

# DESIGN IN THE JEWELLERY QUARTER

2022-2032



# Introduction

**‘Design in the Jewellery Quarter’ supports aspirational, innovative and contextual design within new development. The document has been produced by a collaborative of architects, planners and urban designers based within the area, with support from the Jewellery Quarter Development Trust.**

It is intended for all those involved in the development process from concept to delivery, including developers, architects and their teams, planners, and other specialists, together with key stakeholders including Birmingham City Council, the local community, and other public bodies.

‘Design in the Jewellery Quarter’ is empowered by the Jewellery Quarter Neighbourhood Plan. The plan builds on national and local planning frameworks to promote a vision for the Jewellery Quarter as:

*...a successful mix of businesses and residents, with jewellery and designing/making at its heart. The plan aims to foster a creative approach to conservation whilst demanding the highest design for new development...*

Both the Jewellery Quarter Neighbourhood Plan and ‘Design in the Jewellery Quarter’ should be read in conjunction with the relevant Conservation Area Appraisal and Management Plan (the ‘CAAMP’) that applies to the area.

The CAAMP identifies the special interest of the Jewellery Quarter’s conservation area, the distinctive elements of local character and appearance which contribute positively to the local townscape, and highlights opportunities and threats relative to development. The CAAMP provides the foundation to understand the unique qualities of the Jewellery Quarter and how informed new development can lead to their preservation and enhancement.

## Credits

Design in the Jewellery Quarter’ was produced with contributions from Birmingham Conservation Trust and the Jewellery Quarter Development Trust.

It would not have been possible without the deep knowledge and tireless enthusiasm of the following:

- David Mahony - PCPT Architects
- Dan Atchison - Fira Landscape Architecture and Urban Design
- Larry Priest - BPN Architects
- Jack Hanson - Node Urban Design
- Matthew Bott - Jewellery Quarter Development Trust
- Chris Patrick - Birmingham City Council
- Katie Kershaw - Node Urban Design

## Examples

Throughout this document images are provided to stimulate thinking and discussion. Some are taken from around the Jewellery Quarter to provide direct local inspiration; others may not be appropriate for the Jewellery Quarter but demonstrate how different approaches scale, context, materials and detailing can deliver good design.

# Introduction

## Jewellery Quarter Neighbourhood Plan Policy 4(a) states:

All development proposals in the Neighbourhood Plan area must have regard to the document 'Design in the Jewellery Quarter' (or subsequent versions) appended to this Neighbourhood Plan and demonstrate how they follow and meet its requirements.



## National Planning Policy Framework (2021) policy 134 states:

Development that is not well designed should be refused, especially where it fails to reflect local design policies and government guidance on design, taking into account any local design guidance and supplementary planning documents such as design guides and codes. Conversely significant weight should be given to:

- (a) development which reflects local design policies ... taking into account any local design guidance and supplementary planning documents such as design guides and codes; and/or
- (b) outstanding or innovative design which promote high levels of sustainability, or help raise the standard of design more generally in an area, so long as they fit in with the overall form and layout of their surroundings.

In plain English...

## Compliance with this document will help you achieve planning permission

High quality proposals which follow and meet the requirements of 'Design in the Jewellery Quarter' will be received positively. Poor quality proposals which ignore its requirements will be unlikely to gain consent.

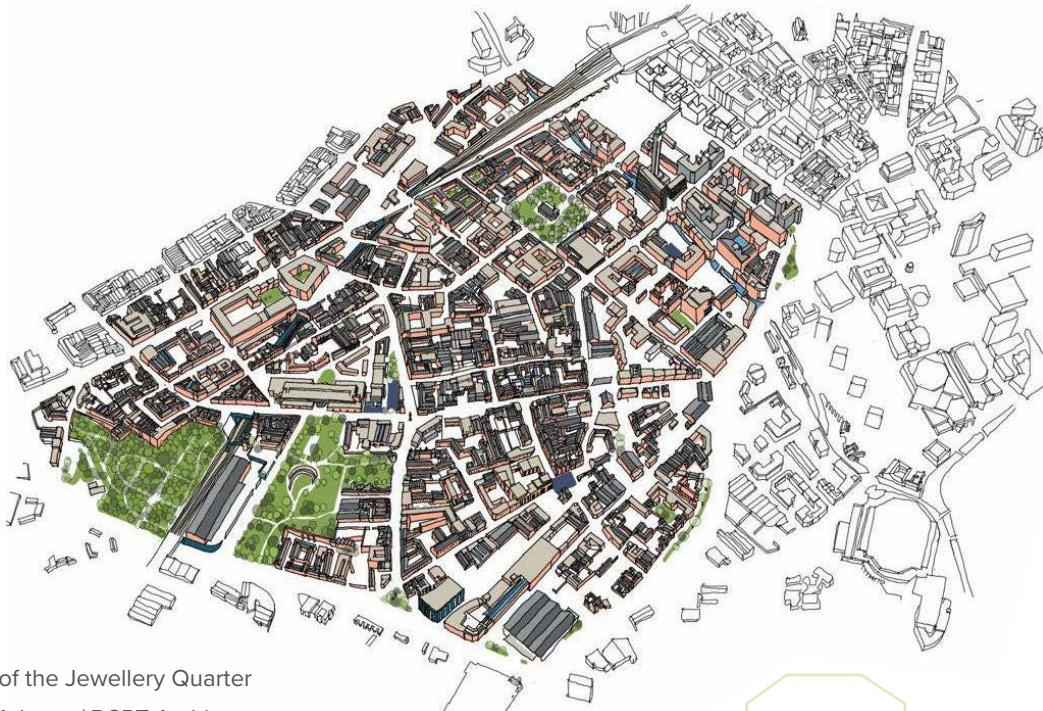


Image: A view of the Jewellery Quarter  
Credit: David Mahony / PCPT Architects

# Introduction

The document is structured into four sections, providing a framework to demonstrate good design practice in the Jewellery Quarter. Following this framework will help you fulfil the requirements of policy 4(a):

## 1. The Vision

This section outlines the Neighbourhood Plan's vision for the design of new development within the Jewellery Quarter, and establishes the core requirements against which it will be assessed.

Three core elements of the Jewellery Quarter's built environment are outlined, with frameworks for responding to them within new development.

| Page 5

## 2. Pathway to Success

Designers should understand the special characteristics of the Jewellery Quarter before conventional design processes and planning standards are applied, to inspire high quality new development that is contemporary but contextual.

This section provides a succinct overview of the Jewellery Quarter's historical development into a highly distinctive urban neighbourhood.

| Page 7

## 3. Designing in the Jewellery Quarter

Empowered by the Neighbourhood Plan, 'Design in the Jewellery Quarter' sets a high standard for development. Demonstrating how a scheme meets its requirements will be vital to securing a positive planning outcome.

This section provides advice on achieving this for developers, project managers, planners and designers.

| Page 15

## 4. Understanding the Context: A Short History of Urban Design in the Jewellery Quarter

Designers should understand the special characteristics of the Jewellery Quarter before conventional design processes and planning standards are applied, to inspire high quality new development that is contemporary but contextual.

This section provides a succinct overview of the Jewellery Quarter's historical development into a highly distinctive urban neighbourhood.

| Page 44



# 1. The vision



# The vision

The Jewellery Quarter is an entirely unique urban neighbourhood of international significance.

**Our vision is simple: new development will be as well considered as the Jewellery Quarter itself, sustaining the area's centuries-long tradition of high-quality design.**

Design teams will challenge themselves to deliver proposals that are aspirational and innovative in their approach, contextual and responsive to the special character of the historic environment and contribute to the vibrancy of the Jewellery Quarter.

Our vision has informed four core requirements for new development within the Jewellery Quarter, relative to which any proposal will be assessed.

New developments within the Jewellery Quarter are required to be:

## 1. Aspirational

New development will aspire for quality, irrespective of the scale of the site or its location. Designers will recognise the Jewellery Quarter as a uniquely special place where mediocrity will not be accepted.

## 2. Innovative

New development will be inspired by the innovation witnessed throughout the Jewellery Quarter's industrial history, finding new solutions to contemporary challenges, including addressing climate change through sustainable design and materials.

## 3. Contextual

New development will demonstrate that it understands and responds to the special character of the Jewellery Quarter and has taken explicit steps to preserve and enhance this exceptional historic environment.

## 4. Vibrant

The activities within the Jewellery Quarter are central to its identity. New development will demonstrate how it will contribute to life in the Jewellery Quarter through proposed uses, active frontages and the quality detailing of public realm.

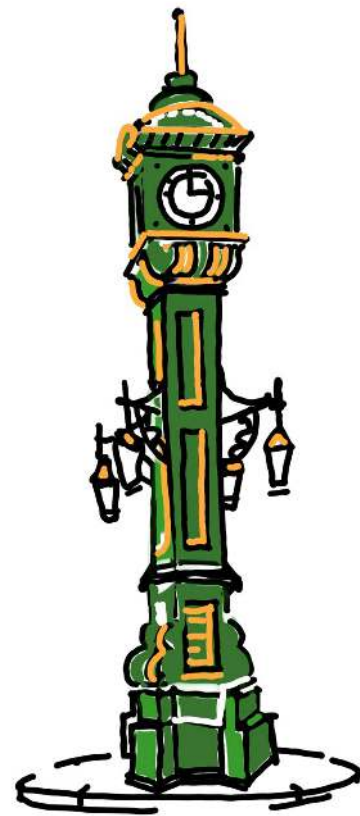


Image: Chamberlain Clock, Jewellery Quarter  
Credit: David Mahony / PCPT Architects

# 2. Pathway to success



## 2. Pathway to success

*All development proposals in the Neighbourhood Plan area must have regard to the document 'Design in the Jewellery Quarter' (or subsequent versions) appended to this Neighbourhood Plan and demonstrate how they follow and meet its requirements.*

Jewellery Quarter Neighbourhood Plan : Policy 4(a)

Empowered by the Neighbourhood Plan, 'Design in the Jewellery Quarter' sets a high standard for development.

Demonstrating how a scheme meets its requirements will be vital to securing a positive planning outcome.

It is recognised that different schemes will require different approaches to design, planning, and delivery. It is also acknowledged that different approaches can achieve equally successful results within the same site.

This section does not, therefore, seek to dictate the methods employed within the design and planning processes. Instead it suggests an approach for good practice which, if followed, will be welcomed by decision makers in determining applications.

These approaches are:

### i. The Developer's Roadmap

Highlighting key steps to success for developers and project managers.

### ii. The Planning Application

Advice for promoting schemes through planning applications.



