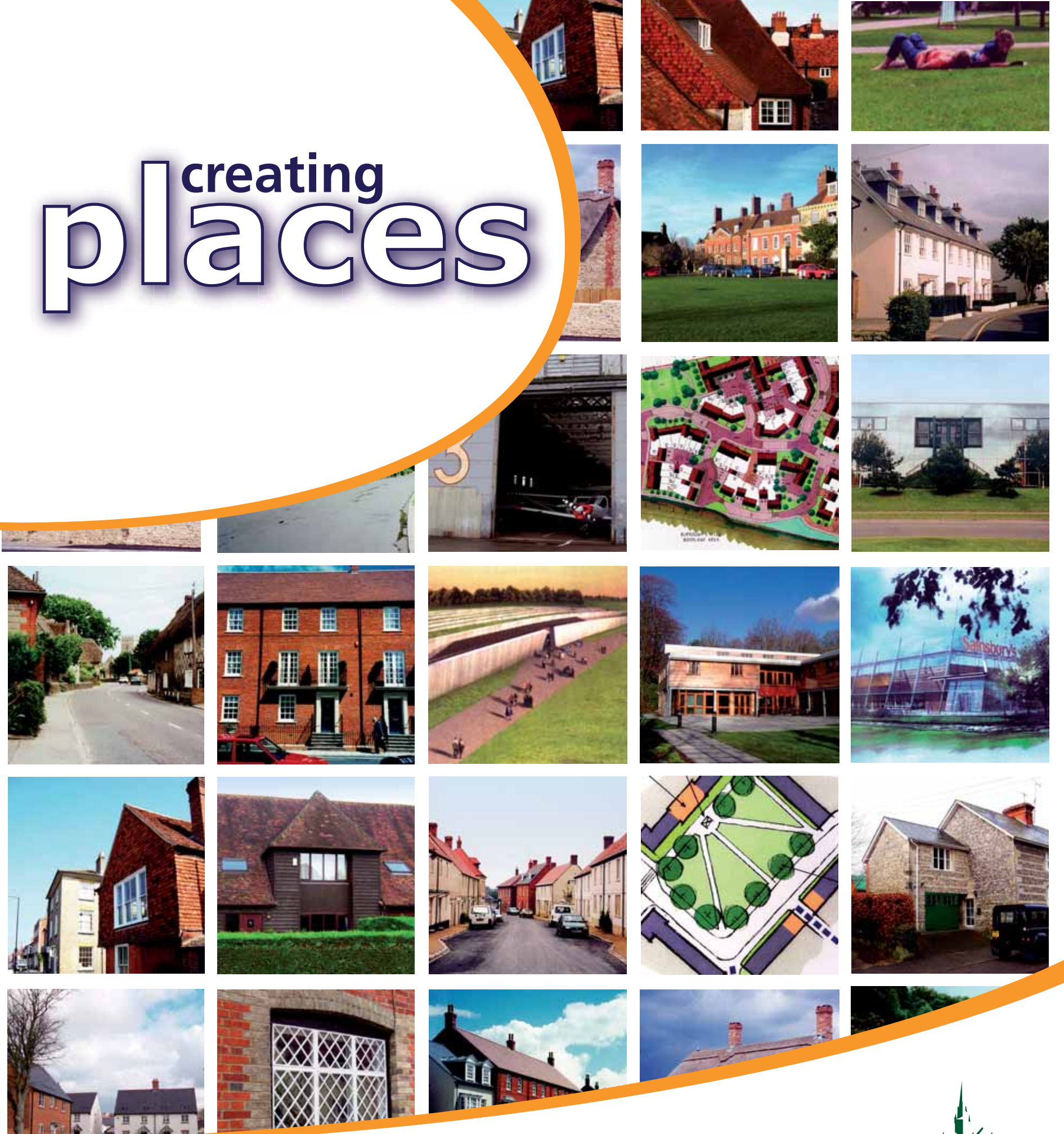


creating places



*A guide to achieving high quality design
in new development
Adopted 2006*

Contents

| | Page |
|-------------------------------------------------------------------------------------------|------|
| Part 1 Foreword by Councillor Penny Brown | |
| Part 2 Introduction | 1 |
| Part 3 Landscape and the local context | 2 |
| Part 4 Some advice on the style of development | 11 |
| Part 5 The cost of good design | 16 |
| Part 6 Sustainable design and construction | 18 |
| Part 7 The design of roads | 24 |
| Part 8 Considering the spaces between buildings | 31 |
| Part 9 Master plans, briefs and design codes | 34 |
| Part 10 The importance of public art | 42 |
| Part 11 Listed buildings and conservation areas | 45 |
| Part 12 Designing out crime | 50 |
| Part 13 Examples of how design should be considered in a variety of development proposals | 54 |
| Part 14 Achieving quality in larger housing developments | 55 |
| Part 15 Smaller scale housing development, infills, individual houses and styles | 63 |
| Part 16 City infill and development | 68 |
| Part 17 Commercial and industrial development | 72 |
| Part 18 Mixed use developments | 76 |
| Part 19 Shopfronts and advertisements | 80 |
| Part 20 House extensions | 84 |
| Part 21 Detailed design considerations | 89 |
| Part 22 Detailed design of windows | 91 |
| Part 23 Detailed design of loft conversions, dormer roof extensions and rooflights | 97 |
| Part 24 Detailed design of chimneys | 100 |
| Part 25 Detailed design of porches, canopies and door surrounds | 103 |
| Part 26 Detailed design of walls, fences, gates and other boundaries | 106 |
| Part 27 The choice and use of materials | 110 |
| Part 28 Other details | 114 |
| Part 29 Detailed consideration of garages and parking | 116 |
| Part 30 Eaves, fascia, soffits and bargeboards | 120 |
| Part 31 Doors | 122 |
| Part 32 Pitfalls and how to avoid unacceptable proposals | 126 |
| Appendix 1 Planning application checklist | 128 |
| Appendix 2 How to appraised design | 130 |
| Appendix 3 National and local policy framework | 133 |
| Appendix 4 Adoption process of this document | 138 |
| Appendix 5 Salisbury design strategy project initiation document | 141 |
| Appendix 6 Monitoring and review of the effectiveness of this document | 146 |
| Appendix 7 Further reading and bibliography | 147 |
| Appendix 8 Summary of design objectives | 149 |
| Appendix 9 Glossary | 158 |
| Appendix 10 Alarm Bells | 165 |
| Appendix 11 Design and access statements: notes for applicants | 166 |
| Appendix 12 Useful contacts | 172 |



*Councillor Penny Brown,
Portfolio Holder, Planning*

We are privileged to live in a district of such outstanding visual quality. From the smallest settlement to the centre of our famous medieval city, the district of Salisbury is characterised by some of the most beautiful buildings and places, to be found anywhere in the British Isles. We must ensure that new development respects and safeguards this legacy. I am sure that we are all, on occasion, guilty of taking it just a little for granted.

The purpose of this design guide is to help protect the intrinsic qualities of the district while enabling our citizens to meet their aspirations through the development process. We have no wish to "pickle" our district or unreasonably restrict the development process that is vital to the future viability and prosperity of our communities. However we do wish to ensure that new development sits comfortably and adds to the quality of the district and does not erode the very qualities that make it such a special place to begin with.

The purpose of this document, therefore, is to aid all prospective developers on how to submit planning applications that are more likely to be approved when they respect their local setting. It will be used by planning officers and councillors when deciding applications and giving advice on design of new development. It should also prove useful in indicating 'how not to do it.'

We also acknowledge that we as a council have an important part to play in setting an example. We are committed to delivering civic buildings of the highest quality as demonstrated by the new Foyer building in Salisbury and the forthcoming office centralisation project.

The planning process has obvious and major impacts on our environment. Trying to raise the quality of new buildings has been met with overwhelming public support during public consultation. We are therefore confident that this document will form an invaluable aid to all parties in achieving the dynamic and beautiful environment we all can enjoy and proudly hand on to future generations.

A handwritten signature in black ink. The signature is stylized and appears to read 'Penny Brown'. It is written in a cursive, flowing style.

Signed: Councillor Penny Brown, Portfolio Holder, Planning

Introduction

The importance of placing good design at the heart of all new development is increasingly being recognised and reinforced.

Salisbury District Council has produced this guide to advise people on design for all developments, whether they be large housing estates, commercial premises or small extensions.

This guide will assist anyone involved in the planning and design process. It will help them know what makes a successful development and what should be covered within their proposals. The information contained here could make the difference between a planning refusal or a planning approval. This is because it is proposed that this guide will be adopted as supplementary planning guidance, which means it will be taken into account when the council is making planning decisions.

In the guide we identify areas of good practice, from major estate layouts to the design of individual buildings. Our intention is not to tell you exactly how your development should look, as we believe individuality can add far more to the appearance of the community, than standardised developments. What we are setting out is a range of issues which all developers will need to take into account when designing each individual scheme.

All developers will have to demonstrate that their proposals draw upon the individual character of the site they are proposing to develop, and are not simply repeating schemes that have been built across the country. If there is one thing to be taken from this guide it is the need for individuality. No two sites will share the same landscapes, contours, street patterns, built context or relationship to space. It is unlikely therefore that a scheme already built elsewhere can be successfully copied to a new site.

To make it clear what our objectives are and what we want to see developers achieve, every chapter in this guide has a highlighted yellow box. These highlighted boxes clearly set out the council's objectives for ensuring good design. There are also checklists, which prospective applicants should consider when preparing their schemes.

Finally, if developers are to successfully move forward from the unimaginative developments of the recent past, Salisbury District Council must drive home the message that good design is essential, and this is the overriding purpose of the guide.

Objective 1

Salisbury District Council will expect proposals for new development to be accompanied by a design statement setting out the steps through which particular designs and layouts proposed have gone through.

Landscape and local context



The topography of this area, with its successive ridges can be best appreciated from Win Green Hill, the highest point in the district.

Salisbury District is diverse in its landscape character from rolling downland and Salisbury Plain in the north to more forested areas which characterise the New Forest National Park.

The western part of the District lies within the designated Cranborne Chase and West Wiltshire Downs Area of Outstanding Natural Beauty (AONB) and part of the south east lies within New Forest National Park. The majority of the district is designated a Special Landscape Area. The differing character of each area is derived from its diverse geology.

The settlement pattern within the district largely derives from access to water. The majority of the district is drained by the River Avon river system, which is a Site of Special Scientific Interest (SSSI) and designated Special Area of Conservation (SAC), a habitat site of European importance.

These rivers are essentially 'chalk streams', shallow, clear and fast flowing with wide flood plains. Within the Avon valley in particular there are historic water meadows, some of which, such as the Harnham water meadows within the city of Salisbury, have been restored to working order. In the Ebbles Valley watercress beds can be found occupying the valley floor. In the Wylde Valley around Steeple Langford are a series of lakes formed by gravel extraction in the past that are now used as fishing lakes and as a nature reserve.

Rivers in the district cut deep broad valleys into the surrounding chalk hills. The Ebbles, Avon and Wylde Valleys (and lower reaches of the Nadder) are characterised by strings of settlements on the spring line. These are served by roads which run along the valley sides with limited bridging points. The open downland is devoid of settlement other than a few isolated farms. The Nadder, west of Barford St Martin, runs through an area where older geological formations have been exposed. Here, the chalk escarpment forms the outer rim of the valley with greensand ridges forming an inner wooded 'frame' to the valley with limestones (such as Chilmark stone from which Salisbury Cathedral is built) and clays in the centre. Around Tisbury an area known as the Vale of Wardour, is a pastoral landscape dotted with limestone houses and framed by wooded greensand ridges. The vale appears to be 'back to front', as it widens towards its upstream end, where it is watered by the tributary River Sem.

Many areas of the chalk downlands are characterised by archaeological features including barrows and Stonehenge. These

are important features which the district aims to protect and enhance. This is addressed further in section II: Conservation.

A typical south Wiltshire settlement, located in a river valley and framed by a dominant landscape setting



How to Appraise the Proposed Site and its surroundings

The upper Nadder and its other tributaries, which rise in chalk, form narrow deep valleys through the greensand, clay and limestones. Linear villages, with a stream sometimes running alongside a street of stone cottages, often thatched, give the area a picturesque character.

The Till and Upper Bourne valleys are winterbournes, (dry in summer), which run in channels alongside the village main street with numerous small bridges at Cholderton and Shrewton.

The New Forest National Park covers part of the Wiltshire chalk downs. It took up full planning functions on 1st April 2006. These changes could affect householders and businesses applying for planning permission and it is therefore advisable to contact the New Forest National Park and the Local Planning Authority for advice on whether planning permission is needed.



Excellent examples of how mature landscaping can frame and soften buildings

Two of the most important aspects that help define the landscape character of different areas of the District are its topography and its soils. These two factors help define the landscape, both in its physical structure and also in the terms of the species of plants commonly found within its boundaries.

Local distinctiveness arises from the familiar and commonplace as well as the particular or unusual. It is important when designing new development to look at local characteristics and established management practices, e.g. hedges (species type and management style), woodlands (It is likely that different tree types will be planted to reflect soil, geology, aspect and drainage as well as past land use, or in the case of larger residences structural design), walls (materials, style), field or settlement pattern, building form, views, enclosure and ratio of built form to open space. These factors are just as relevant to an urban site within an existing settlement as they are to development within the Countryside.

A thorough survey of the site and its relationship with the immediate context is an essential starting point when designing new development. Depending on the characteristics of the site and the scale or significance of proposed development, this may include technical studies as well as landscape and visual considerations but should include at the minimum:

- Any known interest (e.g. planning designations, local nature conservation importance, Protected species, such as bats, SSSI's)
- Landform, soils and drainage
- Vegetation including species, spread and condition (together with an arboricultural report for significant trees)
- Circulation, access and open spaces
- Boundaries and services
- Features and views
- Local landscape pattern (building lines, local street layout, field pattern)
- Neighbouring properties, land and access
- Major constraints, such as contamination of land

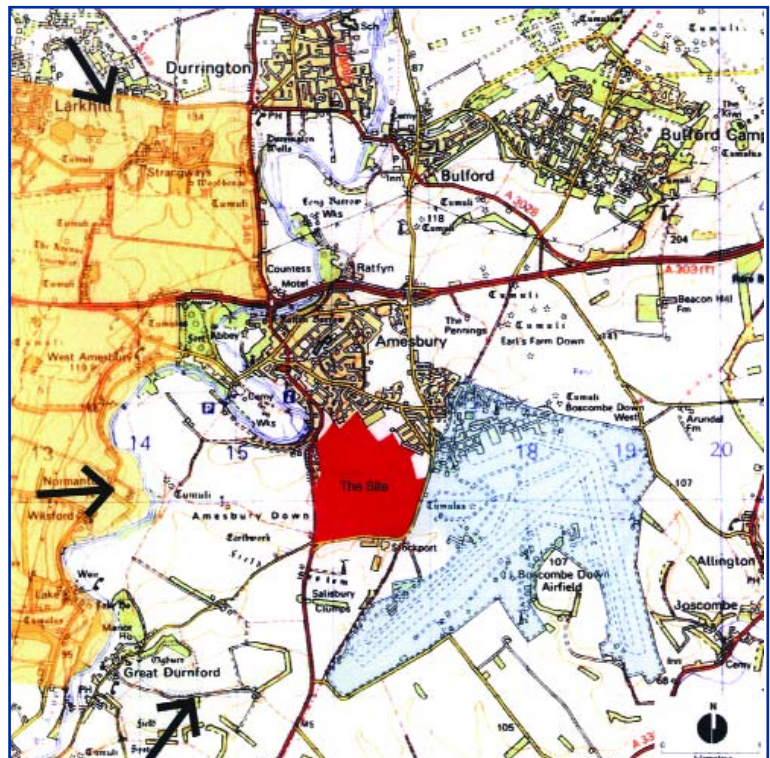
For Larger Sites:-

- A comprehensive landscape plan.
- A statement about the design of the scheme and its objectives.
- An environmental impact assessment (where appropriate)

Analysis of the survey information ensures that all relevant factors are taken into account at an early stage of the design process thereby saving time and costs incurred through poorly-informed design work.

Objective 2

Salisbury District Council will expect proposals for new development to be accompanied by a landscape appraisal of the site and its surroundings, including as a minimum the information stated above. The appraisal should clearly show how the characteristics of the site and its wider settings have been taken into account in the design presented.



