



A GENERAL URBAN DESIGN GUIDE TO DEVELOPMENT IN PYRENEES TOWNSHIPS

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READ THIS BOOKLET BEFORE YOU ACT

This booklet provides a set of easy to use steps, illustrations, and general design principles to assist you in:

- undertaking a development on your land; and
- preparing your development proposal (whether it be for a new building or works, an extension, external alterations, or subdivision)

Using the booklet will help you:

- avoid loss of time and money and possible stress in having to redesign your proposal; and
- achieve a design outcome which is workable, attractive and reflects the principles of good urban design.

You should discuss any queries you have about these Guidelines or any applicable Pyrenees Planning Scheme requirements with a Council Planning Officer, before you purchase land, start a design, or lodge a planning permit application.

Planning controls which may apply to your land/proposal may derive from any of the following:

- zone controls
- heritage overlay
- design & development overlay for flood prone areas
- environmental significance overlays to protect river and stream ecology or domestic water supplies
- wildfire management overlay for bushfire prone areas
- native vegetation clearance controls
- or other controls.

The guidelines in this booklet will be used by the Council when assessing planning permit applications for development in the Shire's townships

Even if your proposal does not require a planning permit these Guidelines provide you with a valuable resource for creating a successful design outcome on your land, that fits harmoniously with its surrounds and adds value to your property and local area.



The townships to which these guidelines apply are indicated on the above map.

STEPS TO ASSIST YOU IN PREPARING YOUR PROPOSAL

Step 1 - Talk to Council's Town Planner

The Town Planner will tell you what permits you need and what information will be required for your application(s)

Even if you don't need a planning permit the town planner can give you helpful advice on how to use these guidelines when designing your development.

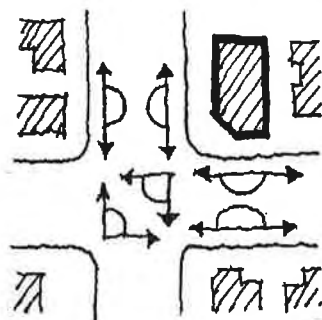
Step 2 - Initial Preparation of Your Proposal

Prepare your preferred design "brief" (i.e. what sort of building, its accommodation/layout, and its siting requirements)

Take several photographs of the:

- Existing property
- The visually connected surroundings as seen from the public realm TO the property
- The visually connected surroundings as seen from the public realm FROM the property
- In hilly areas photos may include views "as the crow flies"

Compile streetscape panoramas by overlapping photos. These will show how your property fits with its surrounds in terms of local character, landscape, topography, building setbacks, fences, gardens, building forms, building materials and colours.



The above plan shows where best to take your photos from

Combined with the information provided by Council the photos (in discussion with Council staff and having regard to your specific proposal) should indicate which aspects of these Guidelines are relevant to establishing a suitable design response.

Step 3 - Meet with Council Staff

- Arrange to meet with Council's Planning Officer (i.e. at the Municipal Offices in Beaufort, Bring current photos of your property and any drawings, details or sketches of your proposed development.
- Bring any notes or design queries you have in response to the Design Guidelines or those part(s) of the Guidelines of relevance to your proposal.

Step 4 - Prepare Draft Proposal

If a planning permit is required you will need to prepare the following material (or have this prepared for you by a suitable consultant):

- Site analysis (plans and photos)
- Existing Layout Plan of the site (including buildings, driveways, landscaped areas, etc)
- Proposed Layout Plan of the site (including buildings, driveways, landscaped areas, etc)
- Floor Plan(s) of the proposed building and any existing structures which you propose to demolish.
- Elevational Drawings and Detail Sections as required.
- Schedule of preferred external building materials and colours
- Any other information listed on the relevant Heritage Checklist

Step 5 - Review with Council Staff

You are welcome to send a copy of the draft proposal and associated documents to Council's Town Planner or meet with him/her, for review and a "without prejudice" comment.

Council staff will also advise you if there is any additional information that will need to be provided, and also the process and time-line likely to be required in obtaining Council's final decision.