Image: Newport St Gallery, London - an example of contemporary design and traditional buildings on a challenging site  
Credit: Caruso St John



## 2. Pathway to success

### i. The Developer's Roadmap

Delivering a high-quality scheme can be as reliant on positive project management as the creativity of architects. This section highlights some key steps to success, with questions as prompts for achieving best practice

# STEP 1

## Appoint wisely

Design within the Jewellery Quarter requires a bespoke approach. Design teams must be equipped to understand the significance of the area and find imaginative ways of referencing it in new design.

### *Key questions*

- Are the appointed architects experienced with working in sensitive and significant townscapes? If not, can they illustrate their ambition and ability to develop these skills through your scheme?
- Will you require the input of other specialists such as heritage consultants, landscape architects and urban designers? Will they be engaged early in the process?
- Could you engage experts from outside the built environment professions, such as artists?

# STEP 2

## Avoid surprises

The Neighbourhood Plan area is larger than the Conservation Area. Development within the Neighbourhood Plan area must have regard to the policies and guidance set out in the plan. Development within the conservation area must also identify opportunities to enhance or better reveal its significance and refer to the relevant guidance and policies.

### *Key questions*

- Are you fully briefed on any additional legislative and policy requirements on your development, as identified in national and local planning frameworks?
- Could the development impact on designated or non-designated heritage assets (either positively or negatively), including via their settings? Has this been considered at an early stage to inform design?
- Are you fully familiar with the contents and requirements of key evidence and policy documents, such as the CAAMP?

## 2. Pathway to success

### i. The Developer's Roadmap continued

# STEP 3

## Be informed

Collate as much information as possible about the site and its surroundings, including historic maps, plans and other information. A robust approach at an early stage is vital to designing a contextual scheme.

### Key questions

- Does available evidence, such as the CAAMP, provide sufficient information?
- Would additional research be beneficial, such as townscape appraisals, and will this be commissioned at an early stage?
- Has the full potential of secondary resources been explored, including within the Birmingham Archive and other local resources curated by organisations within the Jewellery Quarter?

# STEP 4

## Establish a design concept

Producing a design concept translates your aspirations into words, images, and diagrams that can be used in early consultation. The concept should be tailored to the Jewellery Quarter. If it only considers scale and viability, for instance, then it may struggle to evolve into a scheme which meets the requirements of the Neighbourhood Plan.

### Key questions

- Is the concept led by a design narrative contextual to and/or inspired by the special qualities of the Jewellery Quarter?
- Does your concept draw on examples of good practice from within the Jewellery Quarter or other places to illustrate your aspirations?
- Whilst the concept does not need to be a fully worked up, is there sufficient information to communicate your vision to a wider audience?



## 2. Pathway to success

### i. The Developer's Roadmap continued

# STEP 5

## Be realistic

The Jewellery Quarter has seen many aspirational schemes “watered-down” after design, diluting their quality and ultimately harming the area. Budgets should be understood from the outset and both aesthetics (e.g. materials) and methods of construction considered accordingly. Good design does not need to be expensive. Modern Methods of Construction (MMC) have been used in the Jewellery Quarter for over 100 years, and some of the Jewellery Quarter's best buildings are simple, but elegantly detailed.

### *Key questions*

- Can the design concept be delivered in reality against the development budget and the constraints of the site?

# STEP 6

## Identify, consult and involve

There are many individuals and organisations with existing knowledge and experience of the Jewellery Quarter that could inform design. Canvas views on your concept and listen to feedback.

### *Key questions*

- The Jewellery Quarter is home to multiple interlinked communities, and organisations. Have the views of businesses, makers, residents, and other interest groups been considered?
- Could third-sector organisations from across the city contribute, such as the Jewellery Quarter Development Trust, Birmingham Civic Society, Birmingham Conservation Trust, Canal & Rivers Trust, other charities, or social enterprises?



## 2. Pathway to success

### i. The Developer's Roadmap continued

# STEP 7

## Design

Develop your concept into a detailed proposal, building on your early consultation and engagement.

### *Key questions*

- Have you taken account of each of the design elements outlined within this document?
- Are you recording the evolution of the design from concept to detail, including the rationale behind key decisions?
- Should you engage other areas of expertise in the detailed design process, including other built environment professionals, community stakeholders, and/or creatives?
- Have you identified and taken opportunities for design review?

# STEP 8

## Submit a pre-application enquiry

You may wish to engage Birmingham City Council through a formal pre-application request for early feedback from decision makers. You may also wish to undertake informal preapplication discussion with other parties, repeating Step 5.

### *Key questions*

- Could pre-application discussions provide the required confidence to move forward with an application and/or secure investment?
- Are you concerned that you are being under- or overambitious with specific elements of your scheme, such as scale or use of materials? Could the preapplication enquiry be tailored accordingly to provide clarity?



## 2. Pathway to success

### i. The Developer's Roadmap continued

# STEP 9

## Review and revise

Critically review the scheme against the objectives and questions outlined in this document, and the results of any pre-application engagement undertaken.

### Key questions

- Will the scheme meet the requirements of this document and the Neighbourhood Plan to a degree that can be justified within a planning application?
- Are you confident that the scheme can be delivered in reality? Will amendments be likely to make it viable? If so, are there other solutions which can sustain its quality through to delivery?

# STEP 10

## Submit a planning and / or listed building consent application

Clearly articulate the design narrative, and how this achieves the core requirements of 'Design in the Jewellery Quarter'.

### Key questions

- Have you taken account of the guidance provided in the following section?



## 2. Pathway to success

### ii. The Planning Application

A planning application is the opportunity to illustrate how a scheme meets the requirements of both the Neighbourhood Plan and this document. Those who have engaged positively should apply with confidence.

The contents of supporting documentation will be key to achieving a successful result.

Birmingham City Council requires a design and access statement and/or a heritage statement to be submitted in certain circumstances. Their submission is encouraged for all new development within the Jewellery Quarter Neighbourhood Plan area.

Applications that exceed the minimum requirements for supporting information will also be welcomed, enabling a better understanding of proposals' potential contributions to the Jewellery Quarter's unique townscape.

#### Design and access statements

- Demonstrate compliance with the design requirements and aspirations outlined within this document, such as through a dedicated compliance chapter or matrix.
- Communicate the overarching design narrative of a scheme and how this relates to the Jewellery Quarter's special qualities.
- Justify how the design contributes to the overarching vision of 'Design in the Jewellery Quarter'. Illustrate how the design has evolved from concept to application.

The layout and content of the design and access statement can be tailored to the scheme in question. The sections within this document, and the design objectives and key questions therein, may provide a useful foundation for making your case.

#### Heritage statements

A heritage statement communicates the significance of heritage assets (both designated and non-designated) that may be affected by a new development.

The expectations for heritage statements are outlined within the CAAMP and should follow the principles established within Historic England's 2019 advice note 'Statements of Heritage Significance'.

There is no preference as to whether the statement is included within a DAS or is submitted as an independent document. Inclusion within the DAS may reinforce the message that the development is contextual to and/or inspired by the history of the site and its surroundings.



## 2. Pathway to success

### ii. The Planning Application

#### Supporting information

Birmingham City Council's information requirements on planning applications ensure that sufficient detail is provided to make an informed decision.

The Neighbourhood Plan expects higher standards for design in the Jewellery Quarter than elsewhere in the city. Applicants may, therefore, wish to include other forms of information to illustrate how their scheme meets the elevated requirements.

Where appropriate, the following information will be welcomed:

- Oblique three-dimensional perspectives, including from pedestrian eye-level, showing the scale and massing of the proposed development in relation to its surroundings.
- Urban form analysis illustrating how the scale and layout of the proposal responds to and enhance local grain, density, and block structure.
- Perspective drawing of the new development within the existing street scene.
- Photomontages illustrating views (as existing and proposed) of the development from within its surroundings, including key routes (e.g. local streets or the canals) and areas (e.g. public amenity spaces).
- Cross sections of streets (both new and existing) illustrating the development's contribution to enclosure.

- Illustration of how the proposed development relates to the hierarchy of surrounding buildings, including landmark buildings and primary frontages.
- Illustration of how the proposed development relates to the hierarchy of surroundings blocks and streets, including primary and secondary vehicular routes and pedestrian circulation.
- Detailed information of detailing and proposed materials for both buildings and landscaping.
- Heritage and townscape visual impact assessments.

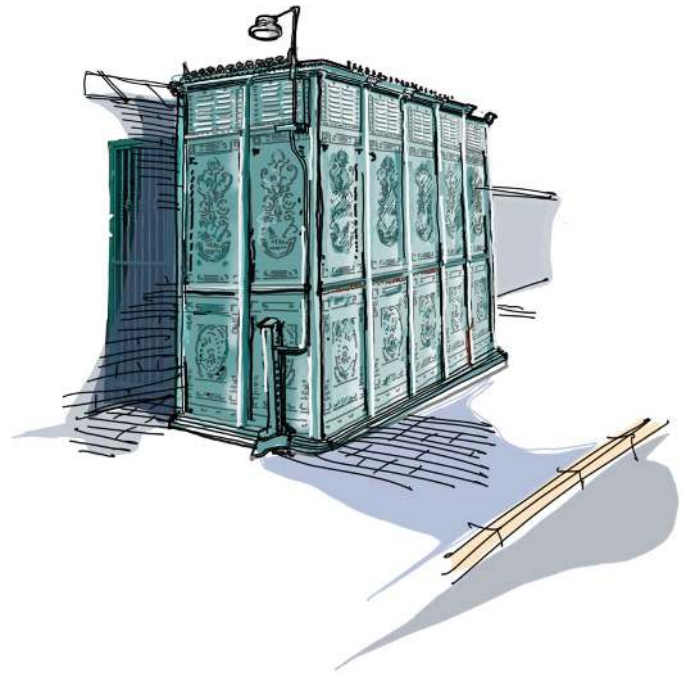


Image: Temple of Relief, Vyse St  
Credit: David Mahony / PCPT Architects



# Designing in the Jewellery Quarter



# Designing in the Jewellery Quarter

This section provides a framework to support designers in meeting the requirements of 'Design in the Jewellery Quarter'. It is divided into three core elements of place, and individual design components therein. These are:

## 1. The Macro Scale

- Layout
- Movement
- Scale
- Uses

## 2. The Micro Scale

- Materials
- Detailing
- Frontages

## 3. Spaces Between Buildings

- Public realm
- Private realm

Each component has an explanation of its relevance (titled 'Why is it important?') and practical design objectives for achieving high quality results (titled 'What is required?').

A series of key questions is set for each to prompt and provoke the design and development processes. Together the design objectives and questions provide a structure through which to formulate proposals which meet the requirements on development within the Jewellery Quarter.