Your design work should start with a thorough appraisal of the existing landscape and context

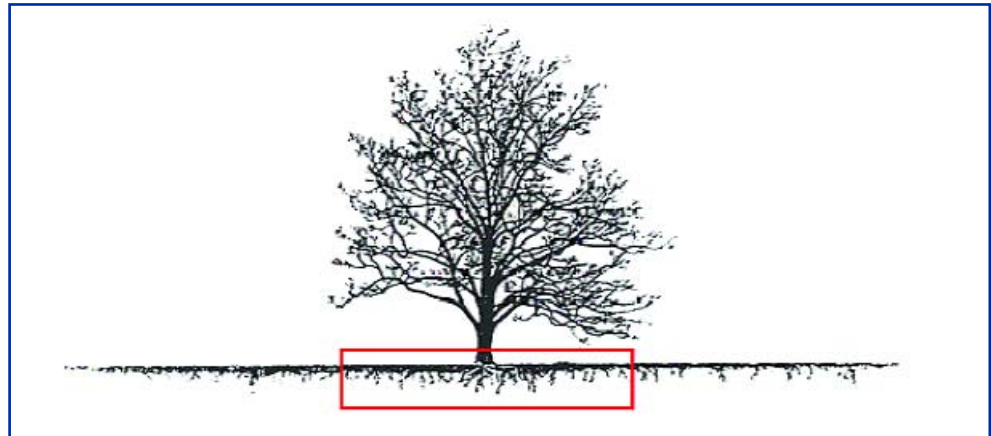
Existing Landscaping, Trees and Development.

Many sites within the District contain trees and existing landscaping. Retention during construction of existing trees and planting can help soften and frame development. It can take many years for new landscaping to mature and have an impact, Retention of established plants can have an immediate impact and provide savings by reducing the cost of new landscaping.

Trees on a site may have statutory protection such as Tree Preservation Orders, or be situated within a Conservation Area. Permission to carry out any works to trees which fall within either of these designations should be sought from the Councils Arboricultural Section.

Retention of existing trees and the planting of new trees on development sites can improve the local environment and the successful retention of mature trees has been shown to increase property values and shorten sales times.

There are many actions and operations which during construction can cause tree damage or death. This is often due to a lack of knowledge of the vulnerability of trees to short term changes and also a misunderstanding of the nature of tree roots. British Standard 5837 (2005) gives advice on planning, and trees in relation to construction, as well as providing examples of ways in which trees can be protected during construction.



A. *tree rooting system can reach a far greater extent than its crown.*

It is generally accepted that the majority of tree roots are within the top 600mm of the soil and that these can extend out to twice the height of the tree (See diagram **A**). Care should be taken at the design stage to ensure that service runs for electricity, gas etc are placed to ensure that damage to tree rooting systems is avoided.

Provision of new Landscaping within developments:

New landscaping is important within a new development to give the development a sense of place, as well as helping to soften where appropriate the built form. Landscaping can be designed to improve awareness of the built form, existing architecture and also encourage people to use areas such as new open space and informal parkland.



B. *This tree has been planted with enough space to allow it to grow to maturity*

For landscaping to have a significant effect it must be incorporated at the design stage of any project. Due to the special and varied character of the District, it is unlikely that one standard landscape design will be appropriate for every location and site. The soil type and topography will also influence the types and variety of plants which will survive and thrive within a locality. An easy way to look at what species may be appropriate within a development is to look at what has already been planted in other surrounding developments (in urban areas), or what is growing naturally in surrounding countryside.

When choosing different species of trees and shrubs, care should be taken at the design stage to ensure that sufficient landscaping space has been provided for them to grow. This should include both depth and volume of soil. Even at the design stage it is important to be able to visualise the end shape and size of the mature plant.

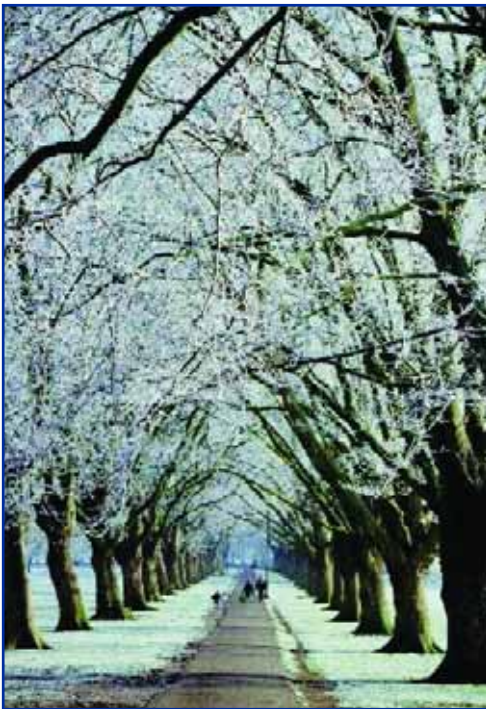
In example **B** sufficient space has been given to allow a tree to grow within the street-scene.

Avenue Planting

The planting of trees in formal Avenues is a historic aspect of tree planting and examples can be seen throughout the District. Traditionally in more rural settings planting was usually associated with large country houses, with Avenues of trees setting the scene and drawing the eye to the house, when approached.

In the urban environment Avenues have been planted in roads with wide verges or mixed with trees in private residences. Such plantings improve the aesthetics of the street and give the impression of a rural setting. In rural locations where more space is available, trees are chosen with low spreading canopies. In urban areas trees are chosen with the aim of lifting the tree canopies so that they join high above the road avoiding damage from vehicles.

Crescents



A avenue of trees within a rural setting



An avenue within an urban setting

Crescents can add a real sense of place and quality to a large development, but inappropriate choice of species when planting will detract from this, especially when trees grow to maturity.

Developments will have to consider the following:

- How does the landscaping relate the built form and open space within which it is planted?
- Does the species of tree chosen take account of the final height, shape and spread of the tree so as not to block the views from within the crescent?
- Has sufficient space been given between the trees to allow them to grow into maturity?

Edge of Settlements

The District contains many settlements of varying sizes and shapes. Common within all of these are the need for development to be appropriate for, and respectful of their edges. Where necessary landscaping can be used to blend in and break up the transition between built form and the countryside. Where too much landscaping is required this can have the opposite effect by drawing the eye to that location.

Boundary Treatments/Landscape Buffer Zones

Use of a native hedge or mixed tree species is more sensitive and appropriate on the edge of settlement sites than say a close boarded fence.

On larger development sites, or where mixed use sites are proposed, it may be necessary to look at Boundary treatments to either screen or soften development proposals. Any landscape proposals will be expected to take account of the surrounding landscape type(s) and to be designed to fit in with, or improve the local landscape.

Where it is appropriate planting should be chosen so that when it matures it provides a mix of heights, densities and habitats. Account should also be taken of the need to include a mix of species that will also provide screening during all seasons. Where appropriate and especially within rural locations the use of native planting will also be encouraged.

Once designed it is important that good quality plant stock is selected, and adequate provision is made for the maintenance of planted areas in order to minimise the failure of planted schemes. The District Council will expect developers to provide information (where appropriate) as to how the landscape will be maintained during the establishment period (usually a 5 year period) and identify who will be responsible for the planting during this period.

Street Trees

The benefits of street trees have long been recognised, but the placement of the wrong tree in the wrong location can lead to future conflict. Careful design can incorporate street trees into a site that will help soften the built form of a development, whilst improving the feel of a scheme and improving the area as a place to live.



A tree planted with no room to grow at best will end up stunted and will more than likely end up dead.



This tree has been planted with plenty of room to grow into a fine specimen which makes a meaningful contribution to its setting.

When designing street trees into a scheme care should be taken. It is important that the choice of species is reflective of the character of the design and that the final shape and height of the trees are taken into account. Trees will fail if insufficient space is provided for the growth of roots.

Materials

The analysis may be presented as a report with technical appendices and illustrations for large-scale or significant developments, or as a site appraisal drawing with a supporting concise statement for simple or small scale schemes.

The landscape and geology of Salisbury District produces an unusually wide variety of stone and other building materials which has led to a diverse range of vernacular building forms. These include Upper Cretaceous Chalk, Greensand, Chilmark and Chicks Grove stone together with field and knapped flint and cob.

Where stone is used historically there has been a tendency towards dressed or ashlar finishes rather than rubble stone. Where flint is used in conjunction with brick, the flint will often be used at a higher proportion to the brick. It is rarely used as a detail or contrast material in an otherwise brick building.

Roofing materials generally comprise small plain clay tiles, natural slate and combed wheat thatch. There are few examples of profiled roofing tiles such as the pantile or double roman.

The historical use of locally available materials and the craftsman's skills using each of these materials results in the distinctive vernacular character of many of our settlements. The various characteristics can differ markedly between adjoining valleys. Similarly, the mix and proportion of differing materials used within individual buildings and settlements can alter over very short distances.

It is the use of materials such as thatch, cob, painted brick, and natural stone walling that define this strong sense of place



Where new developments seek to draw upon vernacular design cues it is important that an assessment is made of the mix of materials that provide each particular local context. It is not sufficient to assume that because it is South Wiltshire any mix of brick and flint or a stone/flint chequerboard pattern will be appropriate.

Objective 3

Salisbury District Council will expect proposals for new development to address the following:

- Any development shall demonstrate how it will seek to retain and incorporate within its design the retention of natural features and wildlife habitats, particularly mature trees, woodlands, hedgerows, ponds, watercourses, and man-made features of historical, archaeological or landscape significance. Development will also aim to enhance the area for protected species e.g. by providing bat boxes, barn owl boxes as appropriate.
- For new development on the edges of settlements it shall be demonstrated how landscaping will be appropriately used to soften the impact of built form on the surrounding countryside and to show a sensitive appreciation of their effect upon the landscape.
- The design of new residential development will include, in appropriate cases, provision for the planting of street trees.
- Proposals for new development shall specify a choice and use of materials that is appropriate to the context.
- Planning applications which include landscaping schemes which are inappropriate because they fail to take account of the setting or the intended use of the development, or are ineffective because they would be unlikely to retain trees and other existing landscape features or to establish new long-term planting, will be refused.

Note

You may find more detailed help on how to choose appropriate materials for your development in the Council's booklet "Traditional Building Materials" which may be obtained on our website: www.salisbury.gov.uk and following the planning link to the library or by calling us on 01722 434362

Some advice on the style of development

Architectural design is often shied away from and is viewed as a purely subjective issue. Salisbury District Council wholeheartedly rejects this view. Architectural design is fundamental to achieving high quality new buildings within our existing settlements and without a detailed consideration of all aspects of the design and development process good design can never be achieved.

Encouraging high quality and creative Design



A successful new development that draws on its historic context.

In a district such as Salisbury with its very distinct vernacular traditions there has been a trend to try and secure new buildings, which are dressed up to represent those of the past. The use of a familiar style can be a very successful and 'safe' approach when dealing with village and urban infills where there is a clear traditional context to be followed

However, this trend has been used as a design solution for types of development for which it is entirely inappropriate. It has on many occasions produced an inaccurate image of the past, devoid of any real understanding of the principles of the buildings that are parodied. For example, it is totally inappropriate to try and add a number of contrived design devices of indistinct origin onto modern housing lay outs and expect this to constitute good design. Examples include the use of mock-Tudor timber framing mixed with poor Georgian pastiche on modern housing estates. Such contrivances not only produce very poor new environments that fail to have any authentic sense of place but they also denigrate a true appreciation of the proper architectural traditions of the past which they seek to copy.



This modern development attempts to copy styles from the past but uses a number of features from different historic eras which result in a building with an identity crisis.

Designing inappropriate low-quality parodies of nearby older buildings is especially a problem in the historic cores of our city, towns and villages.

A tendency for 'off-the-peg' design has been a characteristic of recent developments. This may be illustrated by looking at various recent infills and larger developments by the volume housebuilders. Such buildings are characterised by poorly detailed structures, with little to indicate real thought, flair and creative design input being put into the concept or execution. This trend towards formulaic design has reduced the distinctiveness of different localities throughout the district and its use will no longer be acceptable.

It is desirable for new buildings to be informed by a thorough knowledge of architecture of the past, but they should not necessarily imitate older buildings. The achievement of successful new buildings should be based on the timeless principles of design used in great buildings of the past such as rules of composition, geometric forms, and proportion. These principles when referenced to the local context will result in a building in harmony with its surroundings without the need to resort to pastiche. Many of the most innovative and creative buildings of the twentieth century have been informed by such an understanding, but expressed in a contemporary language.

Excellent modern design - Portcullis House in London and a simple yet effective design in Blandford. What both have in common is a clear respect for the traditional styles of their surroundings, but in a manner that is modern and imaginative.



Salisbury District Council aims to encourage high-quality architectural design. It wishes to do so without making subjective and arbitrary prescriptions on the merits of different architectural forms and styles. Instead innovation, creativity and originality are considered to be primary ingredients of high-quality architecture. It is impossible to require such qualities by prescriptive policy. Much depends on the abilities of the designer. However, the council is committed to facilitating genuinely creative design, which is individualistic and provides contrast and interest, that produces local identity and local distinctiveness while at the same time respecting and contributing to the existing qualities of the area.

Encouraging high quality and creative Design

- **Creativity** - Creativity is about originality, individualism and imaginative problem solving in design.
- **Innovation** - Innovation is relatively rare, but relates to significant advances or unprecedented changes in architecture, for example in construction techniques or style.
- **Fitness for Purpose** - This is the efficiency with which a building serves the function for which it was designed. Good access, temperature control, natural lighting, and efficiency of layout are just a few examples.
- **Sustainable Design and Construction** - Sustainability is about the responsible use of scarce resources, taking into account the legacy left to future generations.
- **Design Theory and Principles and Historical Knowledge** - Different architectural styles are based on identifiable design principles. An understanding of the underlying principles of design, rather than the superficial appearance of different styles, is required if high quality architecture is to be created. It is through a lack of understanding of design principles that different architectural movements have degenerated, resulting in poor quality buildings.
- **Attention to Detail** - Care in the way the component parts of a building are designed and fitted together is an important element of quality, especially when a building is viewed at close range. Attention to detail is not about adding decoration, but about all aspects of building, precision of work, and quality of finish. It can include the design of door handles, the joins between structure and walling, surface finishes, relative proportions, the layout of kitchens and so on. Careful attention to detail is often apparent in the works of leading architects. The quality of detail is not a superficial consideration; it determines how convenient and useful buildings are for their occupants and how successfully paper plans are transformed into well-finished, precise construction. Attention to detail is often one of the first qualities to be sacrificed in design-and-build development packages. To achieve quality of detail, careful specifications need to be prepared for contractors.

This development is a bold and modern interpretation of historic building styles common to it's context. The flair and imagination of the design produces a unique and wholly appropriate sense of place.



How to Avoid Unacceptable Design Solutions

In the past two decades there has been a trend to employ certain architectural devices in order to try and make a poor 'off the peg' design acceptable. Very often this has meant the application of some cheap modern copy of a traditional feature as a substitute for proper architectural design. This is totally at odds with achieving real quality in design. The following solutions will be rejected by Salisbury District Council:

- Adding 'heritage' features such as false timber beams to a standard functional box at the end of the design process
- The use of debased historical detailing such as uPVC sash windows
- Imposing standard design solutions regardless of urban context
- Concentrating on the surface appearance of a style whilst ignoring its fundamental underlying principles
- Adding clock towers, pigeon lofts, pediments and other arbitrary features to standardised building designs
- Architectural solutions that purport to be 'modern' but fail to relate to the context or display authentic innovation or inherent quality.

Conclusions

Raising the quality of architectural design does not necessarily mean adding more features. Indeed, simplification and purification has contributed to many great works in the past. More important is the way in which the essential components of a building are put together. Authenticity and appropriateness in the way a material is used and expressed is usually as important as the choice of material itself. Issues such as good proportioning and good planning have relatively low material cost implications, but are often the secret to producing a successful scheme.

Objective 4

Applicants will be expected to justify the quality of their scheme through the submission of a design statement which explains how the design chosen is appropriate to its context.

Salisbury District Council is committed to facilitating innovative, challenging and radical design solutions where they are appropriate and of high quality.

Standard (or off the peg) design solutions that fail to respond to the local context will be unacceptable.

The cost of good design



Research shows that Good Design produces higher returns on investments

A frequent argument made against the need for good design in new buildings is that it adds cost to the process, making schemes uneconomic and placing an unreasonable financial burden upon the applicant. The latest national research project carried out by Government Agencies, Commission for the Built Environment (CABE) and the Department of Communities and Local Government (DCLG) contradicts this widely held view and actually indicates that good design does in fact add value to the process. This brief chapter will outline how this is the case.