Step 6 - Finalise Proposal and (where appropriate/necessary) submit for formal approval

In finalising your proposal and preparing your application have you:

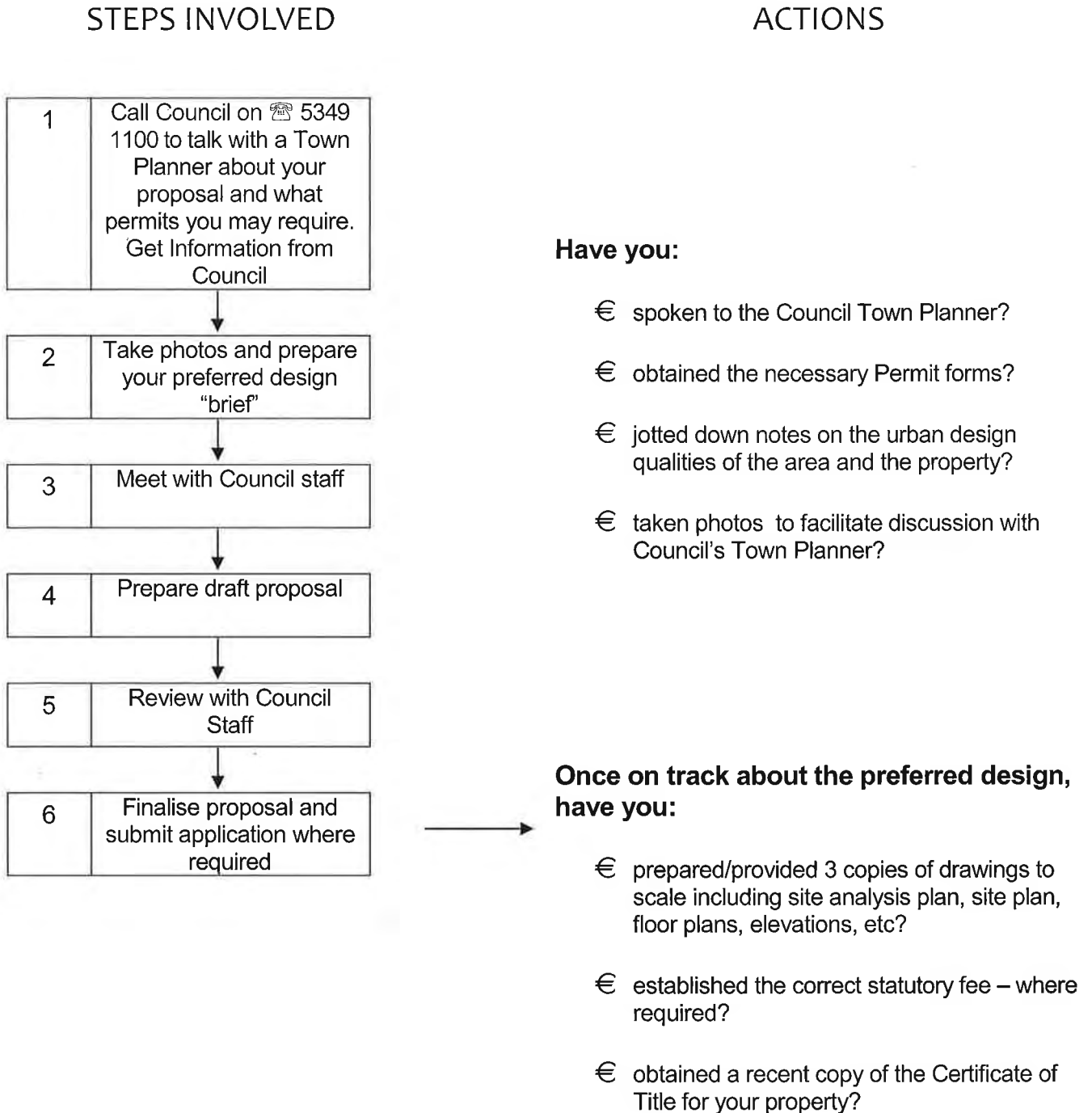
- prepared site analysis material
- prepared 3 copies of all drawings scaled and at A3 and A1 size (as required)
- completed the appropriate application form
- established the correct statutory fee
- obtained a recent copy of the Certificate of Title for the land
- obtained owners consent (if currently not the owner of the land)

Council contact details are:

- Pyrenees Shire Council Municipal Offices
5 Lawrence Street Beaufort 3373
- Phone: 5349 1100 Fax: 5349 2068 Email: pyrenees@pyrenees.vic.gov.au
- Office Hours: Monday to Friday 8.30am - 5.00pm

Alterations, Additions, & New Buildings and Works in Pyrenees Townships

Checklist on Recommended Processes for Design and Planning Approval Phases



URBAN DESIGN GUIDELINES

These Guidelines provide a breakdown of the design elements / characteristics that may be relevant to the preparation of your design proposal for either new buildings and works or alterations and additions to existing buildings within designated township areas.

