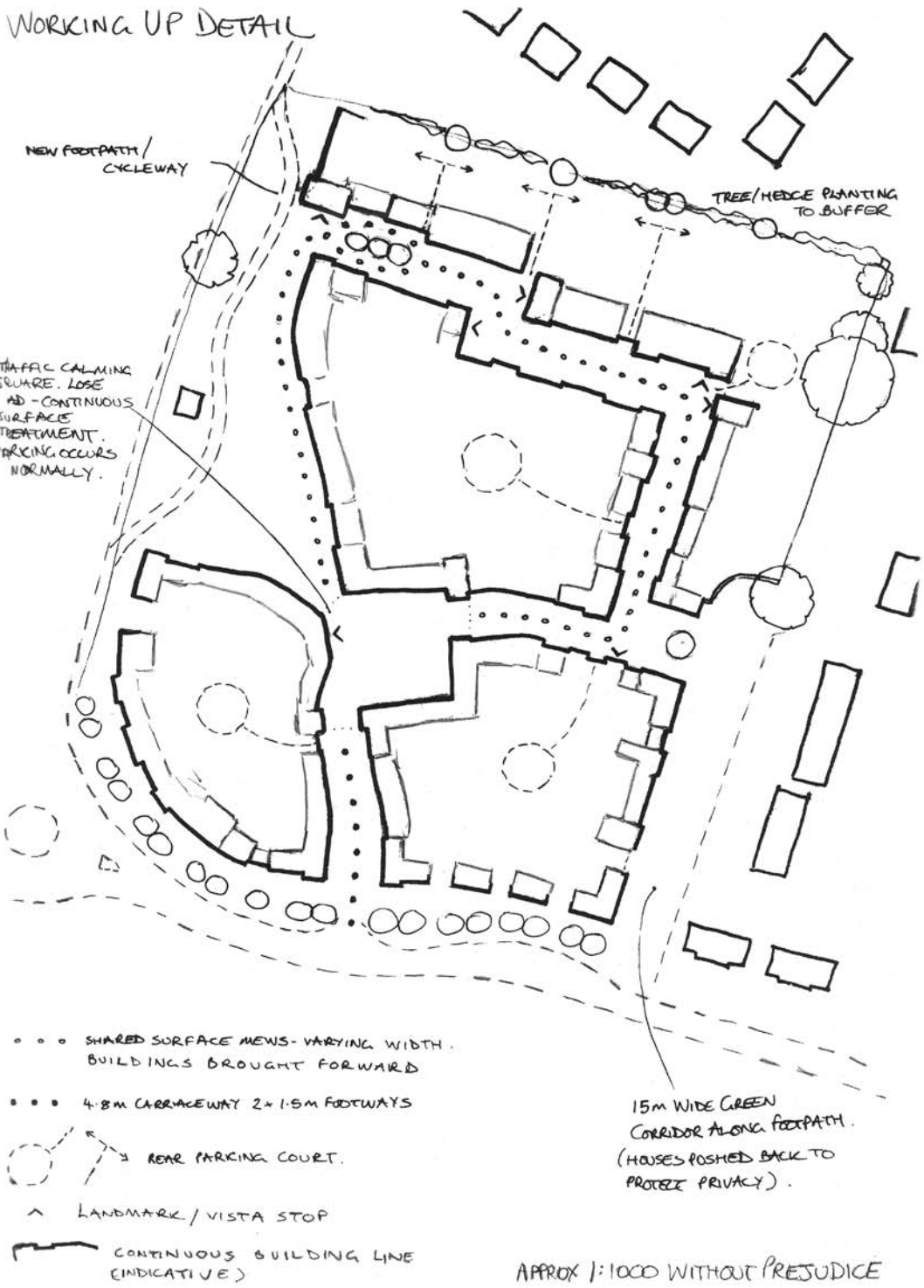


Figure 4.3 The urban design team's block structure for the BAe Site. Source: Chelmsford Borough Council.



Figure 4.4 The layout produced by Reeves Bailey Architects for the BAe Site. See also Plate 4.1. Source: Reeves Bailey Architects.



Figure 4.5 The BAe site development approaching completion. Architecture is by Reeves Bailey. Note the provision of small front gardens. See also Plate 4.2. Source: Chelmsford Borough Council.



Figure 4.6 The completed BAe site development showing frontage to the local open space. Source: Chelmsford Borough Council.