The Commission Architecture and the Built Environment (CABE) and the Department for Communities and Local Government (DCLG) have carried out research which has concluded that good urban design adds economic value in the following ways:

- Producing high returns on investments (good rental returns and enhanced capital values)
- Placing developments above local competition at little cost
- Responding to occupier demand
- Helping to deliver more lettable areas (higher densities)
- Reducing management, maintenance, energy and security costs

- Contributing to more contented and productive workforces
- Supporting the 'life giving' mixed-use elements in developments
- Creating an urban regeneration and place marketing dividend
- Differentiating places and raising their prestige
- Opening up investment opportunities, raising confidence in development opportunities and attracting grant monies
- Reducing the cost to the public purse of rectifying urban design mistakes.

As well as financial benefits it is also the case that good design adds social and environmental value to society in the following ways:

- Creating well connected, inclusive and accessible new places
- Delivering mixed-use environments with a broad range of facilities and amenities available to all
- Delivering development sensitive to its context
- Enhancing the sense of safety and security within and beyond developments
- Returning inaccessible or run down areas and amenities to beneficial public use
- Boosting civic pride and enhancing civic image
- Creating more energy efficient and less polluting development
- Revitalising urban heritage.

Objective 5

The argument that the cost of providing good design and quality materials is too high will not be accepted as a reason to allow poor or inappropriate schemes.

Salisbury District Council is committed to facilitating development that exploits good design and materials to realise both social and economic benefits.

Sustainable design and construction



Sustainable building, Foyer (part funded by Salisbury District Council).

Sustainability is about the responsible use of scarce resources, taking into account the legacy left to future generations. It is widely recognised that, in environmental terms, current generations are living beyond their means.

The UK government advocates the following sustainable development objectives:

- social progress which recognises the needs of everyone
- effective protection of the environment
- prudent use of natural resources
- maintenance of high economic growth and employment

By designing buildings that minimise energy consumption, are built from renewable materials and make efforts to reduce wastage, we can all contribute to reducing environmental pollution and saving natural resources while also benefiting the homeowner by reducing fuel bills.

Various accreditation schemes are now available to rate the eco-performance of new and refurbished buildings. Salisbury District Council supports the Building Research Establishment (BRE's) Environmental Assessment Method and encourages all new residential development to meet at least the Building Research Establishment (BRE's) "Good" Eco Home rating.

What can be done to make a new building Sustainable?

There are a number of ways in which new buildings can be designed so that they are more environmentally friendly. In particular the following areas should be considered at the outset of designing any new development:

Making Best Use of Energy

Ask yourself whether the building you are designing is going to be as energy efficient as possible. As well as meeting Government and local planning policies and thereby raising the chances of planning permission being granted, it is also an attractive selling point in that prospective purchasers will have reduced fuel bills. There are a number of ways to maximise energy efficiency in a new design and these include the following:

- Ensuring excellent insulation from all aspects of the building, including the roof, walls and floor as well as effective draft exclusion from windows and doors are effective ways of minimising heat loss and reducing energy use that can be designed in from the very start.
- Choosing a location within the wider site that has the most natural shelter and offers the most prolonged periods of sunlight, thereby reducing heat loss and maximising natural warmth.
- Timers, thermostats and computer controlled systems which control heat, light and hot water are all ways to maximise energy efficiency, through the best use of resources. Again these systems can be designed in from the outset of the process.

Using the Sun



Solar panels and grass roof are used to utilise the sun's energy and provide natural insulation

Often known as "passive solar design" this involves taking advantage of the natural light and heat from the sun and using air movement for ventilation. If well designed, such an approach can significantly reduce the need for artificial light, heat, cooling or ventilation. In order to try and maximise the sun's energy the following approaches should be considered at the design stage of any plans:

- Layouts that maximise east-west building alignments and orientate most of the glazing due south
- Layouts designed to avoid overshadowing adjacent buildings, through built form or poorly thought out planting schemes
- Locating car parking where possible to the north of housing
- Locating taller buildings to the north of the site
- Using buildings and planting to act as shelter and avoiding wind-tunnel effects.

Renewable Energy

Planning Policy Statement 22 (Renewable Energy) encourages the integration of renewable energy technologies into new and refurbished development wherever possible. Renewable energy which can be generated on-site and technologies such as solar panels, photovoltaic roof tiles, wood-fuel heaters, and small-scale wind turbines will be encouraged in new developments. The costs of such technology are not necessarily prohibitive and will help to significantly reduce energy-costs throughout the life-time of the building. Government grant schemes are also available for qualifying developments. Further information can be obtained from the Energy Saving Trust (www.est.co.uk).

Which Materials to Choose

The choice of the materials and where you purchase them can make an important contribution to achieving an environmentally friendly design solution. Salisbury District Council will be looking for evidence of the following in planning applications:

- Where site clearance or demolition is involved, where possible and appropriate, materials should be salvaged and re-used in the new building.
- Use of materials that are from renewable sources.
- Use of materials that are sourced locally to minimise transportation and benefit the local economy.
- Use of materials where the lifespan of the product and energy input into production has been assessed.

Encouraging Recycling & Composting

All new development should have facilities that allow its occupiers to have ready access to recycling facilities in order to encourage the sensible disposal of household and office waste such as paper, tin cans, organic material etc. A well designed building will include dedicated space and facilities for separating waste, composting and storing recyclable materials. Applications for larger developments (e.g. more than 9 dwellings or 1000m² floor-space) will require a Waste Audit in line with Wiltshire County Council's Waste Supplementary Planning Guidance.

Designing for the future re-use of the building

Simply designing a new building that will need to be demolished at the end of its functional life and then replaced by a new one is not a sustainable solution. Buildings should be designed to be flexible and capable of different uses. Many of our historic buildings have been used for a number of purposes such as the conversion of residential units to offices and even churches to Arts Centres as has been done in Salisbury. This demonstrates that a well-designed building can stand the test of time and be adapted to different uses as required.

The following areas should be considered when designing a new building:

- Use of non-load bearing partitions to allow for easier internal adaptation in the future
- Ceiling heights that are sufficient to incorporate changes in room use
- Redundant buildings should be considered as a valuable resource and should be re-used where possible.

Transport and travel

Use of the private motorcar is a significant cause of environmental pollution and hence new buildings will be expected to make a contribution to providing alternative choices to the occupiers. Especially when designing new housing or employment uses, it should be clearly explained how the occupiers will have a range of

options such as walking, cycling and public transport as opposed to total reliance on the car. New development should therefore be designed to take account the following:

- Locating near existing facilities and service centres removing the need for long trips
- Integration of existing public transport routes or facilitation of new routes and stops
- Integration of cycle and footpath networks to include new stretches of paths where necessary

It may be appropriate to provide a Travel Plan as part of your supporting information to explain how you will encourage people to walk, cycle and use public transport. Reference should be made to the Salisbury Transport Plan (www.salisbury.gov.uk/transport).

Drainage

No new buildings can be developed without taking into account the need for water and drainage. Additionally, by increasing the areas of ground covered by hard surfaces including the building's footprint, service roads, driveways, parking areas paths and patios, new development will alter the patterns of surface water drainage.

In transferring water quickly away from the developed area there is increased risk of introducing flooding to other parts of the catchment. Furthermore, such an approach can introduce pollutants from urban environments into rivers.

Rather than simply getting wastewater off site and forgetting about it, Sustainable Drainage Systems (SUDS) should be employed wherever possible.

The aim of SUDS is to manage surface water flows, return runoff into the ground as close to source as possible and to protect water quality and hence environmental setting and wildlife habitat.

SUDS comprises a range of structures designed to manage surface water runoff, which can be incorporated into initial designs on a flexible basis to address individual site circumstances. The general methods of control include:

- Filter strips and swales;
- Filter drains and permeable surfaces;
- Infiltration devices (soakaways);
- Basins, ponds and wetlands; and
- Use of natural processes of sedimentation, filtration, absorption and biological degradation to treat pollutants.

Whilst there will be locations where it is not appropriate, possibly because of the previous uses of brownfield sites, SUDS can be designed to fit almost all urban setting and therefore all future development proposals have the opportunity to incorporate sustainable drainage principles.

To ensure that SuDS operate successfully, suitable arrangement need to be in place for long-term maintenance. Further information can be obtained in the interim Code of Practice for Sustainable Drainage Systems, Published by the National SuDS working Group in July 2004.

Further advice upon the applicability of SUDS to individual sites may be obtained from The Environment Agency, Rivers House, Higher Sunrise Business Park, Blandford, Dorset DT11 8ST, Telephone 01258 483 390 (www.environment-agency.gov.uk).

The use of water

New development adds pressure to the supply of water, a finite resource which should be protected. Abstraction from the River Avon SAC/SSSI is an important issue and therefore it is essential that developments incorporate water saving measures to reduce impacts on nature conservation. Thoughtful design of new and refurbished buildings integrating, for example, water-saving taps, dual flush toilet cisterns and flow restrictors for showers, can significantly help reduce water wastage. Furthermore, waste water or "grey-water" can be collected and reused on-site for toilet-flush etc. Collecting rainwater in water butts for garden areas is another easy way to make your development more environmentally friendly.

A Checklist For Achieving a Sustainable Design

There is a lot to remember and in order to help those of you wishing to produce a new design we have produced the following checklist, which will help ensure you have adequately addressed the main issues.

Salisbury District Council places such importance on achieving patterns of sustainable development that it is essential that planning applications for new buildings, or conversion of existing ones, must clearly demonstrate that the checklist has been fulfilled.

Objective 6

Checklist For Achieving Sustainable Design

In designing your new building have you taken into account the following requirements and explained how you have done so in your design statement?

- Has the lifespan, and energy required to produce the materials been assessed? (some materials are more energy-hungry than others!)
- Do the raw materials come from renewable sources e.g. timber from sustainable forests?
- Will any materials be locally sourced to minimise transportation and support the local economy?
- Does the design make use of reclaimed or recycled materials either from this site or another?
- Have the buildings been designed to maximise the benefits of natural energy from the sun?
- What energy saving features and insulation are proposed?
- Have the buildings been designed to be adaptable for future changes of use?
- Will people be easily able to travel to and from the building on foot, by bike and by public transport?
- Does the proposal include Sustainable Drainage solutions and does it reduce water wastage?
- Does your proposal encourage the recycling and composting of waste?
- Are there existing buildings on the site that could be re-used?

Note:

Additionally, the Council has produced supplementary planning guidance on achieving sustainable development, including a simple assessment method to help you consider the issues. This is available from the Planning Offices and on-line (www.salisbury.gov.uk/planning/forward-planning/sustainable-development).

The design of roads



This clumsy traffic calming leads to a road dominated place

Starting point

The motorcar has been a dominant force in shaping development through the last century and it could be argued that the convenience of the motorcar has dictated the layout of our settlements to the general detriment of creating safe, pleasant and attractive places to live. While planning for the motorcar is a key consideration when assessing development proposals, it is far from the only consideration. While Salisbury District Council is not anti-car, it will not accept development where the quality of the environment has been sacrificed for the benefit of the motor vehicle.

Salisbury District Council will take care in ensuring new developments cater fully for the needs of the private motor car owner. This will be complemented by also ensuring that new buildings are located and designed to offer convenient alternative forms of transport and choice. Walking, cycling, public transport and working from home, location of neighbourhood facilities and planning mixed use communities are all ways in which individuals will be freed from total reliance on their cars.

The Strategic Approach to Planning for Transport

Salisbury District Council endorses the principles set out in 'Places Streets and Movements', a government publication which seeks an integrated approach between urban design and transport planning (for details see Bibliography, Appendix 7). This aims to control the dominance of the motor vehicle and to create places that are pleasant to live in.

It is not the role of this document to set out in exhaustive detail, the technical standards that are required to meet modern transportation standards. Anyone thinking of submitting a planning application is advised to talk to Wiltshire County Council at the earliest stage. It is the purpose of this guide to set out some guiding principles that we will expect developers to demonstrate when bringing their proposals forward.

General Approach of Salisbury District Council



Badly placed roads can ruin any setting - such as here at Stonehenge

Salisbury District Council works closely with Wiltshire County Council to ensure roads and driveways are accommodated sensitively into new designs. Rather than highways interests dictating how the development should function, the opposite will be the case. Design and layout of highways will be embodied in the overall design and will contribute to the delivery of the highest possible quality of place.

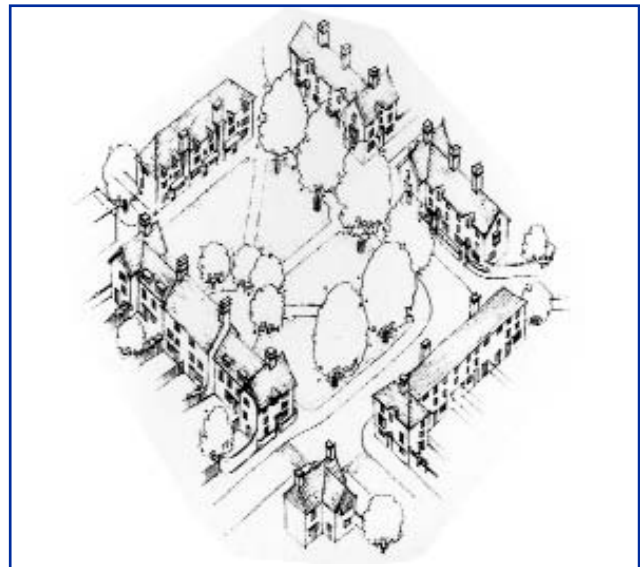
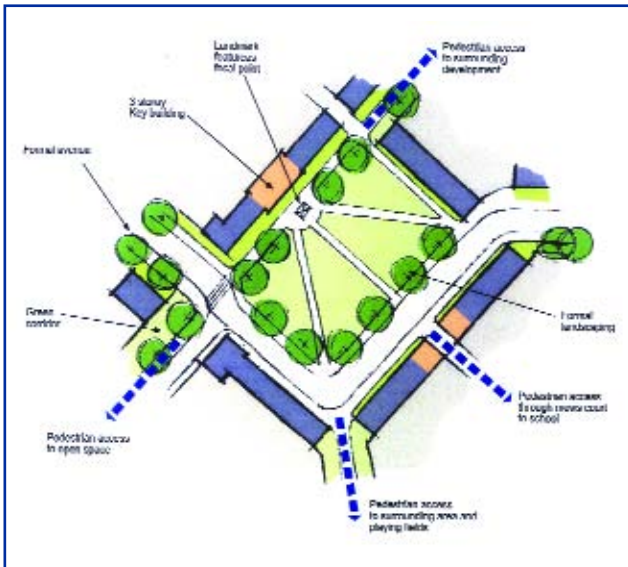
a) Controlling Speed

In new residential development, roads should be designed to keep speed levels below 20mph. Crude artificial solutions such as narrow necks, chicanes and speed humps should be avoided. They often add a harsh urban feel to a development and are also of questionable effectiveness. Instead it is the historic pattern of settlements in Salisbury District that provide the inspiration for producing layouts that reduce speed. Many of our historic settlements have achieved ways of reducing speed by the arrangement of buildings, incorporation of variable road widths, shared surfaces and bends.

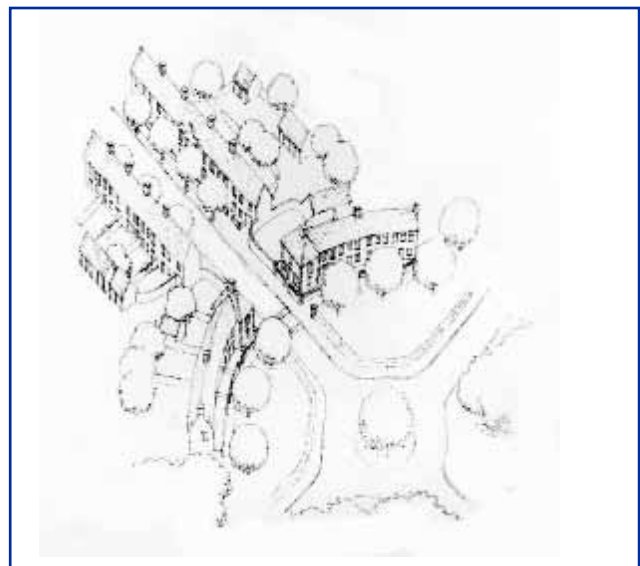
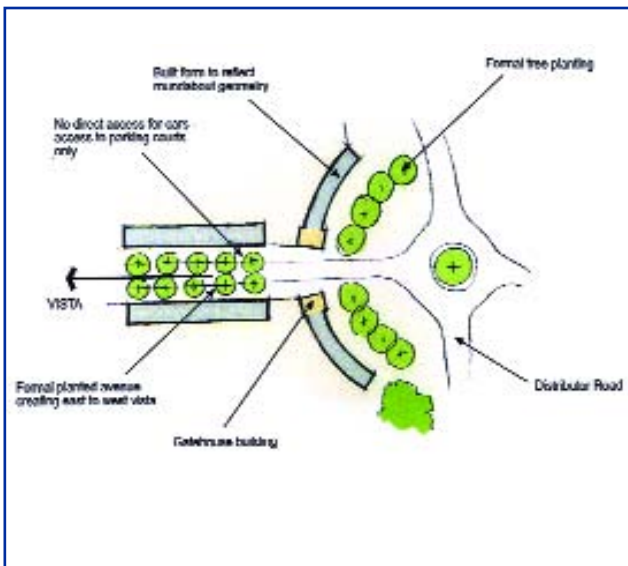
It is important to demonstrate measures to slow down traffic within layouts, but this should be achieved through subtle measures such as the use of tighter bends (horizontal deflection of the carriageway), building on the back edge of footways, provision of squares and shared surface areas and a clearly defined hierarchy of roads. Such solutions will not only significantly reduce traffic speed, they will also provide a more human scale and intimate environment, which can add real interest and visual quality to the development.

b) Creating Places

Providing squares, courtyards, lanes, and a clear road hierarchy can all help to really define the character of an area. Such design features can help transform a layout from a bland "anywheresville" style to a specific place that reflects the historic settlement patterns. Much of the success lies in careful consideration of the details with kerbs, surfacing, turning heads, verges and footways. While there are technical standards for such features, they can and should be applied in an imaginative way that reinforces and raises the quality of new developments.