These Guidelines provide helpful advice on the “do’s” and don’ts” that should be born in mind in the preparation of your proposal to help achieve good urban design outcomes that can make a positive contribution to the character of the area.

Hopefully these Guidelines will also help you to think through your own development requirements in a structured way - and thus achieve a better quality design and appearance, and a more functional, user-friendly development outcome.

These Guidelines are of a general nature and therefore some components of them may not be relevant or appropriate to your particular circumstance.

Except in Heritage Precincts the key design elements for achieving well mannered urban design outcomes are most likely to be:

1. Front Setbacks
2. The Design and Placement of Garages and Carports
3. Roof Form and Pitch

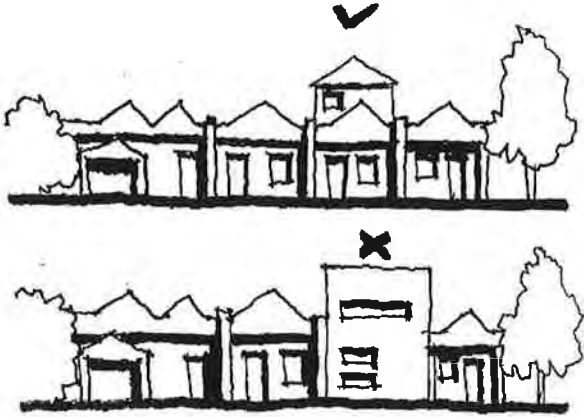
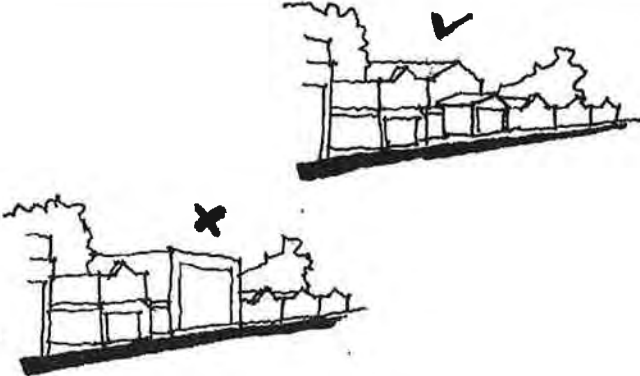
Design outcomes which should generally be avoided include:

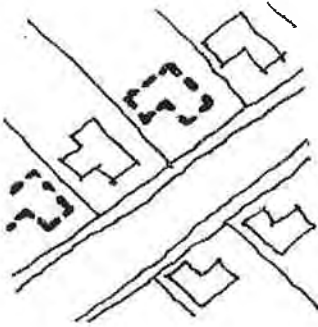

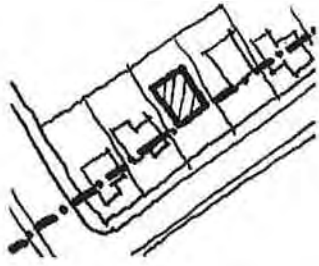
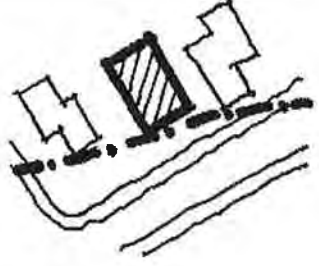
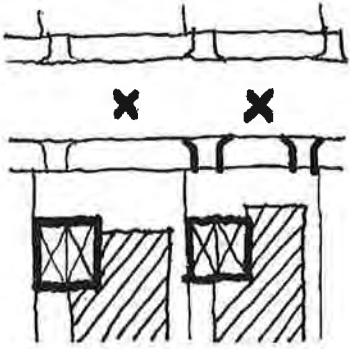
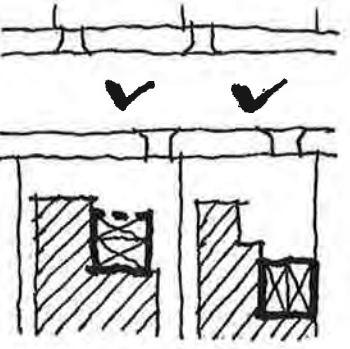
- Setbacks where buildings are unnecessarily prominent - encroaching into the streetscape;
- Garage dominated facades
- Style, rhythm and massing of roof forms that do not harmonise with the established streetscape.