They will enable applicants to communicate the design narratives of their schemes, forming a useful structure for design and access statements and other supporting planning documents. They may also form part of any preapplication submission, framing discussion with Birmingham City Council, the Jewellery Quarter Development Trust, and other key relevant stakeholders (e.g. Canal & Rivers Trust, West Midlands Police (etc.)).

Further guidance on submitting planning applications is provided within the 'Pathways to Success' section.



Image: Bismillah Building, Constitution Hill

Credit: Matthew Bott / JQDT

# Designing in the Jewellery Quarter

## 1. The macro scale

### Why is it important?

The Jewellery Quarter is a much valued historic area. Whether working with one building or larger sites, when approaching a historic place, the ways in which buildings, spaces, streets and uses relate to one another at a much broader urban level must be considered.

Historic places derive their character and importance not only from iconic architecture or specific detailing and materials, but the distinct and subtle ways in which their urban structure has developed under specific historic influences.

This is of critical importance for the Jewellery Quarter, whose unique history has resulted in a distinct pattern of connected grid streets defined by key views, common patterns of building plots, scale, and the close proximity of associated uses; all of which speak to the area's character as a place of craft-based human enterprise.

### What is required?

- Development will protect the established historic, urban pattern of the Jewellery Quarter and where it has been lost or eroded, seek to reinstate where possible and find creative means of enhancing its appreciation.
- Where appropriate, development will consider innovative ways in which to create new but contextually appropriate ways of experiencing the historic urban pattern. This could include creating new views or points of interest.

- Development will protect and enhance the unique vitality and energy of the Jewellery Quarter, reflecting its history as a place of human creativity and endeavour.

To help achieve these objectives this section provides detailed consideration of:

- Layout
- Movement
- Scale
- Uses



Image: Density of grain & ground

Credit: David Mahony / PCPT Architects

# Designing in the Jewellery Quarter

## 1. The macro scale: i. Layout

### Why is it important?

At the heart of the Jewellery Quarter's development is a structured street and plot layout.

The Jewellery Quarter is formed along a pattern of enclosed interconnecting primary, secondary and tertiary grid streets, each with their own visual and spatial characteristics, on which are set terraced plots forming blocks. This strong building line is broken only by subtle views to private rear yards enclosed by workshops or rear wings which push frontage buildings back onto dense and crowded plots.

This highlights a hierarchical relationship in the urban form: between street types, between public and private spaces, and between buildings. This structure relates to both individual plots and more broadly, the way in which the area knits together.

### What is required?

- A new development will reference the site's position within the pattern of grid streets and blocks, taking account of the particular visual and spatial characteristics of the street hierarchy (including scale, uses, building types and detailing).
- Development will reinforce and where appropriate, strengthen and restore the rhythm of building and plot patterns, for example where enclosure has been lost.
- Where development is set along multiple streets or street types, design will respond to points of transition appropriately using scale and / or contextually sensitive non-pastiche detailing. Key transition points, such as corners between principal streets, will require bespoke and creative solutions and offer the opportunity to create new landmark points.

- Larger developments that involve the creation of routes through a scheme, will connect with and reference the direction and flow of the hierarchical street pattern when positioning elements such as development blocks, and when considering movement, scale, building design and uses.
- Design will consider division between public and private space, providing appropriate enclosure and separation.

### Key questions

- Where does the site sit on the pattern of streets (primary, secondary, tertiary or a mix), and what characteristics underpin that street type?
- How does the positioning of development as well as public and private space on the site relate to the pattern and rhythm of plots, frontages and yards on the street and block?
- Does development create or reinforce relationships between plots and/or streets, or create interesting points of transition?

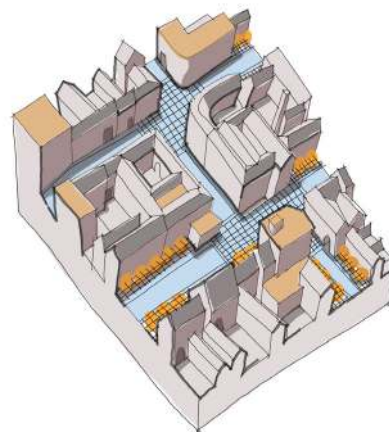


Image: Regent St grain, Jewellery Quarter  
Credit: David Mahony / PCPT Architects

# Designing in the Jewellery Quarter

## 1. The macro scale: ii. Movement

### Why is it important?

The Jewellery Quarter is formed of a complex tapestry of routes, encompassing major roads, streets, alleyways, and canal towpaths, interwoven through centuries of development.

The local arrangement of routes and open spaces is integral to the experience of the Jewellery Quarter, controlling how people navigate, interact with, and dwell upon its most special elements.

The Jewellery Quarter is burdened by poorly informed development. 20th century road improvements encircle it, truncating once key links to surrounding areas. Access points to the canal are poorly signposted and many urban blocks are now densely developed, overwriting historic through-routes.

New development, particularly larger schemes, presents great opportunities for designers to create a more vibrant, safe and accessible environment.

### What is required?

- The design of new development will acknowledge its importance where located along a key route or node.
- New development will preserve and reinstate historic routes and hierarchies, demonstrating how the design of access to, through, and beyond sites has been informed by historical precedents.
- Where opportunities arise, new development will improve permeability by establishing new links through existing blocks.

- Breaking down the dominant urban corridors encircling the Jewellery Quarter is a priority.

Development which pursues the opportunity to re-establish connectivity to surrounding areas, particularly with the city core, will be strongly supported.

- New development will positively engage the canal network through new links from streets and plots, reanimating a key local transport artery. New connections to the canals should be designed to maximise safety for users.
- New development within prominent sites, particularly those at corner plots and terminating vistas, will introduce new wayfinding aids to improve legibility. Their design will be creative, and not reliant on scale, pursuing imaginative use of materials, forms and artwork.
- Step-free access will be provided to the ground floor of all new-build development, and where reasonable and sensitive, introduced to heritage assets, as defined in policy 3(e) in the Neighbourhood Plan.
- Designers will refer to section 3 of the Neighbourhood Plan for further information.

# Designing in the Jewellery Quarter

## 1. The macro scale: ii. Movement continued

### Key questions

- Will the development contribute to the strategic objectives of the Neighbourhood Plan in creating new nodes and improving connectivity to surrounding areas?
- Is the design informed by an understanding of the historic hierarchy of streets, routes and spaces?
- Have opportunities been explored to enhance permeability and/or legibility through building arrangement and design of prominent elements?

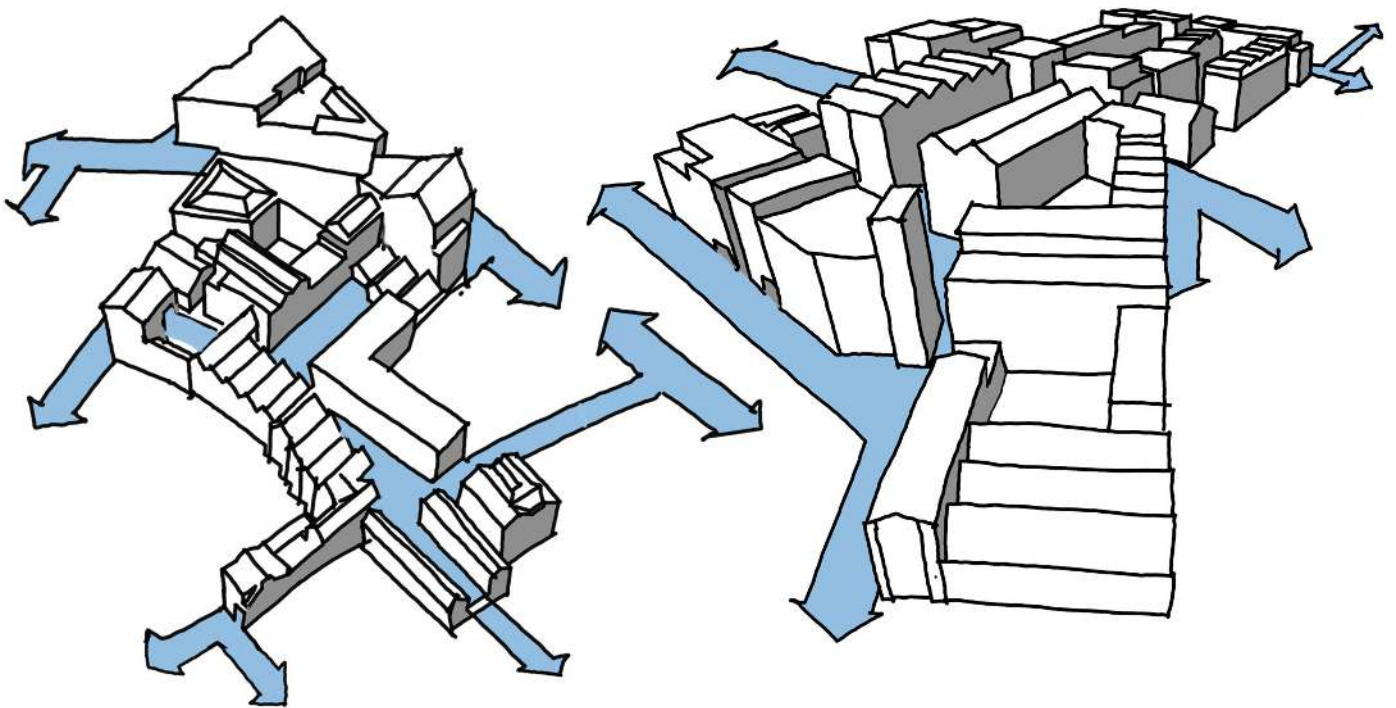


Image: Typical complex forms and movement  
Credit: David Mahony / PCPT Architects

# Designing in the Jewellery Quarter

## Example: Layout and Movement

**St Pauls Quarter, Jewellery Quarter:** Improving local permeability by establishing new public routes and re-establishing old routes across the urban block.