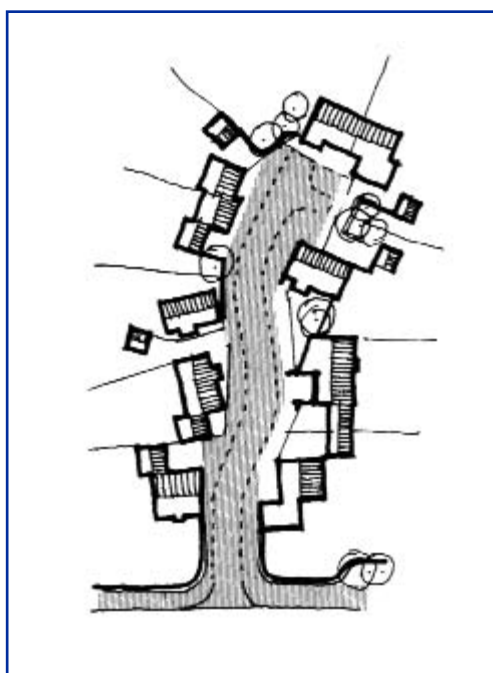


Example of how roads may be designed to create places





Shared surfaces can give a less engineered feel to a road, thereby helping to create a sense of place



c) Parking provision

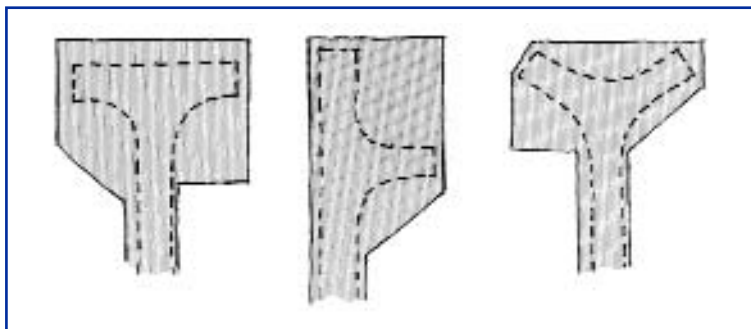
This is covered in some detail in Part 29 of this guide.

d) Road Widths

Variation in road width should be used to provide visual interest and break down the harsh urban feel that can otherwise result. With imagination this can be achieved while still meeting the minimum requirement of 5.5 metres

e) Turning Areas

Rigid application of turning areas can lead to an uncompromising and standard approach that adds nothing to the objective of creating unique places. Therefore providing there is sufficient hard surfaced area to meet vehicle turning requirements as required by the county council, designers are encouraged to be imaginative and flexible in their design approach. They should produce shared areas that reinforce the character of the development. Examples of this approach are shown below:



The highway area can be designed to relate to the adjoining housing layout, so long as the basic requirements of the highway authority (shown dotted) are incorporated.

f) Kerbs and Paving

In key areas of a development where it is important to reinforce character and quality an alternative to standard kerbs, such a chamfered, countryside style or sets should be used. In such cases the applicant will need to agree with the county council adequate provision for future maintenance. The enhancement value of using high quality materials can be very effective such as in the Salisbury City Centre Enhancement project where York stone paving and kerbs have been used.

g) Surfaces

A distinctive surface treatment such as bonded gravel or paving should be considered where there is a need for a clear



High quality surfacing can help reinforce the character of an area

transition, such as where a road enters a parking court or a square. Care needs to be taken with the selection of materials to avoid a standard and mundane solution such as the use of block paviors that lack real character and can reinforce a bland urban feel to a development. Surfaces should reflect the overall design concept of the development.

h) Landscaping, hedging and boundary treatment

Landscaping is covered in Part 3 of this Guide, and a landscape appraisal is one of the key starting points in developing your proposals. Soft landscaping, trees and hedges play a critical role in softening modern road layouts, reducing the impact on nature conservation and complementing the overall character that you are seeking to achieve. Meaningful landscaping should therefore be designed into highways layouts from the outset. That should include ensuring that trees and plants shown have in reality enough space to flourish and a management plan to ensure their continued welfare.

i) Street lighting

The design of street lighting has an important contribution to creating the character of any new development. Standard lights can reinforce a bland and urban feel, and run counter to Salisbury District Council's goals of delivering development with distinctive character and sense of place.

Therefore sensitive lighting solutions will be sought, including streetlights mounted on buildings and lamp standards of a character that reflects the overall style of the development. Furthermore new lighting should be designed to minimise light pollution by having horizontal cut.

j) Signage

Poorly designed and ill placed signs can ruin a well planned development. Consideration of the impact of signs on the wider development should be properly thought through and effort should be made to intergrate signage into new development.



Well-designed lamps can add quality to any place. Here at Lyme Regis in Dorset the local context is reflected by the use of a fossil motif designed into the lights.

Checklist - The Design of Roads Design Principles

When planning new buildings you should consider the following points. Your response to them should be clearly demonstrated in any subsequent planning application. The following issues will be applicable to different types of developments to varying degrees. For example if you are carrying out a domestic extension to your property, many will be of limited relevance but for a larger housing development all will be relevant.

- Routes should be safe for all users meeting all relevant, National, County and District standards. They should be direct, logical and easy to navigate.
- The development should, where practicable, demonstrate an integrated approach to transport, it should be located conveniently for, and where reasonable contribute to, a range of transport modes giving real choice.
- Roads, routes and paths, should provide a high quality visual environment for all those travelling through.
- Feature buildings should be used to provide legible development, which will provide both a visually stimulating and familiar passage through the development.
- Landmark and focal point buildings should be used within the site to terminate views or signal direction changes and announce important buildings or spaces.
- Longer stretches of road should be broken up into shorter areas of defined character to encourage pedestrians, provide a human scale environment and to discourage speeding.
- Traffic calming measures should be designed to discourage vehicular speeds of over 20 miles per hour in residential areas. Such devices as horizontal deflection, road layout, providing only short lengths of road, and surface/texture changes, should all be considered.
- In major developments applicants should demonstrate that public transport drop off points are brought into the heart of the new development and not just past it.
- For commercial properties, provision is made for servicing in a manner that minimises the impact on the local residents and local road network.
- All proposals must provide adequate access for emergency vehicles to all new properties.
- Traffic restraint and traffic calming measures should be designed to be 'back and wheelchair friendly'.
- Major developments should explore improvements to public transport, including well-located bus stops and shelters, bus priority measures, co-ordination of service information, convenient arrangements for interchange and convenient taxi facilities.
- For larger residential and commercial developments, a Transport Assessment incorporating a Green Transport Plan should be submitted with all applications.
- Major developments may be required to contribute to off-site infrastructure improvements, in order to support their new proposals.
- New developments should suggest a range of non-standard materials such as surface treatment, kerbs, and streetlights to help reinforce the unique character and sense of place delivered by the scheme. The use of such materials needs to be agreed with the County Highways Authority and adequate provision made for future maintenance.
- New developments should, where possible, avoid negative impact on the nature conservation interests in the area.

Conclusion

The design of roads play a key role in delivering quality to a new development. Roads can, if designed without imagination, reinforce a bland, sterile feel that creates a very poor living environment. Salisbury District Council is committed to delivering high quality places and the design of roads is integral to that process. Applicants will need to demonstrate imagination and design flair to meet the standards of the Highways Authority in a manner that complements the overall design concept of their development.

Objective 7

Applicants will be expected to deliver schemes that encourage a range of transport choices for the public.

Salisbury District Council is committed to road schemes that meet National, County and Local standards but will encourage pragmatic and flexible solutions that reinforce the character of the development rather than dominate it.

Applicants will be expected to demonstrate how they have taken account of the design principles set out in this chapter. In particular schemes should demonstrate:

- How they are compliant with adopted County Highways standards
- How those standards are imaginatively embodied in the design in a manner that does not compromise quality of place
- How roads and drives are used to reinforce and deliver a unique and appropriate sense of place.

Developments which sacrifice quality of environment solely to cater for the private motor car will not be acceptable.

Applicants are encouraged to speak to Wiltshire County Council Highways division at the earliest juncture when considering new development proposals.

Considering the spaces between buildings



*High quality space,
Cathedral Close, Salisbury*

There is a wide diversity in the character of settlements across the district of Salisbury. For example there is an obvious contrast between the more urban settlements of Salisbury, Amesbury and Wilton, and the many small villages, which have a much more open, rural character. In the urban areas the pattern of building is very often close knit, with the majority of buildings in close proximity to their neighbours. In such locations the use of boundary walls, railings, gates and fences make a very important contribution to the character of the area. The character of such areas is further defined by the widespread use of high quality surface treatments to roads, driveways and footpaths. The urban character is also commonly reinforced by small groups of trees or individual specimens that have matured and take on a particular significance.

In more rural areas the character of a settlement is often quite different from its urban counterpart. It is often characterised by a more open nature, with a generous feeling of space and positioned within a mature, dominant landscape setting. There may often be a fairly dense group of buildings arranged in a linear fashion around the main road through the settlement. This space is often defined by buildings and walls immediately abutting the road, leading to a feeling of enclosure as one travels through.



High quality open space in a rural village setting, here home to the village pond in Ansty

Even when this pattern of development is found, many of the buildings are set within generous plots and mature landscape which reinforces the character of the area. In the more rural areas the quality and character of the spaces between the buildings (i.e. the hedges, banks, trees, gardens, gates, walls and fences) are as important as the buildings themselves.

In both towns and villages, therefore, it is critical to the success of any new development that care is taken in the design process to protect and enhance both the important spaces between buildings and also the structures and landscape features that occupy them. Inappropriate and ill-conceived schemes of new development can irrevocably damage the essential character of our settlements. Examples of such damage from poorly designed schemes in the past are only too visible.



Poorly designed and managed open space

Salisbury District Council is adamant that the mistakes of the past must be learnt from and never repeated. In order to ensure this, all applications for new development will be required to demonstrate how a proper survey of the development site has been carried out, identifying key features and character that is to be retained and enhanced. The application must show on detailed plans the changes that are proposed to take place on, and around the development site. This must have regard to hard and soft landscaping, in order to allow an appraisal of its wider impact on the character of the area. The scheme must include existing and proposed details showing all relevant features that contribute to the character of the area such as important spaces, views, structures, landscape features and new elements which will complement and enhance the essential character of the area.



Confused treatment of open space between buildings can lead to a very poor environment



High quality open space can be seriously marred if it is put to an unsympathetic use. Does the car park in Salisbury's Market Square make the most of this fine public area?

Objective 8

Applicants will be required to demonstrate how their proposals take account of local distinctiveness and character in the treatment of the space around their proposed development.

In particular the design statement required to accompany the planning application should take account of the following points:

- All planning applications should be accompanied by a full appraisal of the character of the site's wider setting. This will need to identify all the important details such as spaces, views, structures, and landscape features. Plans should also be submitted which show the areas after the proposed development has taken place and should include measures to be taken to retain and enhance the character of the area, e.g. enhancing the environment in open spaces to attract wildlife if appropriate.
- Applicants should demonstrate that their proposals for development will not harm but enhance the wider setting within which it is set.

Master plans, briefs and design codes



*Example of a high quality Master Plan
Boscombe Down, Amesbury*

Large developments can have a significant impact on the character of a whole town or district. Applicants for major and complex proposals, as defined by the Council, will be required to produce master plans and design codes to accompany a planning application, in order to clearly demonstrate how the development process will deliver a high quality development with an appropriate sense of place.

For major development sites as allocated in its policy documents, the Local Planning Authority will work either in partnership with prospective developers or alone to produce planning briefs to guide the development process and to deliver a high quality outcome. The following sections go into more detail of what the council expects.

Proposals for larger areas of development on the fringe of settlements, or areas of brownfield redevelopment within towns, can no longer be the result of opening up the site with roads, followed by a patchwork of different developments. An overall strategy must be agreed which takes account of physical, social, economic and environmental needs; in essence, a master plan.

Many terms can be used for the physical regeneration of an area, such as master plan, development framework, regeneration strategy, urban design framework, or vision. What is meant by the term master planning, is the process by which, three-dimensional proposals are prepared for major changes to an area. This should include movement, land use, buildings, and spaces, which will be matched to a delivery strategy.

The process of producing a master plan can be divided into three broad stages:

1. During the **preparation** stage, work is undertaken to assemble baseline data relating to the physical, social, economic and political context. From an analysis of this data, a statement is prepared of the aims and objectives for the physical regeneration of the area, the resources needed, and how this can be delivered. This forms the brief for the master plan. Relationships with partners are established, the roles and responsibilities of partners and stakeholders identified, and the important selection of a master planning team is made.
2. During the **design** stage, the team evolve the spatial master plan through a process of analysis, consultations, testing and refinement. At the end of this stage, a three dimensional plan is produced which presents proposals for buildings, street blocks, public spaces, streets and landscaping. This is in the form of diagrams, land use plans, models, illustrations and words, based on the stage one data and indicating how stage three can be physically achieved.
3. During the **implementation** stage, all aspects of delivery must be addressed, such as programme, risk, funding, procurement, review and monitoring. There is a significant overlap between this phase and the earlier preparation and design stages and it is essential for the success of the master plan that the process of implementation is considered right from the start.

The proposals contained in a successful master plan should:

1. Show how streets, squares and open spaces of a neighbourhood are to be connected
2. Define the height, bulk and massing of buildings
3. Set out suggested relationships between buildings and public spaces
4. Determine the activities and uses which will take place in the area
5. Identify the movement patterns for people on foot, or by bicycle, car or public transport, as well as looking at the needs of service and refuse vehicles
6. Set out the basis for the provision of utilities and other infrastructural elements

7. Relate the physical form of the site to social, economic and cultural contexts and take account of the needs of people living and working in the area
8. Show how the new neighbourhood can be integrated into the existing community, and into the built and natural environment.

A successful master plan should be:

- Visionary - raise aspirations and achieve consensus building
- Deliverable - based on realistic implementation and delivery routes
- Fully integrated into the land use planning system, while allowing new uses and market opportunities to exploit the full potential of the site
- Flexible - providing the basis for negotiation and dispute resolution
- Participatory - allowing all stakeholders to express their needs and priorities.

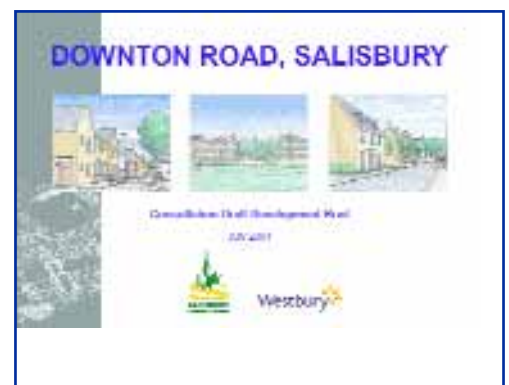
Further Reference: Creating Successful Master plans - A Guide for Clients available free from CABE.
www.cabe.org.uk

Briefs

A development or planning brief is a document that provides planning policy and design guidance on how a specific site should be developed. It provides guidance on the qualities and standards of development that will fit with the wider vision that the Council and the community have for the area. Following consultation with those affected, it will normally be adopted by the Council as a Supplementary Planning Document (SPD).