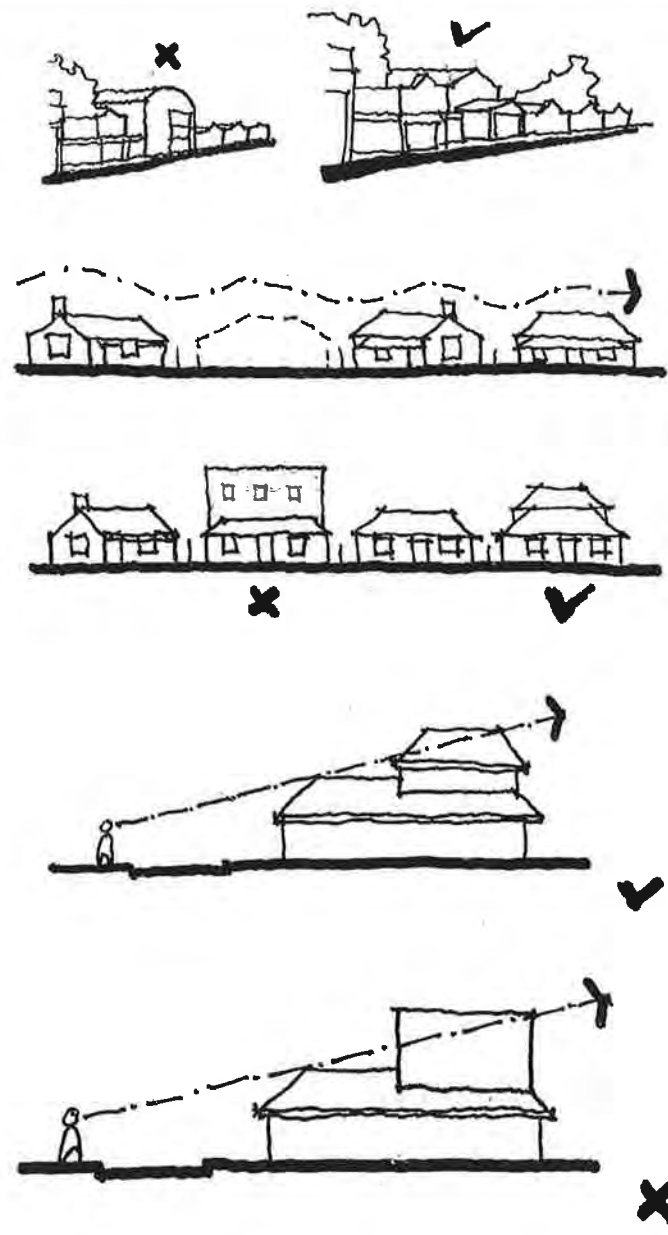
It is generally in designated Heritage Precincts where issues of architectural style and modeling, and type and colour of external building materials become more important urban design factors.