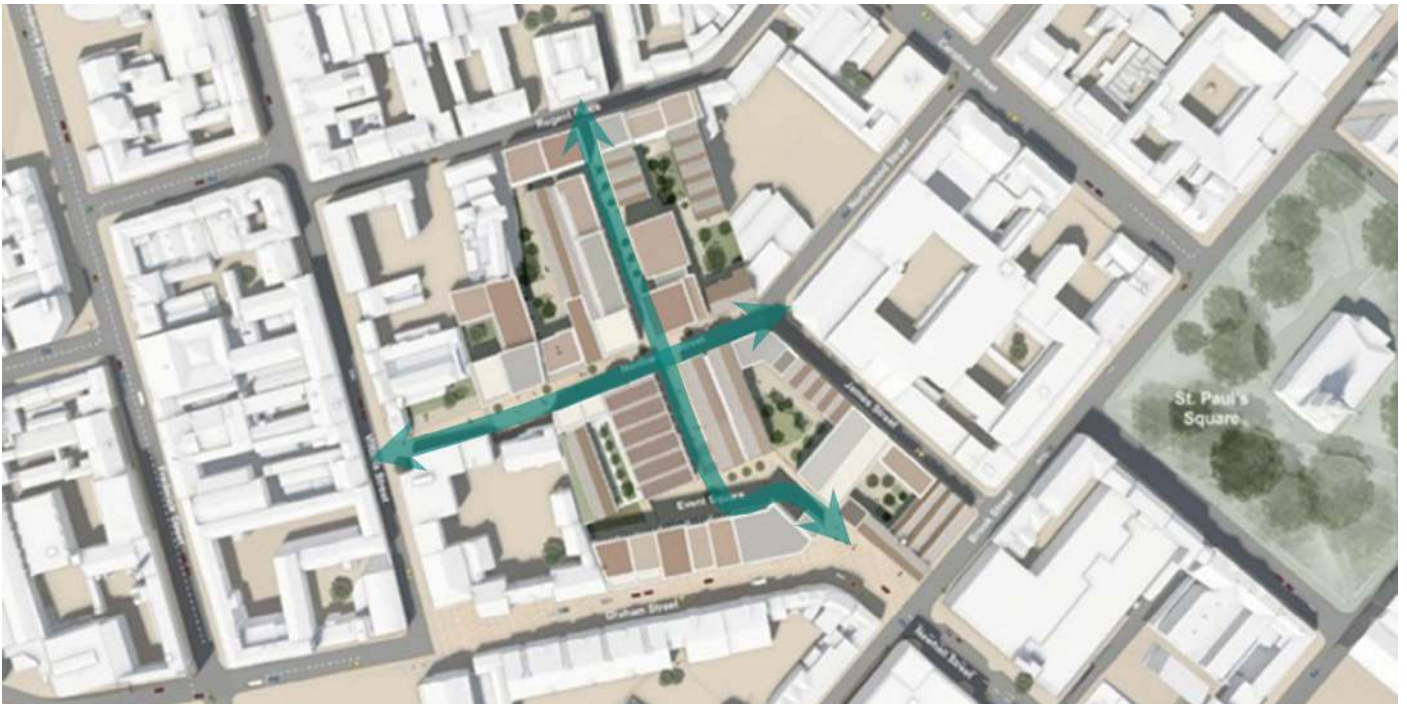


Image: Proposed St Paul's Quarter development, Jewellery Quarter  
Credit: Glenn Howells Architects & The Galliard Apsley Partnership

# Designing in the Jewellery Quarter

## 1. The macro scale: iii. Scale

### Why is it important?

Most of the Jewellery Quarter is a low-rise environment, with a human scale inherited from its historical development as a mixed residential and industrial district. Buildings are generally of two to four storeys, with monolithic developments rare. There are exceptions, most of which are located south of the canal towards Great Charles Street, away from the principal areas of historic townscape.

Streets generally present irregular roof and eaves-lines, with numbers of storeys fluctuating from plot-to-plot, and levels stepping relative to the area's topography. Varied floor-to-ceiling heights add further variety, and pitched roofs, gables, stepped eaves, cornices and parapets modulate the scale of many historic buildings.

### What is required?

- New development will preserve the prevailing scale of the Jewellery Quarter. New development will generally be a mix of two to four storeys. Exceptions will require strong justification.
- The tallest building in a site's surroundings will not be taken as a baseline.
- New development will feature subtle diversity of heights relative to neighbouring buildings. This will include both overall scale and the height of individual storeys.
- Where a development occupies a large plot, creative use of levels and subdivision of the site into individual buildings of different scales will be supported. The development of monolithic, single-height buildings is discouraged.

- 'Tall' will not be synonymous with 'ambitious'. Where designers aspire to create prominent architecture, creative and bespoke approaches to materials and form, rather than tall buildings, are encouraged.
- Imaginative approaches to roof forms and detail are encouraged to add further variety to buildings heights and roof lines.

### Key questions

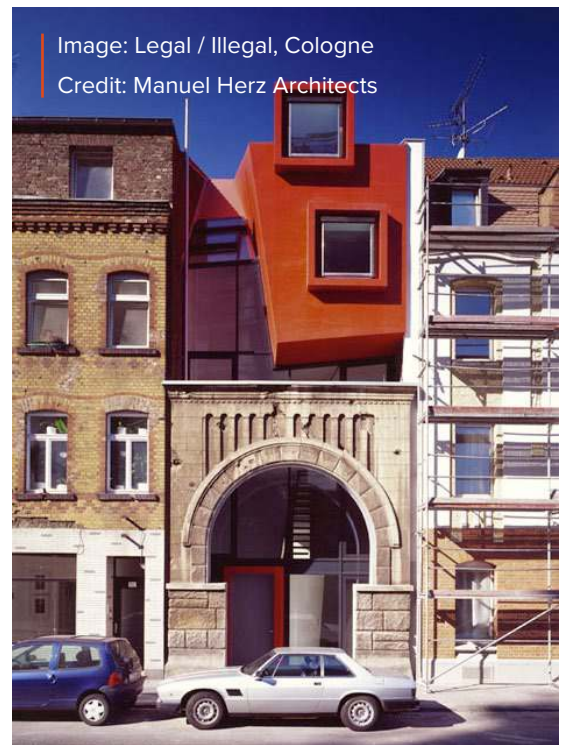
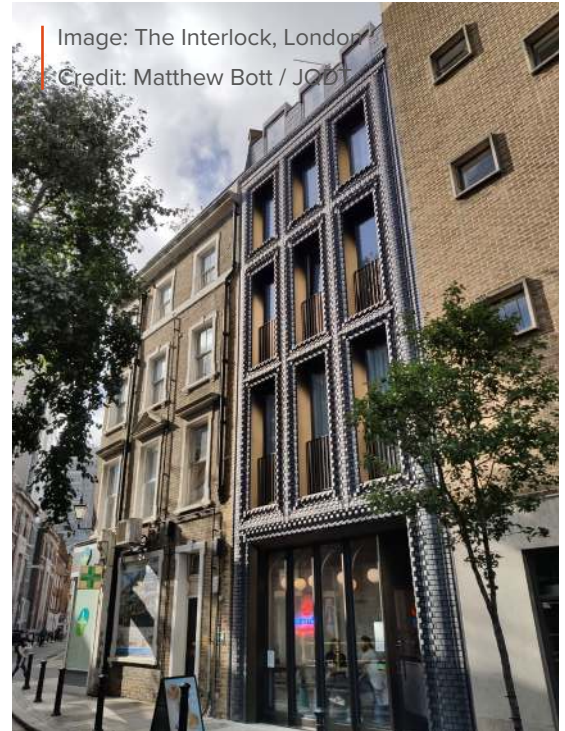
- What has historically influenced the scale of buildings in and around the site?
- If buildings taller than four storeys are proposed, are these justifiable for reasons other than viability?
- Does the design of the new development create variety in scale in a manner contextual to the Jewellery Quarter, or dilute this key characteristic through uniformity?
- Will the scale of the proposed development impact on the existing townscape, through alteration of key views, over-shadowing existing prominent buildings, or by being visible above roof lines from adjacent streets?



# Designing in the Jewellery Quarter

## Example: Scale

Contemporary development preserving scale and maintaining subtle diversity of heights.





# Designing in the Jewellery Quarter

## 1. The macro scale: iv. Uses

### Why is it important?

Planning for historic, current and future uses within the Jewellery Quarter is a pivotal consideration of the Neighbourhood Plan.

A vibrant mix of uses lies at the core of the Jewellery Quarter's success as an urban neighbourhood. The dynamic relationship between residential and commercial properties will require careful curation. In the spirit of the Jewellery Quarter's historic industrialists, designers are challenged to ensure the full spectrum of the area's heritage, both built and economic, are supported; preserving the old and nurturing the new.

Aspiration, innovation and enterprise have permeated the Jewellery Quarter for centuries. These traits, and the organisations embodying them, remain as integral to the Jewellery Quarter's character as its architecture, which is itself an expression of its uses.

Across the Jewellery Quarter, Georgian houses sit alongside Victorian factories, twentieth century flatted factories and communications infrastructure. Whilst not always in character with the surroundings, these features all continue a tradition of original use being clearly identifiable. Moreover, in most instances these buildings have demonstrated an ability to change use completely, whether from residential to light industrial or vice versa. Robustness and flexibility are therefore features common to buildings in the Jewellery Quarter.

More recently there has been a trend for new development, residential in particular, to reference twentieth century industrial architecture. This approach risks confusing the historical narrative. The challenge for designers therefore is to spatially arrange uses within a development appropriately and express their intended uses clearly, whilst contributing positively to the character of its surroundings. This approach will be layered over a backdrop of flexibility in design and

robust construction, so that uses can adapt, as the Jewellery Quarter moves through its next stage of evolution.

### What is required?

- New development will be designed to contribute to a mix of uses, both commercial and residential, supporting the ongoing vitality of the Jewellery Quarter. The balance of this mix varies according to location.
- New development will resist pursuit of exclusively single use proposals, in particular residential apartment schemes.
- New development will prioritise the creation of vibrant streets through ground floor active frontages. Ideally frontages will comprise a series of individual properties which reference the traditional rhythms of the streetscene.
- New development will demonstrate flexibility and robustness so that its uses may change in future.



Image: Repurposed factory next to repurposed house, Vittoria St  
Credit: Matthew Bott / JQDT

# Designing in the Jewellery Quarter

## 1. The macro scale: iv. Uses continued

### Key questions

- What existing mix of uses are encountered around the site? How will the new development be complementary, to create a dynamic and vibrant environment?
- How do the proposed uses reflect the historic diversity of trades within the Jewellery Quarter, and the specific townscape characteristics they have created in the vicinity?
- Are new buildings designed to be adaptable to evolving demands for new businesses and trades as they emerge within the Jewellery Quarter?
- How does the design create a sense of community within the development and facilitate its interaction with its neighbours? How do the proposals create activity and life at street level?
- Will the scale of the proposed development impact on the existing townscape, through alteration of key views, over-shadowing existing prominent buildings, or by being visible above roof lines from adjacent streets?