Some examples of Development Briefs



The brief should cover the following areas:

1. **Purpose of the Document** and its intended role or status (eg SPD)
2. **Key Objectives** of the proposed development
3. **Policy Justification** ie. Whether national, strategic, Local Development Framework (LDF)
4. **Contextual Analysis**
 - Planning history of the site and its surroundings
 - Landscape, tree analysis and nature conservation appraisal of site and surroundings
 - Visual and historical appraisal of the site and its contents, including views in and out
 - Identification of key features within and around the site
 - Transportation analysis, existing networks and linkages
 - Assets of the site and its surroundings, including relevant planning policies
 - Constraints of the site and its surroundings, including relevant planning policies
 - Design cues, illustrations of local or relevant developments.
5. **Development Principles** These should clearly derive from the key objectives and the contextual analysis above. Where relevant, they should be illustrated with diagrams, plans and sketches. The following should be taken into consideration:
 - Objectives for the design and layout of the site
 - Integration with and linkages to the surrounding settlement patterns and routes
 - Access, parking and highway issues, including where relevant a travel plan, plus, easy legible movement patterns for pedestrians, cyclists and mobility impaired.
 - Design principles for the proposed built environment, including height, massing, creating a sense of place, continuity of street and building frontages, and orientation, materials
 - Site preparation, reclamation, grading, drainage, and legal requirements.
 - Environmental health requirements and mitigation strategies, and construction traffic
 - Landscape design, planting and maintenance, boundary treatments
 - Open Space, including definition and usage of private and public realms
 - Community and recreational provisions
 - Nature conservation, wildlife corridors and habitats
 - Sustainability and energy efficiency statement
 - Heritage and archaeology, investigation, protection and enhancement
 - Creation of an environment that feels safe by night and day

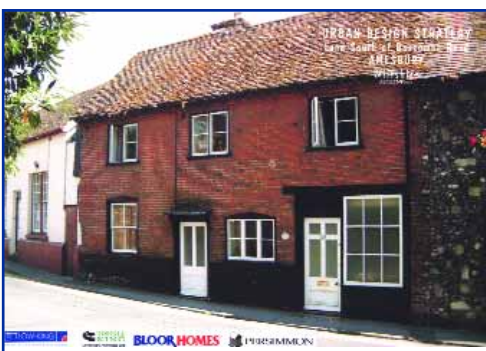
- Public Art, its provision and integration from the initial stages
- Employment opportunities
- Public utilities, street furniture and lighting, emergency and service vehicles
- Legal agreements, planning obligations, contributions, adoption of highways and spaces
- Phasing, adaptability, implementation and funding
- Risk assessment
- Review and monitoring.

6. Indicative Layout

Different options should be used to illustrate possible forms of development that meet the requirements of the brief. The performance of these options should be assessed against the brief, and a preferred option selected. This process should be set out in a statement that describes how the preferred option provides the best solution to the brief. This indicative layout (or Concept Plan) is not a rigid, inflexible development strategy, but rather, together with the brief, sets out a benchmark against which a subsequent application for planning permission will be assessed.

- 7. Consultation** Following appropriate consultation, and any subsequent amendments, the council will adopt the brief as a Supplementary Planning Document, providing that the Council is convinced that the brief and indicative layout forms a robust framework that will deliver policy objectives and a high quality and well designed development.

Design codes



A design code for Boscombe Down

A design code is a written and illustrated specification that describes how the design and construction of a new development should be carried out. It can be prepared by or on behalf of local authorities. It can also be used by landowners who wish to ensure the highest quality of subsequent development on their land, by embedding the code as a legal requirement in the sale of their land. Where this is done, it is normally possible to later amend or vary the code, providing both parties mutually agree to do so.

The concept of an urban design code starts from the proposition that the design of a new development can be planned and regulated to achieve a higher quality outcome. It introduces a higher level of design control to have greater assurance over the quality of the product.

Principles of good urban design include local distinctiveness based on historic character, ease of movement, legibility, quality of public space, continuity and enclosure, and adaptability. They can be achieved by the way that we arrange our streets and spaces, and how we plan the mass, scale and position of buildings within the landscape. The application of these principles has resulted in some of our most successful places. These are often characterised by such features as a distinct centre with shops and community facilities, a place that encourages pedestrians and also feels safe, and high quality public buildings such as schools and health centres. It fosters community spirit and produces a place in which we can take pride. Most of all, it can give us a clear and distinct sense of place.

In a similar way to a development or planning brief, a design code for an area can also be the subject of public consultation, amendments where necessary, and adoption by the council as a Supplementary Planning Document, providing it derives out of and is consistent with policies set out in the authority's adopted development plan, to which it should specifically refer.

The Code is likely to comprise two related components:

- A three dimensional master plan of the development area that shows the arrangement of buildings, streets and spaces, including massing, orientation, land uses, densities, building lines, landscaping, etc.
- A supporting set of written requirements that explain the plan, including dimensions where relevant, and which addresses more detailed issues, depending on the level of prescription required.

These more detailed issues might include the following, although this is not a complete list:

- Building lines, building heights, distances between buildings, plot coverage, tenancy
- Street widths, footways, kerbs, landscaping, trees, lighting, public realm
- Roof pitches, eaves, slates, tiles, dormers, rooflights, chimneys, rainwater goods
- Windows, doors, reveals, lintels, cills, balconies, porches
- Car parking, gardens, outbuildings, conservatories, boundary walls, gates and fences
- Building materials, stone, brick, render, flint, mortar, timber, construction methods

- Decoration, colour, signage, awnings
- Access, energy performance, sustainable sources, recycling, water
- Crime prevention.

The Building for Life Standard represents the national standard for housing and neighbourhoods. It is awarded to new housing projects that demonstrate a commitment to high design standards and place making. Schemes are assessed by CABE, the House Builders Federation, the Civic Trust and Design for Homes, against the following criteria:

Character

1. Does the scheme have an identity that can be easily summed up?
2. Does the scheme feel like a 'place' or 'address' rather than housing?
3. Does the layout create street enclosure? What is the character of the streetscape?
4. Do public spaces feel safe, have good lighting, active frontages, fenestration on two elevations at corners, and do visitors find the layout easy to navigate?
5. Does the scheme use the site's assets, existing buildings, landscaping or topography?
6. Does the proposed development respect the surrounding context.

Roads, parking and pedestrianisation

7. Does the building layout take priority over roads and car parking layout? Do footpaths relate to building lines? Does the carriageway width vary?
8. Does the layout promote the use of streets by people not in cars? Is there a permeable network of routes? Are the streets designed to calm traffic? Are there dedicated bus/cycle lanes? Is there safe cycle storage close to home?
9. Is the car parking situated so as to support the street scene? Is it well integrated with public space? Is parking visually unobtrusive? Is it well integrated with planting?
10. Does the scheme connect with existing roads, paths and surrounding developments? Is the waste storage unobtrusive? Are servicing arrangements well integrated?
11. Are pedestrian routes overlooked?

Design and Construction

12. Are the house designs specific to the scheme? Is the local vernacular employed? Are good quality materials used? Is attention to detail evident? Is there a good coordination of features and scale? Does the fenestration create rhythm?
13. Is there an appealing public amenity and is it designed to be durable?
14. Do buildings or spaces outperform statutory minimum, such as Building Regulations?
15. Has the scheme made use of advances in construction/technology?
16. Can interior spaces be remodelled easily to allow for future adaptation or extension?

Environment and Community

17. Does the development have safe and easy walking distance to public transport?
18. Has the development any features that reduce its environmental impact and that enhances the natural environment?
19. Is there a range of tenure?
20. Is there a range of accommodation?
21. Does the development have any public open space or features to knit the community?

Objective 9

Applicants for major and complex proposals, as defined by the council, will be required to produce master plans and design codes to accompany a planning application, in order to clearly demonstrate how the development process will deliver a high quality development with an appropriate sense of place.

For major development sites as allocated in its policy documents the Council will work either in partnership with prospective developers or alone to produce planning briefs to guide the development process and to deliver a high quality outcome.

The importance of public art



Sculptures on display in the Cathedral Close

Public art is not an art form; it is a principle and a mechanism of improving the changing environment through the arts. It is a term given to the practice of involving artists in the conception, development and transformation of a public space. Public art is specifically commissioned for a known site and its audience is the public or community, be it social or working, occupying that space. It can be sited permanently or temporarily. It encompasses a wide range of art forms including mosaics, painting, sculpture, lighting, landscape designs, textiles, glasswork, video installation, ceramics and performance art.

Public art has a significant impact on the local environment and can be used to encourage regeneration and enhancements of public or private spaces. Public art also plays an important role in our everyday lives as it can enhance and complement our environments, bring communities together, offer social and educational opportunities and promote tourism.

Good Practice Guidelines

Public art and design provide unique opportunities for artists to contribute their conceptual and practical skills to the development of public spaces and places. These can include urban and rural developments, new and refurbishment schemes, movement and transportation. Although public art contributions have been used to fund 'stand alone' artworks such as sculptures and paintings, it is now more widely used in the following ways:

- Funding artists, design professionals and craftspeople to become involved within the design process at master planning or design team level, especially working alongside architects and engineers. The result of this collaboration may lead to commissions or may purely influence the overall design. Artists and design professionals can influence building form and layout, transportation and traffic issues, lighting and wayfinding, landscaping, interpretation, creative consultation, and others.
- To integrate quality art and craft elements into the design and fabric of buildings and environments, including landscaping, way finding, boundary treatments, internal treatments and fixtures, furniture, lighting, glazing etc.
- Involving local residents/ businesses/ communities in specific commissions
- The inclusion of educational activities by commissioned artists with local schools, groups and the general public to enhance understanding and increase awareness of the commissioned artworks
- The encouragement of locally based artists for very local commissions
- Where relevant, contracting of a lead artist to facilitate the process of advocacy, consultation and education

Implementation



Public art should be used as a tool to reflect and promote local identity and enhance buildings and open spaces. The Council is keen to encourage developers to include the involvement of artists and public art as part of their overall design proposals.

The district council will encourage proposals for public art that are of a high standard and quality and are based on the good practice principles above.

Objective 10

Salisbury District Council will encourage the use of public art in new proposals to enhance the local built or natural environment.

Note

You may find more detailed help on all matters relating to public art in the Council's public art policy, "Creating Opportunities for Public Art" which may be obtained on our website: www.salisbury.gov.uk or by calling the Principal Art Officer on 01722 434307

Listed buildings and conservation areas

Listed Buildings are those given special protection by the Government. They are the most important buildings we have and make an immeasurable contribution to the character and heritage of our District. We will seek to keep it that way.



Listed buildings

Much of Salisbury's reputation for its beauty can be attributed to the range and quality of historical buildings, over 3000 of which are protected as listed buildings in order to preserve their special architectural or historic interest. Buildings are listed (and on occasions are delisted) by an arm of Central Government called the Department of Culture, Media and Sport. It is a common misconception that only the exterior of the building is covered by the listing but protection extends to both the interior and exterior of the property. Protection can also extend to certain fixtures and curtilage buildings defined as "any object or structure which is fixed to the building, or is within the curtilage and forms part of the land and has done so since before 1st July 1948". This includes boundary walls and such structures will also be treated as listed for the purposes of listed building control.

Any proposal to alter, demolish or extend a listed building in a way which would affect its character will require Listed Building Consent. While many listed buildings can sustain some degree of sensitive alteration to accommodate continuing or new uses, great care must be taken to ensure that the special interest of a building is not lost.

Whilst it is recognised that owners' needs change, and buildings sometimes need to be adapted to new uses, cumulative alterations to listed buildings can be detrimental to their special architectural or historic interest and should be kept to a minimum. When considering an extension to a listed building, great care must be taken to minimise the impact of the proposed work on the historic form and structural integrity of the building. Listed buildings vary in the extent to which they can accommodate change without loss of special interest. Each type of historical building has its own characteristics and before making a start with plans for new work you should first try to acquire a thorough understanding of the building's construction, building materials and history and thus

identify its special points of interest. Sometimes it is difficult to unravel the phases of development and it may be advisable to seek help from a building historian or appropriately experienced conservation architect. In many cases it will be possible to accommodate modern Health and Safety requirements, however, in some exceptional circumstances it may not be possible without damage to the special interest of the building.



When you live in a listed building all the features both inside and out are protected. Buildings often will have important internal features, such as this timber framed roof structure

The size of an extension in relation to the existing building is crucial. Extensions should be visually subservient to the original building and should be sympathetic in terms of design, materials, scale and proportions. This does not necessarily mean that the extension should be traditionally designed - a simple modern extension may be appropriate in some circumstances, as it will more clearly preserve the distinction between old and new. In general, extensions should be built to the rear of the original property, or if extending to the side, should be set back from both the front and rear main walls to create distinct visual breaks. In general, ridgelines should be lower than existing and every effort made to ensure that the historic form and structural integrity of the building is retained.

Any new work to external elevations should respect the existing materials although it is not always necessary for them to match. In certain circumstances the deliberate use of materials, different to those used on the original building, can help to distinguish new from old. However, when undertaking repairs, sympathetic natural materials matching the original should be used. Artificial materials are rarely appropriate and effort should be made to retain or re-use existing historic materials. New work should be carried out in a manner that ensures the maximum survival of historic fabric and should only be undertaken by a contractor with a proven track record and thorough knowledge of traditional building techniques.



Listed buildings often define the character of their town or village

Windows in historic buildings should be repaired, or if beyond repair, should be replaced with traditional windows. The use of uPVC and other non-traditional materials is not normally acceptable. Where windows have been altered or are later additions to the building, the ratio of window and door openings to the total wall area is critical.

When submitting an application for significant works and alterations, a detailed justification based on an architectural and historical analysis of the building should be included, explaining why the works are desirable and necessary.

Conservation areas

There are sixty-nine designated Conservation Areas in Salisbury District including the historic centres of Salisbury, Wilton, Amesbury and Mere and many of the small villages of the District. A conservation area is described in the Town & Country Planning Act as "an area of special architectural or historical interest, the character or appearance of which it is desirable to preserve or enhance". Conservation Areas are designated locally and a designation is the recognition of an area's special qualities which the Council intends to safeguard as part of South Wiltshire's heritage. It is the combination of various different qualities, rather than an accumulation of a number of individual buildings which is important in terms of Conservation Areas. The designation of a Conservation Area provides for strengthened planning controls over minor developments and the demolition of buildings.

Conservation areas are important not just because of the quality of the individual buildings, but because of their relationship with one another, views in and out, and defining features such as trees, walls and relationship to space. Collectively they form places of an outstanding quality, such as here in Hindon



Relatively small extensions to the external appearance of a house can have a significant effect on the character of a Conservation Area. For example the replacement of wooden sliding sash windows with plastic "tilt and turn" windows. The cumulative effect of small inappropriate alterations in a terrace can severely detract from an area's special interest.

Designation of a Conservation Area does not preclude the possibility of new development but it is expected to be of a standard high enough to maintain and enhance the quality of the Conservation Area and be sensitive to its character and appearance. In considering applications for new development in conservation areas, the Council will seek to ensure that the form, scale, design and materials of new buildings are in character with the Conservation Area.

Apart from planning permission, Conservation Area Consent is often required for demolishing a building or part of a building within a conservation area and in many circumstances, to demolish a gate, wall, fence or railing. When considering such works you should always contact the Council's planning team on 01722 434541 to find out what consents may be required. Applications are judged on the effect that the demolition would have on the character of appearance of a conservation area.

SCHEDULED MONUMENTS



Perhaps the most famous ancient monument in the world

As well as our important buildings there is also legislation in place to ensure our most valuable archaeological assets are protected.

The main legislation concerning archaeology in the UK is the Ancient Monuments and Archaeological Areas Act 1979. This Act, building on legislation dating back to 1882, provides for nationally important archaeological sites to be statutorily protected as Scheduled Ancient Monuments. There are currently around 19,500 entries in the Schedule, covering 35,000 sites ranging from prehistoric standing stones and burial mounds to Roman forts and medieval villages, and include some more recent structures such as collieries and wartime pill-boxes.

The Department is responsible for implementing the Act in England, and is advised by English Heritage (EH). During the 1990s the Department and English Heritage engaged in a joint review of all archaeological sites in England (the Monuments Protection Programme), and identified which of some 600,000 sites were of outstanding national importance and worthy of protection.

The scheduling of a monument means that permission - 'Scheduled Monument Consent' (SMC) - is required for works affecting that monument. Each year the Department processes about 1,000 applications for scheduled monument consent.

For further information and advice please contact the Department of Culture, Media and Sport at the following address:

DCMS
Historic Environment Designation Branch
2-4 Cockspur Street
London
SW1Y 5DH

Website: www.culture.gov.uk/historic_environment

Advice on archaeological matters is provided at a local level by Wiltshire County Council who employ a team of archaeologists who the council will consult them on many applications for their specialist input. You may wish to contact them yourself when thinking about your proposals if you consider that there may be archaeological implications.