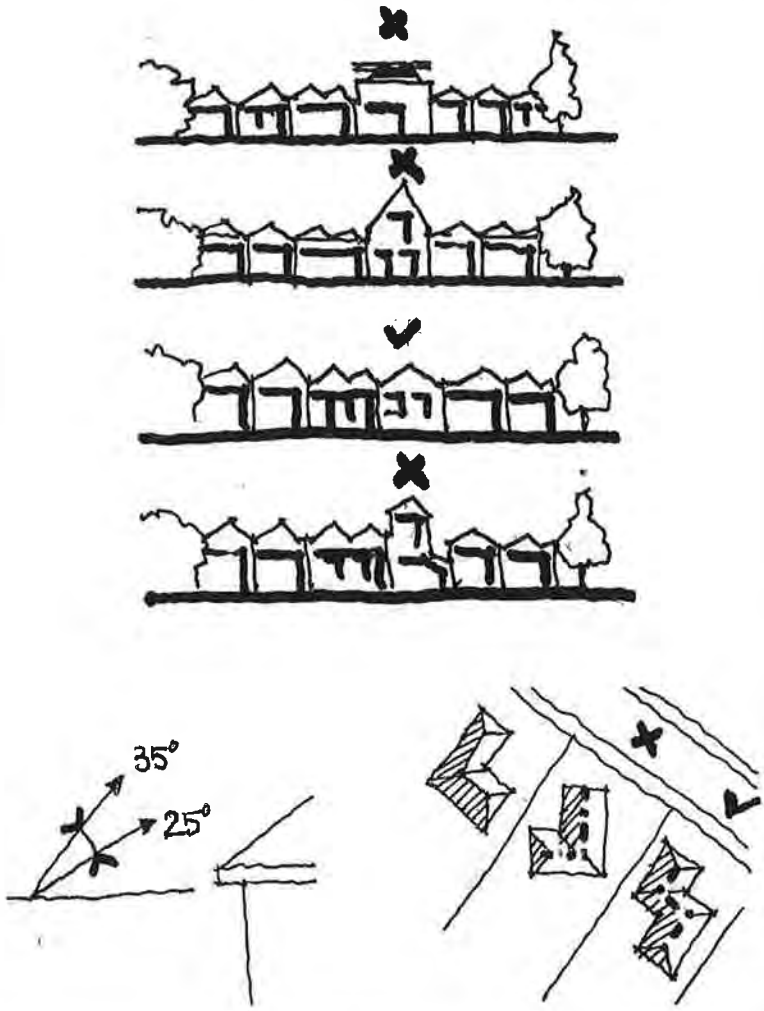

Permit applications lodged under the Heritage Overlay controls will also be assessed having regard to Heritage Policy in the *Pyrenees Planning Scheme*, the *Pyrenees Shire Heritage Precinct Policy Report* (October 2002), and any other relevant heritage reference document.

It is strongly recommended that you discuss these Guidelines and their application to your particular situation with Council staff before embarking on the design process.

Character / Design Element and Preferred Design Response	Comments / Illustrations A TICK indicates an <u>appropriate</u> design. A CROSS indicates an inappropriate design.
OVERALL STREETScape AND SITE PLANNING	
Identify Style and Form of Existing Buildings in the immediate area	
<p>Identify the architectural style, age, setbacks, materials, colours, of the building on the site and any others visually connected to the site.</p> <p>New development should respect and respond to the style of existing buildings in the street and those of significance which are visually connected to the site.</p>	<p>If in a Heritage Precinct you may like to refer to an illustrated booklet at the Shire Information Centres called:</p> <p style="text-align: center;"><i>What House is That?</i> <i>A Guide to Victoria's Housing Styles.</i></p> <p>Published by the Building Commission and Heritage Victoria 2004. Or you could ask the Shire's Heritage Advisor to help you identify the age and style of any buildings. This is a free service.</p>
Views and Vistas	
<p>Think about how your property contributes to the surrounding character.</p> <p>Do not compromise important existing vistas.</p>	
Design Approach for New Buildings	
<p>Buildings should blend, and not contrast with the streetscape in terms of setbacks, rhythm and built form.</p> <p>Avoid visually intrusive buildings.</p>	 <p><i>The drawing shows these existing buildings are mostly single storey with pitched roofs, and articulated facades. The cross shows an inappropriate new development which is too high, has a flat façade, cubic bulky form and flat roof.</i></p>

<p>Character/ Design Element & Preferred Design Response</p>	<p>Comments / Illustrations A TICK indicates an <u>appropriate</u> design. A CROSS indicates an inappropriate design.</p>	
<p>Subdivision and Position on the Site</p>		
<p>Subdivide appropriately so that the appearance from the street complements the pattern of lots in the street and maintains a consistency of lot sizes and shapes.</p> <p>The development with a tick is appropriate because it has a single cross over, maintains the appearance of a single house, and has garages out of sight from the street.</p>	<p>Prior to subdivision</p> 	<p>Proposed Subdivisions</p> 
<p>Respond to Established Setbacks</p>		
<p>Be sympathetic with existing setbacks Where front setbacks vary, site the new building or extension:</p> <ul style="list-style-type: none"> • With an average of adjoining setbacks OR • Staggered back to relate to the building with the greatest setback. 		
<p>Vehicle Access, Garages, Carports & Crossovers</p>		
<ul style="list-style-type: none"> • Where possible place carports and garages to the rear of the house. • Avoid prominent garage doors as part of the front elevation of a house. • Avoid garages and carports forward of the house. • Minimise number of crossovers 	 <p>Avoid dominant double garages</p>	 <p>Preferred Garage Design/Locations</p>