Image: Repurposing buildings for another use  
Credit: Unknown

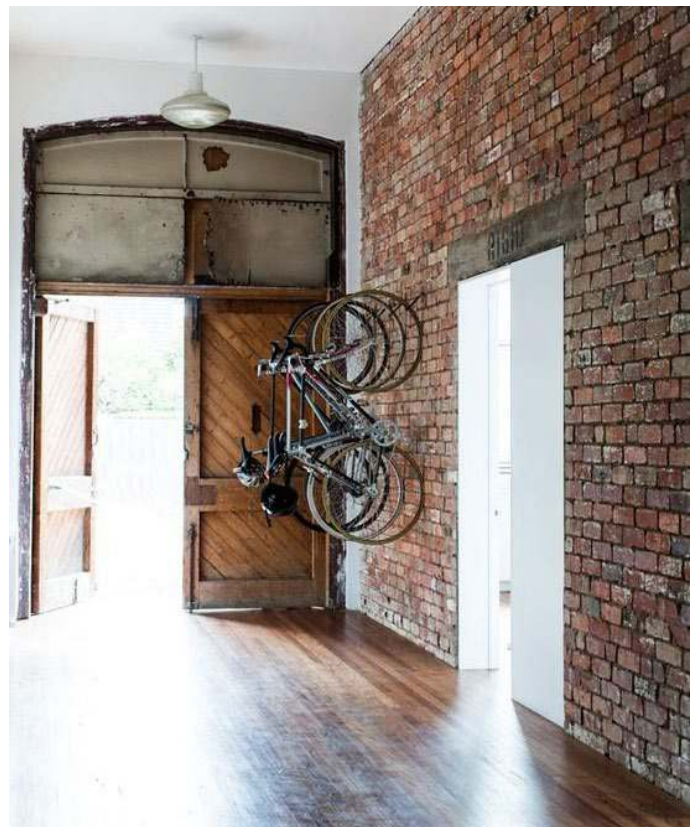


Image: Communal areas can facilitate interaction  
Credit: Unknown

# Designing in the Jewellery Quarter

## Example: Uses

**STEAMhouse, Digbeth by Eastside Projects & Birmingham City University:** A new centre for design and production providing 15,000 sq feet of space for makers and creative businesses. The Jewellery Quarter needs equivalent ambition to support the next generation of local innovators.



Image: STEAMhouse Phase 1, Digbeth

Credit: Eastside Projects & Birmingham City University

# Designing in the Jewellery Quarter

## 2. The micro scale

### Why is it important?

The Jewellery Quarter is a place of detail and texture, of visual richness and layers of history that reflect the ways in which people have used and adapted it over time under the auspices of common uses and influences.

The Jewellery Quarter's character derives from juxtaposition. The richness and quality of materials is locally renowned, but the palette is restricted to a constrained selection of elements. There is contrast between extravagant architectural detailing on grand purpose-built factories and the functional, vernacular forms of smaller workshops. Hard landscaped working yards and streets abruptly meet the soft landscaping of church and graveyards. These elements are fundamental to the tapestry of the Jewellery Quarter and form a distinct pattern, which could be easily undermined by poor choice of materials, ill-considered architectural forms or building positioning.

The Jewellery Quarter needs nothing less than a bespoke, innovative and subtly nuanced approach to development,

right through to the detail, accepting that it is a place of both historic and continued creativity.

### What is required?

- As an established historic place, development will reference and adapt, the existing pattern of textures, tones, and visual forms that underpin the Jewellery Quarter.
- As a place of human ingenuity, development in the Jewellery Quarter will avoid pastiche replication of historic styles and instead present an opportunity to introduce innovative, exciting, contemporary design.

To help achieve these objectives this section provides detailed consideration of:

- i. Materials
- ii. Detailing
- iii. Frontages



Image: 6 Legge Lane, Jewellery Quarter

Credit: Matthew Bott / JQDT

# Designing in the Jewellery Quarter

## 2. The micro scale: i. Materials

### Why is it important?

Famed for the processing of precious metals, there is a long-standing respect for quality materials within the Jewellery Quarter, which is reflected in its built environment.

The traditional palette includes orange and plum brick, sandstone, Portland limestone, stucco render, terracotta, faïence, and Welsh slate. Although found across the city, the application of these materials is exceptional within the Jewellery Quarter, both in terms of the quality of fabric and the creativity of their application.

New development will need to be sensitive to these elements in order to preserve the area's independent character.

New development will also need to look to the future, however, continuing local traditions but ensuring creativity and new technologies are not stifled.

New construction techniques can deliver more sustainable development forms, supporting the wider agenda, including climate change.



Image: Norton Folgate, London

Credit: Morris+Company Architects

### What is required?

- All new development will reference and respect the area's proud traditions for the use of high-quality materials in industry and architecture.
- New development will use a mix of materials sensitive to the Jewellery Quarter's traditional palette, as outlined within the CAAMP. Modern reinterpretations of how this palette is applied will be encouraged, providing no elements are introduced which are incongruous to an historic industrial neighbourhood. Specifically:
  - Brick (of appropriate colour) will remain the principal material, but the controlled use of other external treatments including metal cladding or render may be considered. Areas to the rear of sites (away from streets) will generally be given greater flexibility for contemporary approaches.
  - Welsh slate is preferred for roofs, but where new build developments propose other solutions, such as metal cladding, a heritage-sensitive colour tone is encouraged.
  - Contemporary approaches to metal, stone and ashlar detailing will be welcomed, but timber will not be supported. Designers are encouraged to look to a site's immediate locale for inspiration.
  - New buildings will default to metal framed windows, but retention or (only where necessary) replacement of traditional timber windows will be acceptable within historic buildings.

# Designing in the Jewellery Quarter

## 2. The micro scale: i. Materials continued

- Use of contemporary materials, diverging from the traditional palette, will be supported in exceptional circumstances, and where a valid design rationale is provided.
- New fabrication and fixing techniques will help realise a renaissance of traditional materials once characteristic of the Jewellery Quarter, but sadly missing from many modern developments. Terracotta and faïence will be particularly welcomed.
- With the introduction of modern construction techniques and technologies, and the need to insulate new building to a higher level, the fixing and application of materials will need to be understood and agreed at application stage, particularly with consideration given to the formation of soffits, reveals and the junction between one material or technical system and another.
- Proposals will be viewed favourably which illustrate how material quality will be maintained from design through to construction, including through early detailed specification. Material samples will be encouraged for all new development, and sample panels on or near a site for all new major developments.

### Key questions

- What external materials can be seen within the immediate locale and what characteristics are evident that you may wish to use or contrast?
- Is there a historic precedent or memory of a material or use associated with the site that can be reflected in the design?
- Have construction details been considered in a way which works with the format, scale and pattern of a material and how this may be used alongside heritage buildings?
- Have you considered how materials will weather and change over time?

# Designing in the Jewellery Quarter

## Example: Materials

Just a few examples of materials and detailing from across the Jewellery Quarter.



| Image: Bloc Hotel, Caroline St



| Image: Squirrel Works, Regent Place



| Image: Assay Office, Icknield St



| Image: 32 Frederick St



| Image: St Paul's Church, St Paul's Square



| Image: Gatehouse, Warstone Lane Cemetery



| Image: Gwenda Works, Legge Lane



| Image: Moss House, Holland St



| Image: Old Fire Station, Dayus Square



| Image: James Cond Building, Holland St



| Image: Toye, Kenning & Spencer, Warstone Lane

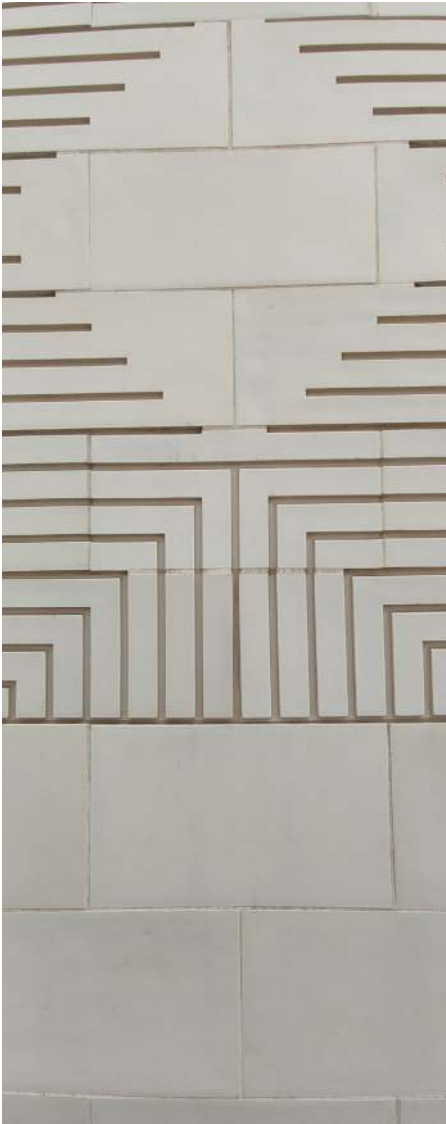


| Image: 47 George St

| Credit: Matthew Bott / JQDT

# Designing in the Jewellery Quarter

## Example: Materials continued



| Image: Gilder's Yard, Great Hampton St



| Image: 22a Great Hampton St



| Image: Bismillah Building, Constitution Hill

| Credit: Matthew Bott / JQDT



# Designing in the Jewellery Quarter

## 2. The micro scale: ii. Detailing

### Why is it important?

Artistry is central to the identity of the Jewellery Quarter. Renowned for its fine jewellery, local pride in design and aesthetics is equally expressed within the built environment. The approach to architectural detail is therefore integral to successful new development. Facades will never be cluttered with superfluous detail, but nor will detail be purely functional.

The Jewellery Quarter offers great opportunities for designers to be ambitious and creative, making new and imaginative contributions to the historic townscape. A careful balance must be found between aesthetic and function.

Where appropriate, detailing can be used to promote legibility, reflect hierarchy, and contribute to the scale, proportion and rhythm of buildings and streets.

As a commercial area, signage, shopfronts and lighting are key considerations. A unifying characteristic of the Jewellery Quarter is a clear and consistent desire, through time, for local businesses to promote themselves through the high-quality commercial frontages. Found across the Jewellery Quarter, these frontages highlight the thriving businesses and trade communities that created and continue to drive the area's prosperity.

Painted signs, either directly onto brickwork or timber boards, and prominent relief lettering are perhaps most distinctive to the Jewellery Quarter, and well-maintained traditional shopfronts are common.

In recent years, a small number of high-quality contemporary frontages have been introduced, adding greater diversity. As an area with deep links to valuable goods, security has been a long-standing priority for local architecture, again with distinctive local approaches applied.