Objective 11

Salisbury District Council will expect all applications for listed buildings or conservation area consent to be accompanied by a supporting statement which explains why the works proposed are both desirable and necessary.

The council will seek to protect and enhance its outstanding heritage by:

- ensuring there is a specialist team in place to offer advice, support and guidance to the public on conservation matters
- encouraging a partnership approach to ensuring that listed buildings and conservation areas are preserved and enhanced
- where advice and partnership working is ignored, placing a building at risk, then the council will use the all legislative means in its power to ensure that the heritage of the district is safeguarded.

Further information

In terms of listed buildings and Conservation Areas, the leaflets produced by the Conservation Department may be of interest:

Traditional Building Materials
Conversion of Historic Farm Buildings
Listed Buildings - A Guide for Owners and Occupiers

To find out if a building is listed and whether works will require listed building consent contact the Conservation Team on 01722 434362. To find out whether a building or site is within a Conservation Area, requires planning permission or Conservation Area Consent – please contact the Development Control Team on 01722 434541

Designing out crime



A poorly lit pedestrian underpass can feel very threatening

Crime, antisocial behaviour and fear of crime all have negative impacts on a residential community. They can result in social exclusion particularly for vulnerable groups such as women, the elderly, children and ethnic minorities. By promoting good design and layout in new development the Local Planning Authority can directly influence community safety issues. A good design and layout makes crime more difficult to commit which in turn improves public perceptions of the safety of the area. Planning Policy Statement 1 (PPS1) clearly states that crime prevention should be a material consideration in determining planning applications and Section 17 of the Crime and Disorder Act 1998 requires all local authorities to exercise their functions with due regard to their likely effect on crime and disorder. Further guidance is also issued in Planning Policy Guidance Note 3 (PPG3) and its companion guide *By Design: Better Places to live and Safer Places - The Planning System & Crime Prevention*. Police advice is contained in their initiative *Secured By Design* of which more information is available at www.securedbydesign.com.



Passages to the rear of properties can provide criminals discreet access into properties and should be designed out from the outset.

Safety and security are important for successful sustainable communities. The two main influences on criminal and antisocial behaviour are the nature of the physical environment and the nature of the social environment. A poor quality and sterile environment can create feelings of alienation amongst residents and other users, and result in an area where people feel uncomfortable and where pride and sense of shared ownership of the environment is low. The provision of high quality landscape settings, where external spaces are well designed and well integrated with the surrounding buildings can help create a sense of place and strengthen community identity. This in turn will create well-used public spaces which offer fewer opportunities for crime.

Designing out crime should be seen as part of the whole development process and should not compromise the overall design. Innovative and creative solutions can be achieved to reduce crime and antisocial behaviour without detrimentally impacting on the visual concept of a development. The highest possible standard of design is required to provide attractive, stimulating and safe places in which to work and live, and create development that would put people or property at risk. It is important that designing out crime is considered from the earliest stages of the planning of a development in order for it to be fully integrated rather than after thought.

The following should be taken into account when designing a development:

Natural Surveillance



Houses overlooking footpaths and open space can engender a feeling of safety and discourage crime through 'passive security'

This is based on the principle that when places are overlooked it deters potential crime or antisocial behavior due to fear of identification.

- Houses and flats should be designed to have habitable rooms overlooking pedestrian routes and open spaces, but care should be taken not to infringe on privacy.
- Commercial developments should where possible have offices or other rooms regularly occupied facing the street.
- The active use of streets and public spaces should be encouraged to restrict opportunities for crime.
- Developments in non-residential areas should contain a range of uses at ground level to encourage life and activity throughout the day.
- Any parking which is not contained within the curtilage of a property should be located in an area where cars can be seen from buildings.
- Rear or concealed access ways to buildings that are unduly secluded are unacceptable.

Defensible Space



These modest front gardens produce a physical barrier for criminals to negotiate and can act as an effective deterrent. This is known as defensible space

It should be clear which spaces are public, communal, semi-private and private so people are clearly aware where they are allowed to enter. Crime and antisocial behaviour is more likely to occur if users are unclear whether space is public or private, and are unaware of the behaviour expected in each.

- Residents should be able to watch over the approach to their own house or flat.
- Low boundaries (hedges, fences or walls) should be used to separate public footpaths from the frontage of the property.

Accessibility



Narrow public footpaths with high vegetation can produce conditions where criminals can hide and prey on passers by.

Crime is most likely to occur in places that are less well connected and quieter.

- Ideally footpaths should adjoin vehicular routes and those which do not, should be wide and have clear visibility without blind corners.
- Pedestrians and cyclists should be able to circulate freely between all parts of the layout.
- Footpaths should be lit both by natural light in daytime and street lighting at night although care should be taken not to cause light pollution.
- Streets and spaces should be welcoming and well maintained with signage and points of interest such as street art provided to encourage use of walkways.
- Features such as archway entrances, refuse stores and garage courts need to be carefully designed to prevent the creation of dark or heavily shaded areas and potential hiding places.
- Tree and shrub planting should be carefully planned. Thorny shrubs can be used to deter the use of greenery as hiding places as can trees with open branch structures.
- Vehicular routes should be at ground level avoiding bridges and subways which can create intimidating spaces.

Objective 12

Salisbury District Council will expect designing out crime to be taken into account in the early stages of development planning with the aim of creating successful sustainable communities.



*Ask yourself,
'Would I feel safe walking through here at night?'*

Examples of how design should be considered in a variety of development proposals

In this section we describe how the principles of good design and the objectives we are seeking from this design guide may be applied to several different types of development. We will also highlight some common mistakes, which can cause poor buildings.

The examples in this chapter are not meant to be exhaustive, and it is a key principle that the design of each building must be made whilst taking into account its own merits. Therefore, we are not proposing that the following examples be simply used as a pattern book that if copied will lead to Salisbury District Council granting you planning permission. Instead the examples demonstrate how the principles may be interpreted and applied to different types of buildings. It is still incumbent on any prospective applicant to apply the principles to their particular project. This should be clearly apparent from both the design of the building and the accompanying design statement.

For this design guide we have chosen a number of types of development that we commonly receive and where the application of good design can often be neglected. These are based on the following types of development

- Large housing development such as new estates
- Smaller scale housing development
- Urban infill - building within the gaps in an existing built-up area
- Industrial and commercial buildings
- Mixed use development
- Conversion of existing buildings.

For each we will explain how the key principles of design should inform the process and how some of the mistakes of the past can be avoided.

Achieving quality in larger housing developments

A bland modern estate, which fails to produce a sense of place or reflect its historic context

Problems with standardised housing layouts



It is an unfortunate product of the development and planning systems that the modern housing estate has become synonymous with bland, unimaginative sprawl, replicated across the length of the country. Such developments can only serve to undermine the richness of character that uniquely places and differentiates our villages, towns and cities.

The design of such estates typically starts with a standard estate road layout comprising a loop road from which flow a succession of identical cul-de-sacs.

Once the highways layout is created, further design criteria involve meeting standard walk distance and turning circle requirements for refuse collection and fire authority access.

After creating the estate's general layout the final step is to fill it with the developers standard range of detached amorphous houses adopting uniform heights, roof pitches, elevations and density across the site. It is practically impossible to create any visual interest and character in any estate where houses uniformly back onto the main routes and where each dwelling is only one to two metres apart from its neighbours and such relationships are repeated across the site.



A bland Streetscape, which fails to create a feeling of place relevant to its location

To compound this repetitive design approach, variety and interest are usually deemed to be added by the introduction of a range of brick types, contrast brick detailing for no apparent reason, the eclectic relationship between a series of unrelated dwellings and bolted on features which serve no practical purpose.

The frontage to each dwelling is usually dominated by one or two cars parked on the driveway, reinforcing the underlying design principles which created the volume estate.

Such an approach to design has historically been adopted as it offers certainty to the developer who will know their costs and likely sales levels having constructed the same estate again and again. They are able to limit the range of building materials required to complete the development and minimise the costs of design given that repetition will require very little creativity or individuality of approach and solution. It also means that the local authorities are familiar with the proposed development having dealt with essentially similar applications, highways layout, densities, servicing and materials on many occasions in the past.

Unfortunately, this safe and unimaginative approach to such major developments usually fails to reflect any reference to the landscape or context within which the development takes place. The opportunities for any individual approach offered by a site's contours, relationship to its setting, impact upon the character of the area, scope to provide interesting views into or out of the site or to create 'places' rather than 'estates' will time and again be lost.

It has been argued that this approach is what the public want given that they sell successfully. Given however that the vast majority of new housing follows similar bland layouts and designs, people looking for new housing are not actually being offered an opportunity to choose anything but the standard house type in a cul de sac. Purchasing such a dwelling may not represent an endorsement as much as a lack of any alternative.

It is questionable whether people will look back on recent developments and regard them as having made a positive contribution to the quality and character of many of our settlements.

Objective 3

Salisbury District Council requires developers to produce higher standards of housing layout and design. Planning applications that include unimaginative estate layouts, lack any appreciation for local built characteristics or site possibilities and use standardised house types bearing little relevance to local context will be refused.

Alternative approaches to designing large housing estates



Newer and better approaches to volume housing estates

The approach promoted in objective 11 above is not in any way unreasonable. Across the Country house builders and local authorities are developing alternatives to the anonymous estate solution. These approaches range from the traditionally themed patterns of streets and houses that underpin Dorchester's Poundbury to the wholly modernist approach to 21st Century lifestyle, energy usage and working patterns which have guided development principles for the Greenwich Millennium Village.

Whilst these two examples appear worlds apart philosophically and visually, they share a number of core elements that will guide good practice, namely:

- A willingness to challenge accepted standards and approaches and produce new solutions
- A strongly held design and character concept which results in unmistakable and individual character
- An attention to detailing throughout the development including relationships between buildings, spaces, pedestrian linkages and views throughout the development.

It would be wrong however to assume that this guide advocates replicating the examples of good practice and innovative design referred to. They are used to demonstrate how a rigorous approach to site design can produce better alternatives to the volume estate. It is the way in which these examples evolve which is as important as the developments themselves.

That said, these basic principles offer a good starting point that can be adopted as a key part of all future development proposals for larger sites within Salisbury District. If developers are to successfully move forward from the unimaginative developments of the recent past, Salisbury District Council must emphasise the driving role that good design is expected to play in guiding new development proposals.

For housing developments to be driven by imaginative design, it is important that the approach to the design of each site is established at the earliest stage.



An example of a well considered layout

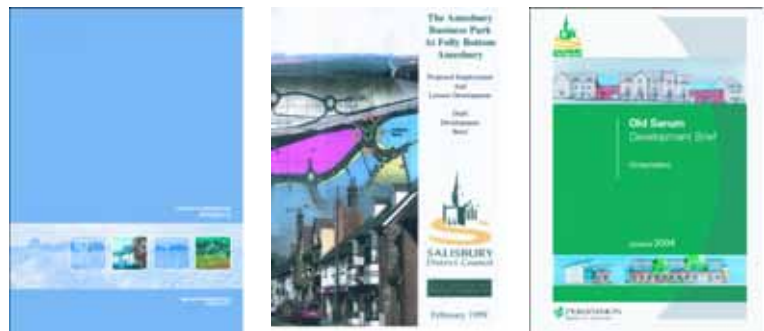
In the past, many applications for larger sites have been submitted in outline form only, with little description of the intended approach to subsequent design. This first stage has been used to identify access points, the number of dwellings and requirements for social and service infrastructure. What the development will actually look like is very much of secondary importance at the outline stage. The secondary importance of design is no longer acceptable.

Objective 14

Salisbury District Council will expect outline planning applications for residential development to be accompanied by a Development Statement which includes:

- Site and context appraisal
- An assessment of constraints and opportunities
- A development concept
- Design principles, which will underpin the character of the new place
- A master plan, which realises the concepts
- A design code to be followed by all subsequent development on the site.

Recent examples where the importance of good design has formed a central part of the Development Brief can be seen at the Downton Tannery development. Furthermore, the development briefs for a mixed use development at Old Sarum and land to the south of Boscombe Road, Amesbury have both recognised the importance of starting with a well conceived approach to the character and the design of places. However, the development process should be one of continuous improvement and each new development should learn from good practice of the past and improve upon it.



Examples of various design briefs

This approach should now be adopted for all new residential development proposals. Whilst the degree of detailing and analysis will differ depending upon the scale of the proposal, the importance of good and imaginative design guiding the proposal will remain the same.

Some advice on achieving appropriate designs

There is no set format for preparing a development concept. It would be impossible to draft a standard checklist to cover all eventualities, however the following points serve to illustrate the types of questions which developers should be asking themselves when putting their proposals together:

- How does the existing settlement relate to its landscape setting?
- Does the landscape influence the wider and more traditional pattern of streets and places?



In the Woodford Valley walls running along the roadside are a common feature and characteristic of the area.

- Are there particular views into and out of the development which need to be protected?



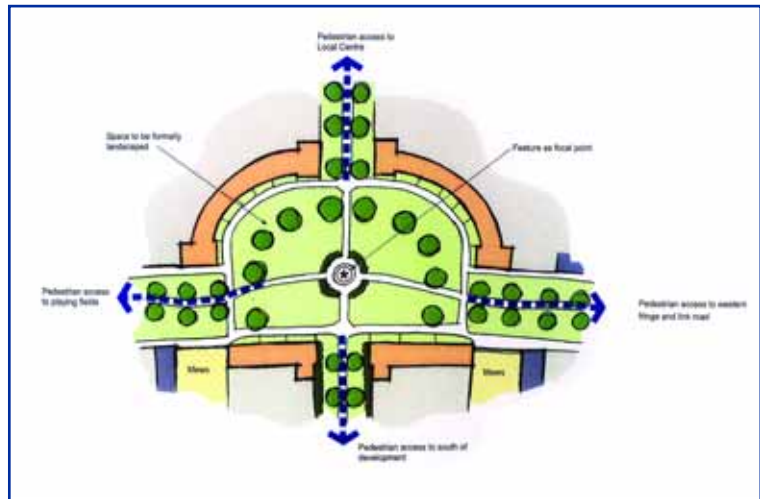
Views ruined by poorly thought out housing

- Should the development mix character areas and densities and if so, how do these relate to each other, to the immediate setting and to the wider, traditional character areas?

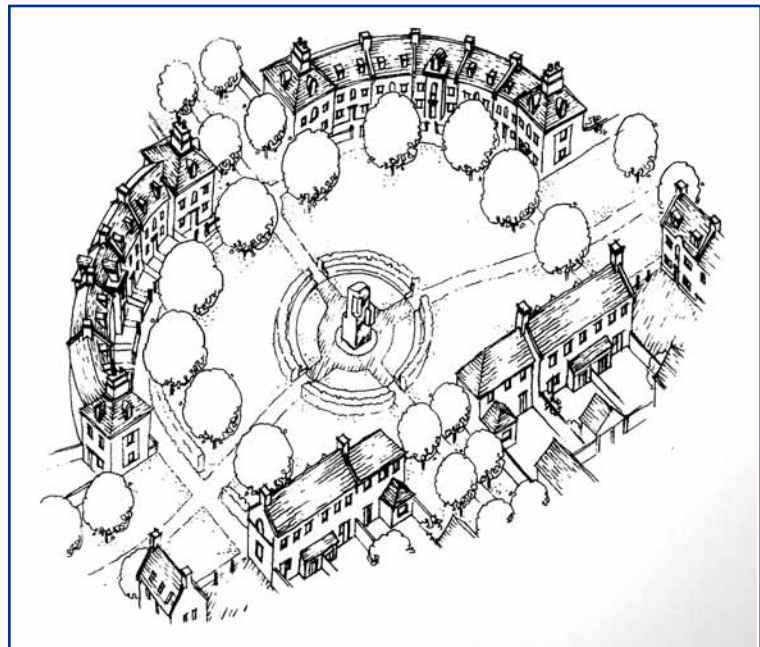


A Regulating Plan should be used to ensure a mix of character areas across a development to produce variance and interest rather than a bland homogenous solution

- How will the buildings relate to each other and to the spaces around them?



Set pieces such as the Crescent from Boscombe Down will add real quality and sense of place.



- What purpose will open spaces serve? Does it help to create places? Are they likely to be used and why?



Open space in a new development, which relates well to the houses and retains mature trees

- Are the chosen layouts and forms of development actually locally referenced or simply assumed to be so?

Objective 15

Salisbury District Council will encourage pre-application discussions and will offer advice by a development team, providing a one-stop shop for prospective developers on how the principles in this chapter may be best applied.