<p>Character/ Design Element & Preferred Design Response</p>	<p>Comments / Illustrations A TICK indicates an <u>appropriate</u> design. A CROSS indicates an inappropriate design.</p>
<p>BUILT FORM</p>	
<p>Height, Bulk, Scale & Mass – Respect and Respond to Existing Rhythm</p>	
<p>At the front of the site design a similar height and roof pitch on new buildings as those visually connected to your site.</p> <p>Maintain existing forms and rhythm of important buildings visually connected to your site. Design a building which fits below the 'wave' line.</p> <p>When adding a second storey to a single storey building it should not dominate the existing building.</p> <p>To obtain more floor area try doing a single-storey addition at the rear, or add a second storey within the pitched roof space, using covered or raked ceilings rather than flat ceilings.</p> <p><i>(Note: This design approach would not be required in all areas –it is more commonly applied in traditional single-storey heritage precincts.)</i></p>	 <p>The illustrations in this column show various building design scenarios. The first row shows two side-by-side buildings; the left one has a cross (X) above it, and the right one has a tick (✓) above it. The second row shows a row of four buildings with a dashed 'wave' line above them; the fourth building has a tick (✓) above it. The third row shows a row of four buildings, with the second one being two stories tall; it has a cross (X) below it, and the fourth one has a tick (✓) below it. The fourth row shows a side view of a building with a second storey added within the roof space; a tick (✓) is to its right. The fifth row shows a similar side view but with a flat ceiling for the second storey; a cross (X) is to its right.</p>

Character/ Design Element & Preferred Design Response	Comments / Illustrations A TICK indicates an <u>appropriate</u> design. A CROSS indicates an <u>inappropriate</u> design.
Roof Form, Pitch & Orientation – Respect Existing	
<p>Maintain character of existing roof forms with new development having regard to:</p> <ul style="list-style-type: none"> • Style • Pitch • Visibility from street • Proportion <p>Select roof forms that complement the streetscape and important buildings visually connected to your site.</p> <p>Orient buildings to match existing buildings and align roofs to match existing ridgeline directions - usually parallel or at right angles to the property boundaries and street.</p> <p>Where pitched roof forms are to be used the roof pitch should be at least 25 degrees and generally between 25-35 degrees. This is particularly so in streets where pitched roofs are a prominent character feature.</p>	 <p>The illustrations show four street elevation sketches. The first sketch shows a building with a tall, narrow roof structure marked with a cross. The second sketch shows a building with a steep gable roof marked with a cross. The third sketch shows a building with a low-pitched roof marked with a tick. The fourth sketch shows a building with a tall, narrow roof structure marked with a cross. Below these are two diagrams: one showing a roof pitch of 35 degrees and another showing a roof pitch of 25 degrees. To the right is a perspective view of a roof with a cross and a tick.</p>
Articulation	
<p>Elevations seen from the street should be articulated to provide shadow and depth. This can be achieved using for example verandahs, deep window reveals, projecting rooms, etc. The use of contrasting or highlighted materials, and/or colours of external materials is also a useful design technique.</p> <p>Articulation can be utilised to respond to and harmonise with adjoining heritage buildings.</p>	 <p>The illustration shows a perspective sketch of a two-story building with a gabled roof, a verandah, and a deep window reveal, illustrating articulation.</p>

<p>Character/ Design Element & Preferred Design Response</p>	<p>Comments / Illustrations A TICK indicates an <u>appropriate</u> design. A CROSS indicates an <u>inappropriate</u> design.</p>
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BUILDING DETAILS

Design Detail & Building Treatment (This applies to heritage areas in particular.)

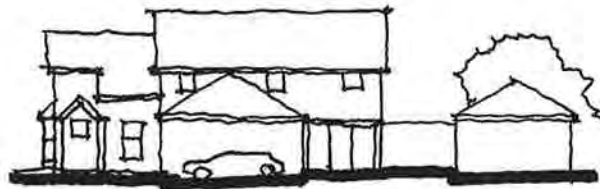
Respect areas forms and decoration

Do not confuse authentic heritage places with replica 'heritage' designs.