### What is required?

- Architects will aspire to preserve and enhance the Jewellery Quarter's reputation for high-quality detailing. Local traditions of materials, features and aesthetics (outlined in the CAAMP) will be referenced within new development but not repeated to form a pastiche. The unusual will not be automatically dismissed but will require a robust design rationale.
- Designers will take pride in the detail of all elements of a new development, not just the aesthetics. For instance, how a window is contained, a cornice or capping feature formed, the arrangement of rainwater goods, or the elevations of an entrance.
- Developers will be creative in their use of detailing to establish individuality that reinforces, rather than dilutes, the architectural diversity of the Jewellery Quarter.
- Applications will identify where and how the functional elements of a building are expressed and find innovative design solutions to address difficult circumstances.



# Designing in the Jewellery Quarter

## 2. The micro scale: ii. Detailing continued

- Design which recognises and references the local idiosyncrasies of architectural detailing encountered across the Jewellery Quarter will be welcomed.
- New development affecting historic retail units will adhere to the City Council's Shopfront Design Guide.
- Where new retail units are created, imaginative interpretations of traditional forms or high-quality contemporary solutions will be supported if there is a strong rationale.
- New signage will reference the Jewellery Quarter's traditions and will be designed with consideration of the proportions and detailing of the building in question. Contemporary approaches will not be discouraged where the design is exceptional in terms of both composition and materials.
- Where security features are required, including window grilles and gates, their design will reference local precedents, as outlined in the CAAMP.

### Key questions

- How has metalwork, terracotta and masonry been used to add ornament? Are there opportunities to continue this tradition of using high quality architectural details?
- Can the design of bespoke detailing be used to add to the individuality of a new building in a contemporary way?
- Have you considered how security grilles and gates, rainwater goods etc can be integrated into a coherent design which follows the Jewellery Quarter's Arts and Crafts tradition?
- Could detailing be used to add depth, relief and scale to the top, middle and base of a facade with a focus on openings, including shopfronts, to provide distinctiveness to entrances?
- How does signage and wayfinding follow design principles set by the buildings they relate to?



Image: School of Jewellery entrance, Caroline St  
Credit: Matthew Bott / JQDT



Image: Contemporary materials detailed with historic fabric  
Credit: Unknown

# Designing in the Jewellery Quarter

## Example: Detailing, Materials and Scale

Fargo village demonstrates contemporary and low-cost materials being used in context with traditional industrial buildings repurposed to create spaces for variety of business types.

*Fargo Village is very good ordinary architecture, a demonstration of what can be achieved with very modest means, by employing intelligence and creativity*

Joe Holyoak, Birmingham Post



Credit: Amy Lunn, BPN Architects

# Designing in the Jewellery Quarter

## 2. The micro scale: iii. Frontages

### Why is it important?

Most of the Jewellery Quarter's inhabitants will experience new development through its street frontage. The interplay between building proportions, materials, details, scale and the rhythm of bays across an elevation will therefore be critical and may be the difference between a contextual addition and an unwelcome intervention.

Having evolved as both an industrial and residential neighbourhood, the Jewellery Quarter is host to buildings of diverse typology, period, and style. Whilst a dominant industrial character cuts through the area (through purposebuilt manufactories and combined houses and workshops), the area has greater diversity than many of its contemporaries. With residential and retail uses long term core components of the Jewellery Quarter, the building stock also features churches, public houses, shops and other specialist units.

A potent mix of architectural styles includes the Neo-classical, Gothic, Italianate, Edwardian, Arts and Crafts, Art Deco, and Modernist. In some areas one style dominates, elsewhere there is greater diversity. Historic frontages commonly follow the basic architectural rules of proportion of their era. Georgian and Victorian buildings have a defined hierarchy of a top, middle and bottom. 20th century buildings abandon these principles, with uniform elevations of large windows repeated between bays of pilasters or grouped in framed arrangements.

The local diversity in typology and style has caused confusion within much modern design, particularly in how to reference the Jewellery Quarter's unique historic character. Pastiche approaches to the 19th century buildings have awkwardly employed historic features in squat modern



Image: Marchmont St, London

Credit: Matthew Bott / JQDT

bodies or as post-modernism where gables and archways were reinterpreted without success. Recent responses have favoured the Jewellery Quarter's 20th century legacies. Whilst this has resulted in some better buildings, some of the architecture has become more mundane and offers little more than other new development in urban contexts elsewhere across the country.

Not all frontages face onto streets. Those which face the canal and pedestrian routes are equally important, but often overlooked. Buildings have too frequently "turned their backs" on these areas, presenting lesser quality design.

The challenge for new design is to show greater ambition and imagination, referencing historic precedents whilst forging a distinctive and contemporary identity.

# Designing in the Jewellery Quarter

## 2. The micro scale: iii. Frontages continued

### What is required?

- New development will imaginatively reinterpret the form of traditional building types within the Jewellery Quarter, achieving contemporary but contextual design solutions. Traditional styles may be acceptable, if designed faithfully, but pastiche will be resisted.
- Much can be achieved through the creative application of materials and an understanding of established rhythm and proportions.
- New development will introduce distinctive buildings, unique to themselves but with reference to the Jewellery Quarter's architectural traditions.
- Design will not dilute the unique aesthetics of existing buildings, nor diminish their individual significance, through simplistic replication of their form and frontages.
- Rules can be broken, and new forms introduced, but only with sound justification.

### Key questions

- Where is the site located and what is the key characteristic of the immediate context in terms of scale, plot width and style that will inform the design approach?
- Is there a need to consider continuity of street form by way of an infill, respecting the scale and rhythm of the immediate neighbours; or is there a need for the frontage to contrast a setting, focus a view or relate to an open space?
- Can an imaginative design integrate successfully into the historic setting, taking inspiration from the varied heritage and interpreted in a contemporary way?
- Have frontages onto non-vehicular spaces (e.g. canals, pedestrian areas) been given appropriate thought?



Image: Hazel & Haydn shopfront, Caroline St

Credit: Anne-Marie Hayes

# Designing in the Jewellery Quarter

## 3. Spaces between buildings

### Why is it important?

As the Jewellery Quarter continues to evolve, a key concern will be the careful design of the spaces between buildings, including the public and private realms, both of which have been long valued locally for their quality and aesthetics. The preservation and restoration of this traditional fabric within the public realm is a priority. Surviving paved surfaces and fine examples of historic street furniture are particularly significant features.

The increasing attractiveness of the Jewellery Quarter as a place to live and work brings with it opportunity for the creation of new amenities. Designers are encouraged to be aspirational with the layout and landscaping of schemes, taking approaches that are simultaneously contextual to the Jewellery Quarter and innovative in their desire to establish exciting new spaces, both public and private.

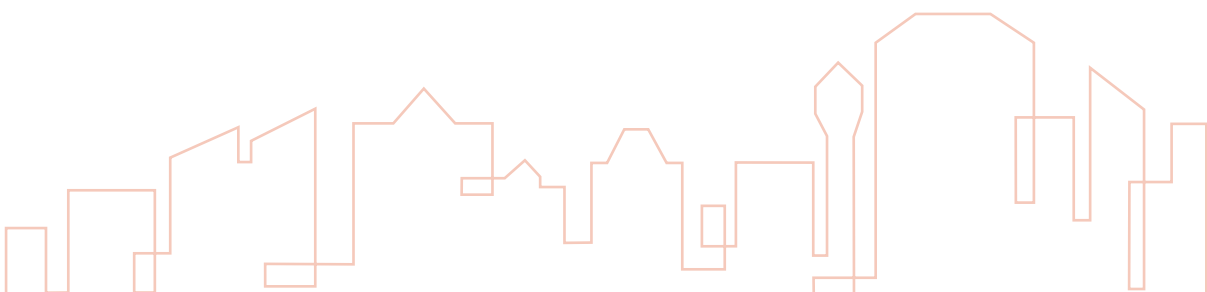
### What is required?

- All interventions within the Jewellery Quarter, whether through new development, refurbishment, or public works will preserve and enhance the long-standing and pervasive quality of the area's public and private realm.
- New development will be creative in the application of traditional materials in contemporary fashions when applied within the private realm and public open spaces. Whilst the traditional palette will be referenced, imagination in its application will be welcomed.

- All new interventions will embody high standards of sustainability. Material selection will adhere to ethical and sustainable supply criteria, with a strong preference for materials of domestic origin.
- As a vibrant part of Birmingham as a biophilic city, new public and private spaces will take opportunities to incorporate high-quality and contextual soft landscaping, enhancing amenity and biodiversity benefits.
- Improved management of existing assets will be implemented to support the aspirations of the Jewellery Quarter Biodiversity Strategy.
- Wherever possible, the work and creativity of artists will be engaged in shaping spaces, both new and old.
- Spaces between buildings should be designed as to avoid unsafe places and dark, hostile environments, taking account of the 'Secured by Design' guidance.

To help achieve these objectives this section provides detailed consideration of:

- Public realm
- Private realm
- Public art



# Designing in the Jewellery Quarter

## 3. Spaces between buildings: i. Public realm

### Why is it important?

The public realm of the Jewellery Quarter is comprised of distinct elements, requiring careful consideration when designing for local spaces, both new and old.

The area has a simple but pervasive palette of high-quality historic materials, particularly clay and natural stone.

These elements are, to a large extent, still evident across the Jewellery Quarter, providing a coherency that has been lost across most of the city and creating a significant feature of local identity.

### What is required?

Given the distinct qualities of the traditional fabric of public realm within the Jewellery Quarter, more prescriptive guidance is provided relative to a selection of key elements:

#### Footways and roads

- Existing clay pavers will be preserved within pavements.
- Any materials lifted will be re-laid as found or, where replacement is necessary, use materials sourced from reclaimed stock matching in pattern, colour and size.
- Exposed natural stone sett road surfaces will be preserved, with any materials lifted re-laid, or restored with stock matching in pattern, colour and size.

- There will be a steady restoration from the impact of tarmacadam surfacing. Blue clay paving will be used at the interfaces between new development and the public highway. Original road surfaces will be revealed and repaired.
- Natural stone kerbs will be used in favour of concrete, and as replacement for existing.
- Corner kerbs will be cut to a radius and replacements will match adjacent kerbs in size and texture.
- The traditional palette of blue clay paving, granite setts and stone kerbs will be used as preference within new development for paving, as features within open spaces, at nodal locations and at thresholds.



Image: Inconsistency in step-free access

Credit: Anne-Marie Hayes

# Designing in the Jewellery Quarter

## 3. Spaces between buildings: i. Public realm continued

### Street furniture

- Traditional street furniture will be retained and restored by default, and protected during construction, leaving them in situ or through removal, storage and then replacement at project completion.
- Street clutter will be minimised through the careful placement of furniture. Where possible signage will be integrated into other elements, such as lighting columns. Essential utilities will be discreet and placed at kerbside.
- When replacement is necessary, traditional furniture will be matched in form, materials and ideally method of construction. Careful attention will be given to features of particular significance to the Jewellery Quarter including:
  - Cast iron street signs.
  - Bollards including the cast iron 'Ludgate' and the rarer, white-painted octagonal tapered sandstone models.
  - Pavement lights, scuttles and basement trapdoors.
  - Traditional post and letter boxes.