Smaller scale housing development, infill, individual houses and style.

This development is typical of that foisted on many settlements without any respect to local context or quality. The results are a bland, car dominated infill development which fails to produce a high quality sense of place



With ever increasing pressure to avoid development on greenfield sites, an important source of new housing will continue to come from the redevelopment of small sites and infill within existing frontages, often exploiting larger garden areas for sub division. A further source of new proposals for individual dwellings arises from the replacement of existing dwellings.

It is not the role of this guide to define a preferred design theme as representing the right solution for a site. We would not wish to see the simplistic replication of the dwelling to either side of a plot as the only solution to acceptable infill development. Applicants must be aware however, that failure to appreciate the immediate context, scale and detail within their proposal will result in an incongruous development, clearly at odds with the immediate setting.

Too often the medium scale developments will adopt a repetitive layout and house type, often utilising a single house type at the larger end of the scale.

Few traditional settlements are characterised by short hammerhead cul-de-sacs evenly enclosed by a series of repetitively scaled and finished dwellings, all facing towards the road. Most settlements however have had just such a development forced into their traditional road layouts, street scenes and historic patterns of development.

Given the sheer number of developments of this scale, their impact affects most settlements. It is therefore particularly important that we now require the analysis of landscape and built context and the opportunities which a development offers to be rigorously carried out before these proposals are brought forward.

Before drafting layouts and elevations, applicants are advised to look at the setting, not only the immediate surroundings, but also the wider historic pattern of development and consider issues such as:

- The importance of space between dwellings and groups of buildings
- The relationship of the site to the wider landscape
- The relationship of dwellings to the street, how close are they, are frontages continuous, are there examples of gables fronting the road?
- The variety and scale evident within groups of dwellings
- How the new dwelling(s) will relate to the context and to each other to create a particular place
- The scale and mass of dwellings providing the context. Will the proposal represent an overlarge copy of a traditional unit?
- The detail which typifies local buildings including treatment of window openings in terms of scale, pattern and ornamentation, eaves, gable and chimneys, extensions and their materials
- Whether there are alternatives to standard designs, which could enhance even the non-traditional environment?

Not every gap in a street represents a potential house plot. The setting may be typified by gaps between buildings or between short groups of dwellings where an infill could unbalance the setting or create an urban density of streetscape within a planned or rural context.

This infill development is based around a cul-de-sac bolted onto to a traditional settlement.

It turns its back on the rest of the village and fails to reflect the quality and sense of place.

The result is a bland development, which has been repeated too often and is eroding the individuality of our settlements.



When working with a strong landscape it may be more appropriate to let the landscape, rather than any design style, inform the proposal. The dwelling below has no relationship to the local vernacular of this South Wiltshire village, however, a contemporary approach to design and materials guided by the rural landscape setting, results in a dwelling which is sympathetic to and merges with its environment.

A very successful new dwelling at Ansty, which really makes the most of the dominant landscape setting within which it sits. The use of carefully chosen materials such as wood is sympathetic to its woodland setting, while the glass reflects surrounding vegetation, helping the dwelling to blend in with its surroundings.



Many of our towns and villages are typified by housing fronting directly onto the street, however the modern movement has tended towards an area of front garden often known as “defensible space” to the front of the individual’s home. Allied to this, the importance of making provision for the car to safely enter and exit a site in forward gear has tended to push new dwellings further and further back from the road, often opening incongruous gaps in the street frontage. In our traditional settlements this trend to push dwellings back from the street frontage is often at odds with the historic building patterns.



High quality contemporary infill on the street frontage in Salisbury, which respects historic patterns of development and harmonises well with the existing town.

Even in the heart of a village there may be little evidence of housing because the particular setting reflects the longer front cottage garden with mature hedging forming plot divisions. Developers are advised to consider the particular context and not simply replicate a layout, which includes unplanned or standard frontages.



An example of high quality infill in Wilton. Note how its height, scale and massing make a valuable contribution to the streetscape, leading to a traditional sense of enclosure around the through road.

The traditional local streetscape may well be typified by important dwellings such as farmhouses or vicarages sitting cheek by jowl with terraced cottages. Equally, it may be the case that 1½ - 3 storey dwellings are closely related. It is not likely therefore that a new development which uses the same sized unit throughout will be capable of reflecting local variety. Applicants will need to consider how to reflect local variety of scale in their layout.

Even in small infill schemes there is no reason why the development should not seek to create an individual identity. Analysis of the setting and local cues may indicate that a small mews, entrance to a lane or court design can contribute to the setting where again the standard hammerhead solution would add nothing.



This new dwelling really draws on the historic building forms of the past to produce a very successful outcome, which reinforces a sense of place.

Where applicants aim to replicate the style of adjoining dwellings it is important that they understand the proportions of the original dwellings and do not simply paste a cottage elevation onto a modern house. Traditional rural dwellings tend towards a wide fronted plan with an overall depth of 5.5 – 6.5 metres. Victorian town terraces, however, often occupy a much deeper plan. Equally, the traditional floor to ceiling height would be less than for a modern dwelling. Applicants should be aware that a “cottage” with an 8 metre depth and 2.3 metre floor to ceiling height on two floors, will not fit into a traditional streetscape.



A chalet bungalow of poor quality materials will rarely form an appropriate design solution that is sympathetic to its context

Equally, it is not appropriate to reduce the scale of a dwelling in order to hide it. We need to accept that if the principle of an infill development is accepted then the inevitable scale of the resultant buildings will make them visible. The dropping of a roof pitch or eaves line or the introduction of a half hip is appropriate if it reflects the local context but will not make a building less noticeable.

Furthermore, an approach which prefers to hide new development is accepting that the new development deserves to be hidden. It should be the aim of developers, the public and local authorities that new development will make a positive contribution to the environment.

Even where schemes come forward in areas which do not reflect any overriding style, there is no reason why an individual and innovative approach cannot be taken. It is the aim of this guide to encourage all parties to strive for a fresh and considered approach to be adopted to the design of each new dwelling.

Objective 16

Applicants will be expected to justify the quality of their scheme through the submission of a design statement which explains how the style of design chosen is appropriate to its context.

In the case of smaller scale residential development, the proposals should clearly exhibit how the following issues have been addressed:

- The importance of space between dwellings and groups of buildings
- The relationship of the site to the wider landscape
- The relationship of dwellings to the street
- The variety and scale evident within groups of dwellings
- How the new dwelling(s) will relate to the context and to each other to create a particular place
- The scale and mass of dwellings providing the context
- The detail which typifies local buildings including treatment of window openings in terms of scale, pattern and ornamentation, eaves and gables, extensions and their materials
- Whether there are alternatives to standard designs, which could enhance even the non-traditional environment?

Poor designs, which take no or little account of their local setting, will be refused.

City infill and redevelopment

High quality infill, which follows established local architectural styles to blend successfully with its setting in Salisbury.



With the increasing emphasis on reusing derelict sites and brownfield land, rather than greenfield sites, the majority of new development now involves some form of infill. However, 'infill' development, in the strictest sense refers to development that occurs in denser urban areas, where the new construction is closely related to, or contiguous with, the surrounding built fabric.

Developing in these situations requires additional factors to be taken into consideration, particularly if the site is near a listed building or within a conservation area. The best approach is to undertake a very thorough character appraisal of the area surrounding the site, and use this to guide the design of the new development. This does not necessarily imply that the new building should copy its neighbours.

English Heritage and CABE have provided guidance for new buildings in historic areas and this is set out in 'Building in Context' (see bibliography, Appendix 7). Its guidance is very relevant for any infill developments.

From this document, a successful project will:

- Relate well to the geography and history of the place and the lie of the land
- Sit happily in the pattern of existing development and routes through and around it
- Respect important views
- Respect the scale of neighbouring buildings



The Tricorn Centre in Portsmouth was an example of a large city centre infill development that received mixed reviews prior to its demolition.

- Use materials and building methods which are as high in quality as those used in existing buildings
- Create new views and juxtapositions that add to the variety and texture of the setting.

While there is a subjective element in judgements about design quality, it is possible to arrive at opinions about design quality based on objective criteria when appraising a proposal. The following questions encompass both the quality of the building and its quality as a contribution to the urban design of the neighbourhood in which it is situated:

1. How does the proposed building relate to its specific site?
2. Is there a positive and imaginative response to any problems and constraints?
3. Have the physical aspects of the site been considered, such as changes in level?
4. Are access arrangements convenient and existing routes respected?
5. Can the amount of accommodation required be fitted on the site in an elegant way?
6. How does the proposal relate to its wider setting?
7. Is the street pattern and grain of the surroundings respected?
8. Are there changes in height between the existing and new development and if so how are they managed?
9. Will the result enhance or damage the quality of the townscape?
10. How is the density of the proposal related to that of existing and neighbouring uses? If there are differences, are they acceptable?
11. Has the impact of the building with regard to close views been assessed?
12. Is the impact either weak or overpowering?
13. Does it respect the scale and rhythm of its neighbours?
14. What materials are used?
15. How do they relate to those of the surrounding buildings?
16. Is the quality as high?
17. Are there interesting comparisons or contrasts in the use of materials?
18. How will the colours work together?
19. Is the architecture of the building suitable for the use it contains?
20. Is it trying to be too grand or pretending to be more modest than it really is?
21. How does the architecture present itself to the viewer?
22. Is there a strong composition in the pattern of solid to opening in the façade?

23. Does the detailing of the materials show signs of careful thought or originality in the way the building is put together?
24. What contribution, if any, does the proposal make to the public realm?
25. If new open space is created, is it clear that it will provide a positive benefit and have a genuine use?
26. In the wider setting, has the impact of the building in views and vistas been considered?
27. Does it make a positive or negative impact?
28. Does it form a harmonious group or composition with existing buildings or features in the landscape?
29. Does it distract the eye from the focus of the view, and if so, does it provide something better to look at?

This example in Wilton shows how the siting, scale, massing and detailing all are important in producing a new building which reinforces the existing character and sense of place



Producing a good solution does mean investing in time, effort and imagination. It also means finding, selecting and appointing the right architect for the job in question, entering into early pre-application discussions with the planning authority, and possibly agreeing a development brief, or pre-application design statement, prior to the submission of the application. The best buildings arise from a creative dialogue between the planning authority, the client, the architect and other key professionals involved.

Objective 17

When proposing to develop infill sites, applicants will be expected to justify the quality of their scheme through the submission of a design statement which explains how the style of design chosen is appropriate to its context.

The proposals should clearly exhibit how the following issues have been addressed:

- The importance of space between dwellings and groups of buildings
- The relationship of the site to the wider landscape
- The relationship of dwellings to the street
- The variety and scale evident within groups of dwellings
- How the new dwelling(s) will relate to the context and to each other to create a particular “place”
- The scale and mass of dwellings providing the context
- The detail which typifies local buildings including treatment of window openings in terms of scale, pattern and ornamentation, eaves and gables, extensions and their materials
- Whether there are alternatives to standard designs, which could enhance even the non-traditional environment.

Poor designs, which take no or little account of their local setting, will be refused.

Commercial and industrial development

Architecture on employment parks need not be bland and functional; it represents an opportunity to produce some interesting design solutions such as this modern building



The principles for achieving good design in new commercial and industrial development are no different than those for any other kind of development. Hence the preceding chapters of this guide on issues such as landscape, context, highways, and sustainability are equally applicable here.

Larger Sites including those allocated in the Local Plan

The council welcomes appropriate commercial development into the district and will try and facilitate it whenever possible as it is one of the keys to establishing a vibrant and viable community. For this purpose there are specific areas designated in our Local Plan where such development will be encouraged. In such sites the design of the buildings will still need to be appropriate to its setting, but if this is an established employment park then the design criteria will be less rigorous than for a conservation area. However, when considering the initial development of a large employment site, whether allocated in the Local Plan or not, there are a number of criteria which must be addressed when the planning application is being put together.

A contextual analysis of the site comprises the following:

- Landscape analysis
- Visual appraisal (views in and out)
- Identification of key locations within the site
- Transportation: network, integration and links
- Site assets
- Site constraints
- Design cues (photographic).

Site Master Planning

An analysis of the key objectives for a site together with the context analysis should provide the basis to inform the production of a master plan. It is envisaged that any planning application for substantial new employment use must be accompanied by a master plan, which visually articulates the following strategies:

- Design objectives / framework
- Access strategy / highways issues (including integrated public transport strategy)
- Design principles
- Landscaping strategy
- Open Space
- Nature conservation strategy
- Building orientation / frontages
- Low energy strategy statement
- Heritage / archaeology
- Environmental health (mitigation strategies)
- Designing out crime strategies
- Public art strategy
- Proposed palette of materials
- Elevational treatment strategy (non-standard designs which reflect context)
- Boundary strategy (no open plan)
- Community / recreational opportunities
- Employment opportunities
- Public utilities (transformers, gas governors etc)
- Legal agreements
- Phasing / implementation / funding.

Once the development framework has been established by following the above principles, it will be a fairly straightforward process to assess whether individual units are acceptable upon the site. Some time spent getting the master plan agreed at the outset can really help speed up the planning process and remove uncertainty when individual investors are looking at developing on the site. Master planning not only leads to a good quality of environment, but it makes sound business sense for any prospective developer.

Comprehensive landscaping can really soften and enhance a commercial development



Smaller Sites

The setting up of small business ventures can provide essential economic viability and vitality to an area and is to be encouraged where possible. Consideration of smaller commercial development should follow the same design process as for larger sites. As outlined above, any proposals should start with a context appraisal and then an analysis of the master plan issues, although depending on the scale of development these should be accompanied in the design statement. However, it is especially important where new development is being introduced into an existing area, that the compatibility of the new business in relation to existing neighbouring uses is acceptable.

Therefore in addition to the criteria outlined above the following considerations must be addressed:

- Does the scheme complement existing uses?
- What measures have been taken to reduce the risk of nuisance?

Conversion of Existing Buildings to Commercial Use

When converting an existing building the design issues are an extremely important consideration. For example, the conversion of an agricultural barn or a listed building, which were never originally designed to accommodate commercial use and may be in close proximity to sensitive land uses. In these circumstances, while all the criteria mentioned previously need to be taken into account, there may be very specific specialist work that has to be undertaken and submitted to support a planning application. Some of the issues that you may need to consider are as follows:

If you are thinking of converting a house in an existing residential area

- How can the commercial use being proposed operate without causing disturbance to the neighbours?
- Are the roads, parking and turning areas sufficient to allow delivery of materials?
- Is there adequate parking for staff and visitors?
- If your business becomes successful is there room for expansion?

If you are thinking of re-using a listed building:

- Can your business be accommodated while retaining both the essential external and internal fabric of the building?
- Are the proposed alterations the minimum necessary to accommodate the use?
- Can parking and servicing be accommodated without harming the character of the building setting?
- How are any advertisements to be accommodated in a sympathetic manner?



The subtle re-use of a building into an alternative commercial use – here an historic warehouse, has been successfully adapted to a bar/restaurant

- The building must be structurally sound and capable of conversion without substantial rebuilding.
- The building should be of a suitable size for conversion without the need for extensions and separate outbuildings that would detract from the character and appearance of the building and its setting.
- When converting no attempt should be made to over-domesticate the building. The interior layout should be designed so that the original structure, openings and features can be retained or adapted with as few external changes as possible.
- It is essential for a conversion to respect the rural setting and landscape character of its surroundings.
- It is important that any conversion of farm buildings should make provision for the nature conservation interests of the site. For example, bats and barn owls, both of which are nationally protected species, often inhabit these buildings.

Objective 18

Planning applications for commercial or industrial development will be accompanied by either a master plan for larger sites or a design statement for smaller sites which justifies the design chosen, show why it is appropriate to the context and demonstrates how the new use is compatible with the existing land uses.

Conversion of existing buildings to employment generating use will be permitted where it can be demonstrated by the applicant that the new use is compatible with neighbouring uses, that the conversion can be satisfactorily accommodated within the type of building chosen and that the local infrastructure can support the use.

Mixed use development

What is Mixed Use?

Mixed use development includes a range of many different uses, for example retail, residential, community and entertainment.

The benefits of Mixed Use Developments

A large housing development that also includes proposals for other uses like shops, schools, employment and community facilities, can really have a beneficial impact. It is creating a new community. The new residents do not have to travel far to shops, work or schools. They create a sense of belonging and a thriving community. Similarly new developments can really contribute to the vitality and vibrancy of our existing city and town centres if they include a mix of retail, residential, and leisure facilities.