Design new buildings creatively using the forms, materials, setbacks, articulation, colours, of existing heritage buildings visually connected to your site.



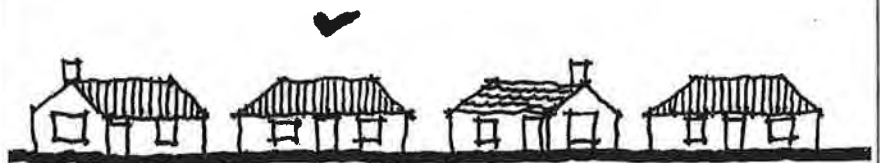
Front: Existing house with rear extension and new 2 story town house with design derived from traditional forms and details, but with modern variations such as the window in the gable end, no chimneys, no bullnosed verandah with fretwork, the entry door on an angle and simplified bay window and fence design.



Side elevation of the new 2 storey town house with modern window placement and with garage set back. It is mostly concealed from the street.

Roof Cladding

Match existing heritage buildings visually connected to your site.
 (Eg. If most places have tiled roofs, use tiles, if most have corrugated iron use galvanised or colorbond. If there is a mixture, then either may be used.)



*Heritage Areas
 Do not use zincalume in heritage areas. Galvanised iron is appropriate on extensions and light grey colorbond is acceptable on new buildings.*

Wall Cladding

Wall material to match existing important buildings visually connected to your site.



<p align="center">Character/ Design Element & Preferred Design Response</p>	<p align="center">Comments / Illustrations</p> <p align="center">A TICK indicates an <u>appropriate</u> design. A CROSS indicates an <u>inappropriate</u> design.</p>
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Other Building Details

Windows

Select the right profile, style and axis for the architectural style of the dwelling, particularly for extensions to existing houses which can be seen from the road.

Selection of front windows for new buildings should have regard to styles predominant to the streetscape.

Refer to the Glossary for more details.

Verandahs

Where required select verandah forms that complement the architectural style and streetscape.

Generally a simple skillion is most appropriate on a new building. (Use Convex "bullnosed" verandah only with buildings constructed c1890 – 1912.)

Refer to the Glossary for more details.

Gutters

Select the right profile for the architectural style, especially when replacing roofs and gutters on old buildings.

Eg.

Ogee for Mid to Late Victorian and Federation styles.

Half round for early Victorian buildings.

Refer to the Glossary for more details.

Front Boundary Treatment and Fencing

Front fence heights generally should be between 1 metre and 1.4 metres.

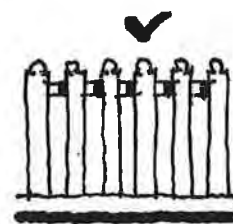
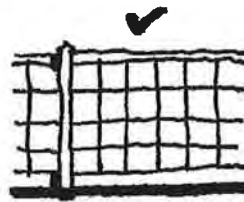
If a high fence is necessary, it should have a degree of transparency that will allow the building to be seen from the street, as shown with ticks.

If privacy is necessary, shrubs or a hedge behind a transparent or low fence is usually more appropriate, as they provide a soft interface between the public realm and the private garden.

Front fence style should match the styles used when the building was built .

(Eg Victorian style fence with Victorian style house.

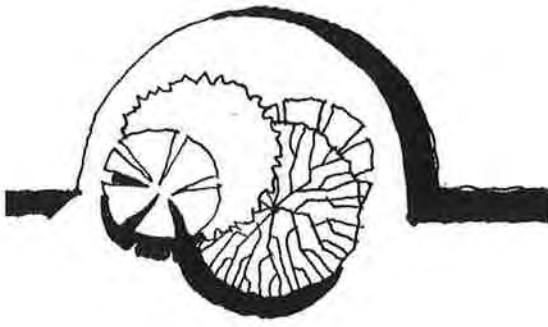

Art Deco fence with Art Deco style building.)