### Courtyard entrances

- Entrance materials will follow the traditional pink granite (or occasionally grey whinstone), using square setts.
- The approach will match mortar jointing, nearby materials and laying pattern, and typically include three or more edging sett rows along kerb radii.
- New gateways will be robust, simple and elegant. Gates will provide an appropriate level of security for occupants but allow for some interplay between the street and private spaces. A degree of visual permeability is encouraged to allow glimpses into rear courtyards, creating intrigue.

### Lighting columns

- Lighting is presently of varied style and height located at the back edge of kerbs and painted gloss black. Coherence with or complement to the wider streetscene is required in new design.

### Soft landscape

- Planting will be carefully planned to make contributions to the streetscene without eroding the traditionally industrial aesthetic of the Jewellery Quarter.
- Large canopy trees will be considered only where suitable space exists and will be planted into appropriate tree pits.



Image: Sandstone bollard (now painted), blue brick paviors, pink granite kerb, Vyse St

Credit: Matthew Bott / JQDT



# Designing in the Jewellery Quarter

## 3. Spaces between buildings: i. Public realm continued

### Key questions

- How does your site, or parts of it, physically knit into the wider network of streets and spaces in the Jewellery Quarter?
- How do materials, street furniture, or other elements in the public realm relate to one another in that pattern?
- What types of spaces do you propose to create on your site? Are they, for example, movement routes, focal points, or a gateway/transitional space?
- What materials, street furniture, or other elements characterise these types of spaces in the Jewellery Quarter?
- The Jewellery Quarter is a place of established textures, tones, and hues that reflect its particular history. How does your use of materials or other elements reflect on and enhance that pattern?
- Could your materials, street furniture or other elements in the public realm enhance the sense of creativity, craftsmanship, and innovation inherent in the people who use the Jewellery Quarter?



Image: Public art referencing clock-making heritage, Vyse St  
Credit: Matthew Bott / JQDT



Image: Balustrades referencing the invention of the tangential spoke wheel - Kettleworks, Pope St  
Credit: Matthew Bott / JQDT

# Designing in the Jewellery Quarter

## Example: Public realm

**Golden Square, Jewellery Quarter by BPN Architects, David Patten & Capita:** Completed in 2015, the square provides the Jewellery Quarter with a new centrepiece space for events, temporary exhibitions, and interaction. Both contemporary and contextual, the design draws on a palette of traditional materials applied with abstract references to its unique historic setting.



Image: Golden Square  
Credit: BPN Architects



Image: Pen nib artwork in blue brick paving  
Credit: Matthew Bott / JQDT



Image: Ian McMillan poem inscribed in steel paving  
Credit: Matthew Bott / JQDT

# Designing in the Jewellery Quarter

## 3. Spaces between buildings: ii. Private realm

### Why is it important?

The Jewellery Quarter's growth as a place of smaller-scale manufacturing has created specific types of spaces defined by uses or materials, and fostered distinct relationships between these spaces.

The strong building frontages of terraces and manufactories are perforated in ways that provide only glimpses (if that) of historic courtyards beyond, creating a strong separation between public and private space.

The pattern of private yards and rear spaces, whilst shielded from public view, reflecting areas of work or retreat and recreation, are as critical as set piece public squares and spaces in preserving and revealing the historic narrative of the Jewellery Quarter, enhancing the ways in which people engage with this unique place and the value they draw from it.

might rely, for example, on the strength of frontage, separation, or use of particular transitional materials.

- The Jewellery Quarter is a place of people, those who work, live and relax here. Good design will consider how private spaces can foster wellbeing and engagement within the physical environment, accounting specifically for the particular sense of place and community spirit at the heart of the Jewellery Quarter's history.



Image: Court Square Press Building, Boston, MA  
Credit: Landworks Studio Inc

### What is required?

- Private spaces are not an afterthought and are no less critical to a historic area than public spaces. Good design will foster a creative and bespoke approach to a specific site, considering its historic narrative and modern uses.
- The Jewellery Quarter is a place of materiality and common patterns of hard and soft surfaces. Sensitive design will draw on this palette. This could be through retaining and restoring historic surfaces or, where appropriate, considering how replacement or contemporary materials reflect an established pattern.
- Sensitive design will carefully consider the established relationship between public and private spaces in the area, and preserve or, where appropriate, restore/enhance that relationship. This

# Designing in the Jewellery Quarter

## 3. Spaces between buildings: ii. Private realm continued

### Key questions

- How does your site relate to the public and private spaces around it, and how do those spaces relate to one another in the wider context? How can that relationship be preserved or enhanced?
- What is the historic narrative of your site? Was it a historic workshop for example? If so, how can your use of hard and soft landscaping and other design elements

including what you keep and what you/how you replace, preserve or enhance legibility of that narrative?

- How will people use the private spaces you are creating (will they work there, or relax there for example?), and how can that purpose be facilitated using historic or sensitive contemporary materials or other design elements?



- 01 Staffordshire blue brick clay paving
- 02 Pink granite sett paving (flamed)
- 03 Raised timber seating plinths (durable hardwood)
- 04 Stainless steel feature wall to planting edge
- 05 Corten steel feature wall to planting edge
- 06 Raised herbaceous planting
- 07 Grass lawn on raised plinth (450 mm height)
- 08 Betula specimen trees
- 09 Decorative metalwork to court entrance gates
- 10 Cycle parking



Image: St Paul's Quarter proposed private realm, Jewellery Quarter  
Credit: Fira & The Galliard Apsley Partnership

Image: Archipelago Courtyard, Brooklyn, NY  
Credit: Terrain

# Designing in the Jewellery Quarter

## 3. Spaces between buildings: iii. Public Art

### Why is it important?

At its heart the Jewellery Quarter is a place of creative people that, throughout its history and to this day, continue to create a legacy of materiality and nurturing of artisanal skill.

Since its birth, the area has produced physical objects that bring people joy, engage their senses, and satisfy an entrenched desire for artistry. This is reflected not only in the material culture produced, but also in its physical environment and the vibrancy of its community.



Image: Memorial to local author Kathleen Dayus, Dayus Square  
Credit: Andy Ricketts / resident

It is reflected in the visual richness of the Jewellery Quarter at every turn, the physical reminders of the people who have lived and worked here, and a continued sense of purpose. Publicly accessible art is a key part of this narrative.

Public art could be a formal piece of sculpture; equally it could be the ways in which materials in the public realm are consciously oriented to tell a story, or a temporary intervention to prompt thought or excitement – the range is endless. The unifying theme, however, is the way in which art reflects the material and social culture of a place and its people.

The importance of public art to the Jewellery Quarter is not just about creating an attractive place to be, but also the ways in which it relates to the place-specific legacy of creativity and artisanship and the material culture it produced.

### What is required?

- Art in the Jewellery Quarter will not be generic but will instead consider ways in which it draws on its specific place-based context and the historic and continuing narratives of the area.
- Art will engage those people who experience the Jewellery Quarter, its spirit of craftsmanship and sense of cultural vibrancy. Aspirational public art will be active rather than passive. This could be through the way it is created - fostering innovation, how it relates to the public realm and is experienced in situ, or the power of emotions it evokes.
- Art will, where appropriate, create new and innovative ways for people to engage with and understand the historic place they are in.

# Designing in the Jewellery Quarter

## 3. Spaces between buildings: iii. Public Art continued

### Key questions

- What is the historic and modern context of your site, and how could publicly accessible art enhance legibility of that place-specific narrative?
- How can you engage people in art? This could be in its creation, through sensory engagement when in situ, or the ways in which it fosters vibrancy and energy.
- What kind of place are you creating (e.g. public, private, urban square or private courtyard....) and how would people typically use that space (to sit and relax, to get away from it all, or to meet and engage with others)?
- What types of art could enhance that type of space above others?



Image: Gateway to the Jewellery Quarter, Hall St - by sculptor Anuradha Patel

Credit: Matthew Bott / JQDT



Image: Heritage trail brass floor plaque  
Credit: Matthew Bott / JQDT



Image: An Angel, St Paul's Square - by sculptor David Begbie

Credit: Andy Ricketts / resident

# Designing in the Jewellery Quarter

## Example: Public art

Example: Jewellery Business Centre, Spencer Street



Image: Gates by Michael Johnson crafted of stainless steel, cast brass and glass, symbolising silver, gold and precious stones, the design represents base materials growing into fine jewels in reference to the Quarter's heritage.

Credit: Anne-Marie Hayes



Image: Rainwater hopper gargoyles

Credit: Matthew Bott / JQDT



**Understanding the  
Context: A Short History  
of Urban Design in the  
Jewellery Quarter**



# Context: A Short History of Urban Design in the Jewellery Quarter

**To inform how the Jewellery Quarter should develop in the future, it is essential to understand how it has evolved.**

In the opening decades of the 21st century, the Jewellery Quarter needs to respond to the best of the engineering, technological and architectural movements of the present time.

The historic inventiveness of the Jewellery Quarter and the enduring sense of value in the place must be the continuum of the design of new development within it.

Designers should understand these special characteristics before conventional planning standards are applied, to inspire high quality new development that is contemporary, contextual or a faithful re-representation, and sits confidently within the existing built heritage.

Birmingham's Jewellery Quarter is a classic Marshallian manufacturing district, formed of small specialist businesses in owner-occupied premises, working at their most effective with minimum transaction costs and economies of scale.

Heritage is engrained into Quarter, shaping its distinctive character and providing the foundations upon which people construct their identities.

First defined by small-scale workshops that grew out of Regency and Victorian homes, courtyards and back gardens, these elements endure, creating strong authenticity in the local fabric.

The Jewellery Quarter has nonetheless evolved through time, with successive generations building, expanding and adapting their premises with pride and ambition.

This section provides a brief historical overview of these changes, to inspire designers to embrace the spirit of aspiration and innovation applied by their predecessors.

For detailed information on the elements of the Jewellery Quarter that contribute to its special character and appearance, please refer to the Jewellery Quarter Conservation Area Appraisal and Management Plan.



# Context

## Mid 18th century to early 19th century

Prior to the 18th century, the area now known as the Jewellery Quarter was rolling open pasture and heathland located northwest of the town boundary and St Philip's Church.

In the mid 18th century, the landowners, the Colmore family, began releasing land from their New Hall Estate for development.