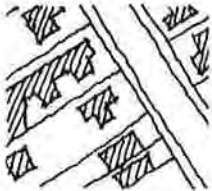
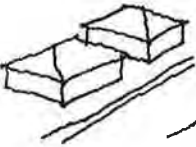
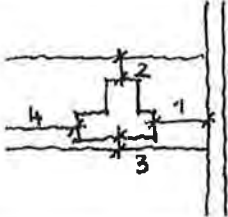

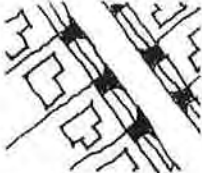
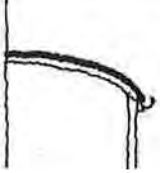
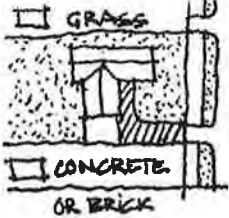
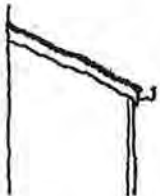
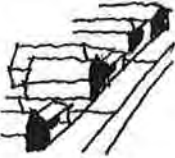



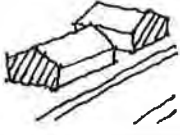

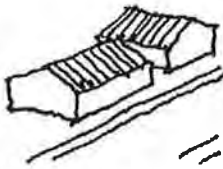
The fence designs on the right have greater solid to void ratios.



The new fence in front of the new town house has a fence design with high transparency, suitable when a higher fence is necessary

<p>Character/ Design Element & Preferred Design Response</p>	<p>Comments / Illustrations A TICK indicates an <u>appropriate</u> design. A CROSS indicates an inappropriate design.</p>
<p>Vegetation and Landscaping</p>	
<p>Protect and retain contributory trees having regard to the extent of the canopy and drip line / root zone areas.</p> <p>Select plants for a suitable landscape style and theme to complement building and streetscape.</p> <p>Allow room for open space with trees and permeable ground finish (Eg. Cottage garden style or native drought tolerant species. Consider a layered approach using mix of plant types – shade trees, shrubs, ground cover.)</p>	
<p>Services and Storage</p>	
<p>Build a fence or screen to put services out of sight.</p> <p>The example opposite shows TV aerials, satellite dishes and air conditioners placed within a roof valley and hot water services, etc behind a fence/screen, so that they are not visible from the street.</p>	

GLOSSARY OF TERMS

<p>Site Coverage</p> <p>The proportion of land covered by the building. i.e. the building footprint, shown shaded in this diagram.</p>		<p>Hipped Roofs</p> <p>These have a ridge line and angled faces on both sides and ends.</p>	
<p>Setbacks</p> <p>Distance and space between boundaries and the building.</p> <ol style="list-style-type: none"> 1. Front Setback 2. & 3. Side Setbacks 4. Rear Setback 		<p>Verandahs</p> <p>CONCAVE</p> <p>Usually a gentle slope often used in Regency styled buildings.</p>	
<p>Crossovers</p> <p>Vehicle access to property from roadway shown as a solid area in the diagram.</p>		<p>Verandahs</p> <p>CONVEX "BULLNOSE"</p> <p>Used specifically around 1900 and should be used only on historic buildings of that era.</p>	
<p>Permeability</p> <p>Permeable surfaces include grass, gravel, pressed granitic sand, and gardens.</p> <p>Non-Permeable Surfaces include concrete, asphalt, brickwork.</p>		<p>Verandahs</p> <p>SKILLION</p> <p>A simple form used in all periods of buildings from early Victorian to modern. Appropriate style for new buildings and extensions in heritage areas.</p>	
<p>Façade</p> <p>The portion of a building – usually the whole section that faces the street, including the verandah.</p>		<p>Gutters</p> <p>HALF ROUND</p> <p>Used on early Victorian buildings with round down pipes.</p>	
<p>Parapet</p> <p>Section of wall above the point where wall and roof meet, often used to accentuate a façade and to conceal the roof form.</p>		<p>Gutters</p> <p>OGEE - used on Mid and Late Victorian and Federation buildings with round down pipes.</p>	
<p>Gable End</p> <p>The wall which extends to the apex at the ends of a building with gable roofs.</p>		<p>Gutters</p> <p>QUADRANT</p>	
<p>Gable Roofs</p> <p>Roof with a ridge line and two angled faces.</p>		<p>Windows</p> <p>Double Hung/Sash which open by sliding up and down.</p> <p>Casement – are hinged on the side and are pushed or wound open.</p> <p>Awning – are hinged at the top and are pushed or wound open.</p>	