Began as an extension of the town's tight network of mixed-use and multi-occupancy artisanal houses, a plan for a 'new town' soon evolved, with ambitions for a residential district anchored on a Georgian grid with a central square.



Image: Jewellery Quarter Map - 1795  
Credit: David Mahony, PCPT Architects

Consecrated in 1779, St. Paul's Chapel was the centrepiece and focal point of the new district.

The area was consciously set apart, removed from the busy hives of workers and small-scale industries and described as:

*... as bright and as fresh as any part of the glorious landscape upon which one looks from the heights of Malvern.*

The area steadily expanded across the Colmore family's estate, principally as villas along New Hall Hill, and Caroline, Martin (later Vittoria) and Frederick Street.

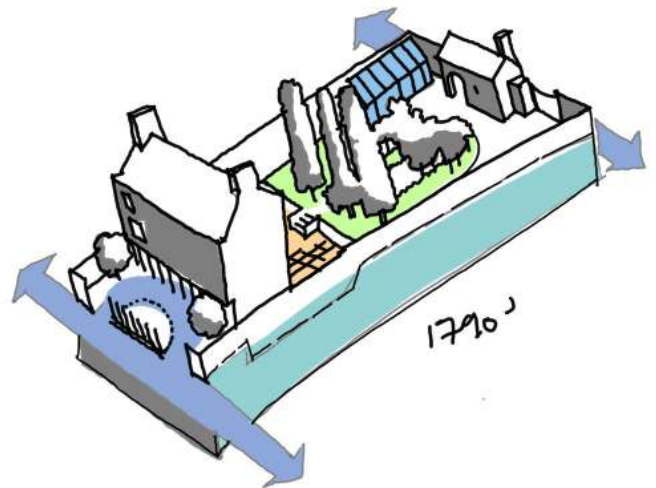


Image: Typical site arrangement of a 'gentleman's house' in the 1790s  
Credit: David Mahony / PCPT Architects

# Context

## Early 19th century to late 19th century

By the early 19th century, the Colmore's Georgian grid had reached Warstone Lane. Here it joined with established paths and drives to houses, including Legge Lane, Camden Drive, Regent Place and Key Hill Drive.

New landowners continued the plan, but in a more ad hoc nature. Applying their own versions of rational street layouts, there were some counterintuitive patterns of long vistas and angled streets but, somehow, the area knitted together as a whole.

The 19th century saw the start of the area's evolution towards a dominance of manufacturing. A process of converting houses began, together with new construction, as industries steadily took root and grew. The form of new housing transformed from large detached villas to more modest dwellings and courts.



Image: Jewellery Quarter Map - 1830  
Credit: David Mahony, PCPT Architects

As with most industrial towns, a bespoke house type was introduced that suited local working practices.

The 'Birmingham House' was influenced by a heavy reliance on piecework and the master system, incorporating a large upper floor family workspace.

Other amenities, including major transport infrastructure was introduced, including the Fazeley Canal (1789). Twenty years later, Telford's London to Holyhead turnpike opened up the eastern edges, then Brunel's broad gauge railway cut through the local topography in tunnels, embankments and viaducts.

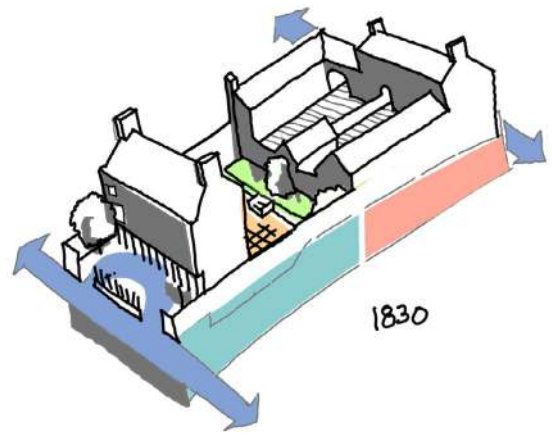


Image: Typical site arrangement of a 'gentleman's house' in the 1830s

Credit: David Mahony / PCPT Architects

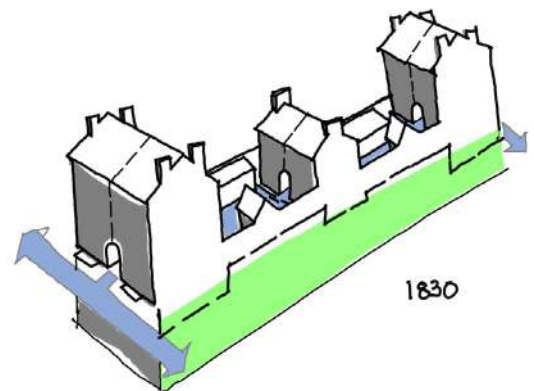


Image: Typical site arrangement of terraced houses in the 1830s

Credit: David Mahony / PCPT Architects

# Context

## Late 19th century

By the late 19th century the area's layout, residential scale, street width, plot width and plot depth were effectively fixed; however, the once residential neighbourhood was rapidly transmuting into a base for small independent businesses.

Their modest needs were well suited to first sharing, then colonising the multiple rooms of existing houses, and rear gardens were appropriated for narrow 'shopping' (workshops).

Opportunities for redevelopment were initially restricted to replacing villas (e.g. Vittoria Street) and the former canal wharves which offered opportunities for larger footprints (e.g. George Street).

As the original estate leases became available, however, the main radial routes to the city centre (e.g. Great Hampton Street) were embellished with cinemas,

banks, department stores and hardware stores, and the secondary routes (e.g. Ludgate Hill and Frederick Street) by new commerce.

New build moved away from speculative development by masters to individual business owners, intent on forging their own legacies.

The street frontages established composition remained intact, however, with showrooms or offices at the ground floor, workshops to the rear, and sometimes residential to the upper floors.



Image: Jewellery Quarter Map - 1860  
Credit: David Mahony, PCPT Architects

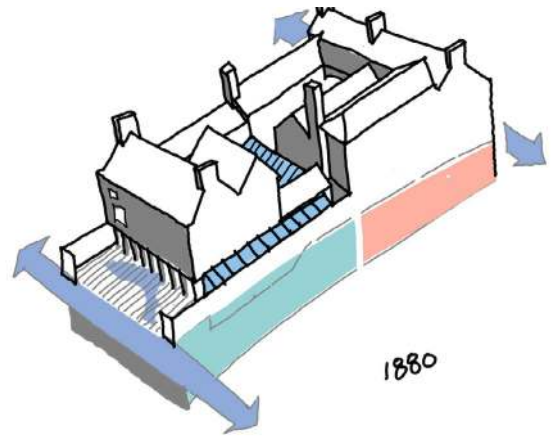


Image: Typical site arrangement of a 'gentleman's house' in the 1880s  
Credit: David Mahony / PCPT Architects

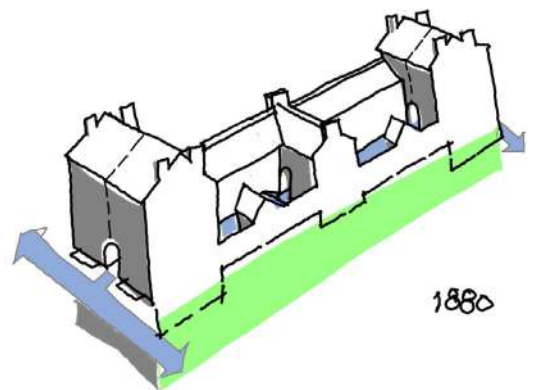


Image: Typical site arrangement of terraced houses in the 1880s  
Credit: David Mahony / PCPT Architects

# Context

## 20th century to modern

The turn of 20th century witnessed continued saturation of the planned residential neighbourhood by the buildings and infrastructure of manufacturing. The Edwardian era saw possibly 60,000 people employed in a range of small businesses. Though their specialisms and skills would become vital to the war effort, the economic downturns of the 1930s and 1940s instigated the steady decline of specialist metal trades which has continued to modern times.

Larger footprints became more common, as a result of the advent of electricity and the reduction in dependency on natural light.

This allowed deeper floor plates, particularly to the rear shopping ranges. The infilling of courtyards made total site coverage more common and the continued falling of Georgian leases allowed whole blocks to be purchased and redeveloped.

Wartime bomb damage was particularly severe in the area to the north of the Chamberlain Clock and although Herbert Manzoni's post-war plan to demolish large areas



Image: Jewellery Quarter Map - 1930  
Credit: David Mahony, PCPT Architects

was resisted, the construction of the city ring road isolated the Jewellery Quarter from the city core. The village centre, Hockley, was also destroyed by roads.

A series of stalled later-20th century initiatives failed to arrest a cycle of decline, but much historic fabric survived. The unique composition and character of the Jewellery Quarter therefore remains, now celebrated and revered as a remarkable townscape, attracting swathes of new residents and businesses.

Whilst the Jewellery Quarter is experiencing a new 'boom', care must be taken to ensure that new development which rises to fulfil burgeoning demands, meet the high standards of aspiration and innovation seen in its past.

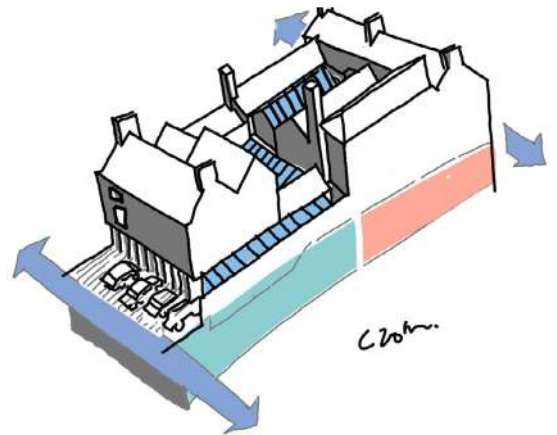


Image: Typical site arrangement of a 'gentleman's house' in the 1900s  
Credit: David Mahony / PCPT Architects

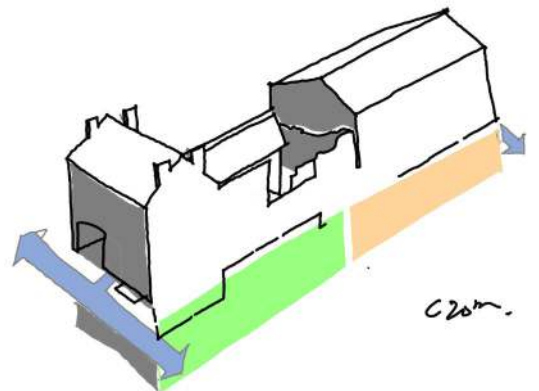


Image: Typical site arrangement of terraced houses in the 1900s  
Credit: David Mahony / PCPT Architects