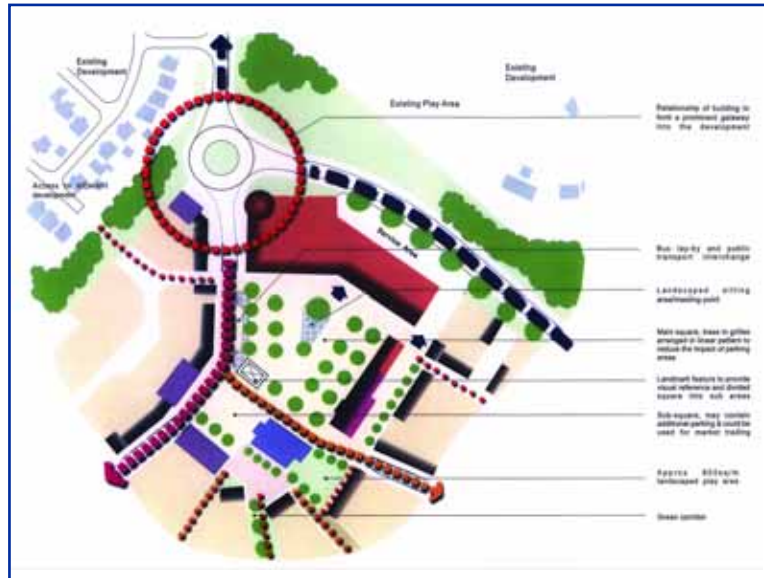
What to consider at the design stage

Looking at what makes an established settlement such as Salisbury successful and vibrant, lies in the fact that it provides an attractive living and working environment and that the main shopping and service centre is easy to walk around. Well designed new residential developments can recreate some of these attributes by being based on certain design principles. The key considerations when designing a mixed-use development are as follows:

- A mix of uses (shops, leisure, community, commercial and residential)
- A variety of property tenures (freehold, rental)
- A range of properties affordable to all, including affordable housing
- Comparatively high densities
- A strong sense of place
- Well fostered and supported community involvement
- Very strong, safe and attractive pedestrian and cycle links with the mix of facilities within easy walking reach of each other.

The principles of mixed-use developments can apply to towns, neighbourhoods, streets or single buildings and to small as well as large schemes. As with all development it is critical that developments take account of the context within which they are set. For example, in a major greenfield scheme, such as that on the land South of Boscombe Down, it may be necessary to include a wide range of different uses in order that the development can offer some local choice for the residents. However, on smaller schemes on the edge of existing settlements care should be taken to ensure that new commercial facilities are of a scale and nature that complement existing facilities and help to enhance their viability rather than compete against them. In the latter case mixed use developments can play a very important role in helping to regenerate and revitalise a declining area.

Mixed developments should start with a carefully considered Master Plan, taking into account the local context, constraints and opportunities.



The key design criteria

As with all new development, good design should seek to create a local distinctiveness and a sense of place. Irrespective of the style of the individual buildings themselves, finely grained developments, built close to street frontages will enhance the streetscape and offer a much more attractive environment. A carefully designed hierarchy of spaces and places should be incorporated to define the character of the development and give the person travelling through a sense of place and safety. Public open space, squares and parks, streets and boulevards can all help define the character of a particular place. To define a sense of place, developments must draw on the historic context and be justify why they are appropriate to that particular location.

A successful concept with many new mixed use developments is to design them around a central core where primary streets and spaces lead to a vibrant centre based on a mix of residential, community, retail, leisure, food and drink facilities. However, care should be taken to ensure the mix of uses proposed are complementary between themselves and to adjacent established uses, and that the suitable mitigation steps are taken where necessary to avoid nuisance. Similarly it is critical that community and transport infrastructure is in place to support new development.

How to take forward Mixed use development proposals

By their very nature mixed use developments are likely to be large proposals. In such cases it may be that Salisbury District Council has already drafted and adopted a detailed development brief for the site. Such a brief will contain detailed criteria that any prospective developer needs to satisfy if planning permission is to be granted. Criteria within a development brief will include

issues such as constraints and opportunities, contextual analysis, planning policy, design objectives, built form, heritage and conservation, sustainability, appropriate uses, landscaping, archaeology and so on.

If there is no development brief already in existence, prospective developers will be expected to work in collaboration with the council to produce a master plan, development brief and design code which will clearly set out the shared aspirations for the site and how these may best be achieved. Part 9 of this guide sets out clearly how this may be achieved.



Mixed-use development can be vital for urban regeneration

The council will employ a development team approach in such cases, which will comprise of a number of specialist officers with a diverse range of relevant skills (urban design, conservation, legal, policy, parks, environmental health who will work with members of the local community) in order to help guide the developer in a meaningful and comprehensive manner. In order to achieve the maximum benefit for all parties at the earliest stage the following checklist should be followed.

Checklist For Achieving Mixed Use Development

In designing your new building(s) have you taken into account the following requirements and explained how you have done so in your design statement?

- Have you spoken to the Local Planning Authority at the earliest possible opportunity?
- Has the need for a development brief, master plan and/or design code been addressed?
- Are the range of uses proposed complementary and appropriate and how has the mix been arrived at?

- Have you spoken to the Local Planning Authority at the earliest possible opportunity?
- Has the need for a development brief, master plan and/or design code been addressed?
- Are the range of uses proposed complementary and appropriate and how has the mix been arrived at?
- How has the local context been analysed and how has local distinctiveness been designed into the scheme?
- Have you ensured a mixture of units and tenures including adequate affordable housing?
- Have the aspirations of the local community been reflected in the design?
- Have measures been designed to ensure that nuisance from the different mix of uses has been achieved?
- Is the design of the buildings high quality and adaptable to meet the needs of future change of use?
- Does the proposal deliver a unique sense of place that encourages walking between the mix of uses?
- Has your proposal clarified funding, delivery, phasing and management arrangements for each part of the development?

Conclusions

Salisbury District Council welcomes mixed-use developments where they comply with planning policy and achieve a high quality design standard. They are an excellent means of striving towards sustainable forms of development that reduce reliance on the private motorcar. A successful mixed-use development is both economically viable and produces a vibrant social mix.

Objective 19

Salisbury District Council will employ a development team approach for major applications in order to provide a 'one-stop shop' for prospective applicants to help them meet the standards required in this design guide.

Mixed-use developments will be welcomed as making a valuable contribution to the environmental, economic and social welfare of the district where it has been demonstrated that the key issues in the checklist above have been realised.

Shopfronts and advertisements



A traditional shop front that reflects the historic context of the building it sits within and the wider Salisbury City Centre

Salisbury is perhaps the best surviving example of a medieval planned city in England. It has a special character and "sense of place" created by the buildings, local building styles and materials and the medieval pattern of the street and chequers. Within this context, shopfronts and advertisements have an important contribution to make to the character of the area and the quality of the environment. This is equally true of the towns and villages throughout the District.

While it is acknowledged that shopfronts and advertisements are designed to attract attention, it is important that care is taken to ensure that the design and materials of individual shops do not clash with or detract from, existing features of the area. It should be possible to create attractive, individualistic eye-catching shopfronts, which enliven the streetscene without introducing discordant elements.



A traditional building in an historic setting does not prevent a good modern shop front being appropriate, such as here in Salisbury.

General Principles and Policy

- Where the existing shopfront or shop sign contributes to the character of the building and the surrounding area it, should be retained.
- Other shopfronts, which, although altered, still retain much of their original character and which contribute to the historic ambience of the area should also be retained. Permission will normally only be granted for their repair or restoration.
- Historic adverts, features or signs - which have a long association with the building, should be retained where possible. For example, where a sign has been painted onto a wall this should be retained, or where glazed tiles have been used in the design of the shopfront these should be retained and a scheme developed around such features.
- Where an existing shopfront or shop sign, which is unsympathetic to the character of the building, is proposed for renewal, the proposed alteration should aim to improve significantly the appearance by integrating it into the building in terms of its design, appearance and scale. Existing features of historical or architectural interest should be retained and integrated into the new overall design.

- Shopfront design should take in to account the age and architectural style of the building, and should deal with the building as a whole. For example a shopfront must not attempt to separate visually the ground floor from the rest of the building, or over-emphasise a fascia.
- New shopfronts will only be permitted where the design is of high quality.
- Replacement shopfronts or shop signs for historic buildings should generally reflect the historic details of the building with a traditional style of shopfront which utilises traditional materials. They should be designed to respect the period and style of the building and the form and proportions of the superior shopfronts or shop signs in the local area.
- Refurbished and new shopfronts should be contained within the space originally designed for the shop unit.
- Refurbished and new shop signs should be in proportion with the building; and should not unduly dominate any elevation. Generally signs should be contained within any space originally designed for them and should not obscure the surrounding façade or traditional elements.



This shopfront fails to respect the building it sits within, it lacks finesse and attention to detail in a manner that detracts from the property itself and the wider setting

Objective 20

Salisbury District Council will expect all applications for new shopfronts and advertisements to be accompanied by a supporting design statement which explains why the works proposed are appropriate to the building and the wider setting.

- Where the existing shopfront or shop sign contributes to the character of the building and the surrounding area it, should be retained.
- Other shopfronts, which, although altered, still retain much of their original character and which contribute to the historic ambience of the area should also be retained. Permission will normally only be granted for their repair or restoration.
- Historic adverts, features or signs - which have a long association with the building, should be retained where possible. For example, where a sign has been painted onto a wall this should be retained, or where glazed tiles have been used in the design of the shopfront these should be retained and a scheme developed around such features.
- Where an existing shopfront or shop sign, which is unsympathetic to the character of the building, is proposed for renewal, the proposed alteration should aim to improve significantly the appearance by integrating it into the building in terms of its design, appearance and scale. Existing features of historical or architectural interest should be retained and integrated into the new overall design.

New shopfronts will only be permitted where the design is of high quality.

The design of shopfronts and advertisements is a complex issue and for this reason we have produced much more detailed guidance and help regarding this issue. Please see the Council Publication: Shopfronts & Advertisement Design

To obtain a copy, contact the conservation team on 01722 434362.

House extensions

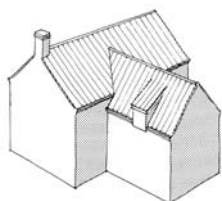
We understand that many people will wish at some stage to improve the domestic space available to them, without having to move house. This chapter is designed to offer initial design advice to those thinking of extending their home.

Building an extension is more than a process of providing more living space. It will inevitably have an impact on the external appearance of the property and have an impact on the nature and quality of space around it. This will include the impact on the wider area (often known as streetscape), the character of the dwelling being extended and potential harm to the neighbours. Therefore the design and potential impacts of your proposals will need to be carefully considered. While this guide outlines the key principles to bear in mind, we would always recommend that you speak to a planning officer at the earliest possible opportunity. Furthermore, the design process can be very difficult for the uninitiated and we would strongly advise that you hire a professional architect to help you.

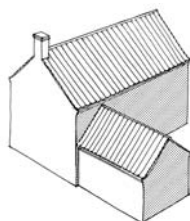
General Principles and Policy

There are a number of key principles that should be observed when planning an extension to an existing dwelling.

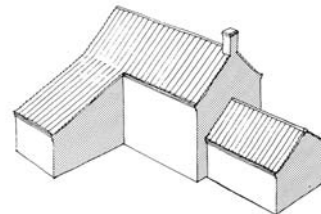
- **SCALE AND MASSING:** avoid large extensions which overwhelm the original dwelling. As a rule they should be subservient, and this may sometimes be best achieved by setting back the extension behind the wall of the main house with a corresponding drop in the roofline. An extension that is too large will not be in balance with the form of the existing dwelling and may destroy the original character. In all circumstances the key principle is that it will still be obvious what part of the building was original, with later extensions being clearly subordinate.



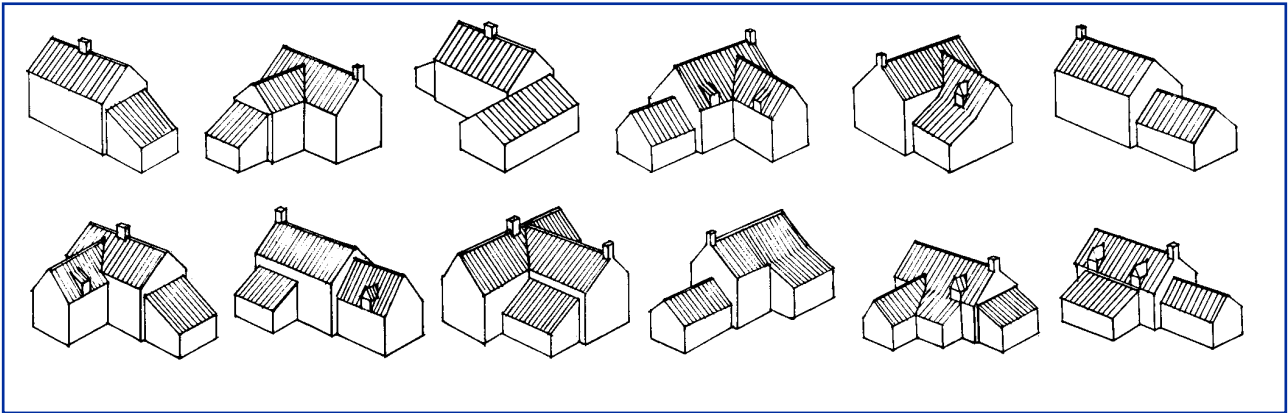
Gabled one and a half storey extension to rear of property.



Gabled extension to main wall.



Catslide and gabled ended extensions.



The above examples all represent traditional ways of extending a property. What they all have in common is that they are subordinate and do not swamp the original dwelling. Could your extension be accommodated in one of the above examples?



This excellent extension is subordinate to the original house, uses high quality materials and fine detailing.

- **STYLE:** extensions should complement the style, proportions, detailing and materials of the original building. It may be traditional or contemporary in design, but whatever style is chosen it must display qualities that do not detract from the original dwelling.



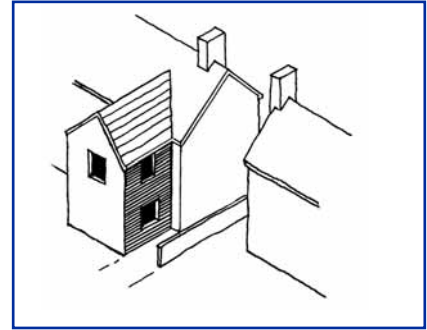
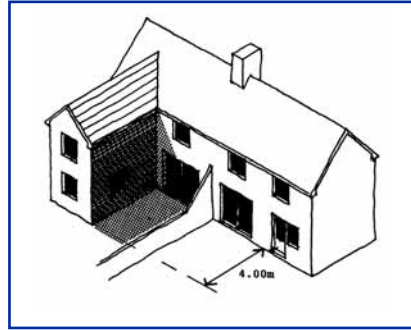
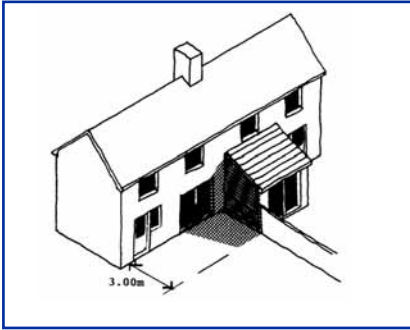
This extension fails to respect the scale and appearance of the original Cottage. It could have been designed in a more sympathetic manner

- **MATERIALS:** It will generally be appropriate for most extensions to be constructed in walling and roofing materials which match, or are sympathetic, to those of the original building. However, there are occasions when a bold modern design can be a very effective way of extending an older property.



Extensions should usually be subordinate to the original dwelling unlike this curious example – which is the original and which is the extension?

- **ROOF-FORM:** Flat roof extensions will not normally be allowed as they represent a crude and harmful addition to most buildings. New roof pitches should match those of the existing dwelling but should be of a narrower span achieved by the use of setbacks and a dropped ridge. Roof spans greater than the original will not be permitted as they add an inappropriate, harmful feature that swamps the identity of the original building.
- **IMPACT ON NEIGHBOURS:** Where we live in close proximity to our neighbours, any extension that you may plan has the potential to have an impact on their quality of life. For example it may cast a dark shadow over their back garden or invade their privacy by installing new windows that look directly into their home. Therefore it is always important that when you and/or your architect are designing your extension that the potential impact on the quality of life of others (often referred to as their "amenity") is fully taken into account and minimised. There are a number of key principles that should help you address this issue:
 - We will consult your neighbours about your proposals and will take account any objections they make when reaching a decision. It is therefore strongly advisable to discuss your proposals with your neighbours at the beginning of your project. This way you can take account of any concerns that they might have in your design and most importantly maintain good neighbourliness.
 - Your neighbour's permission will be required if your foundations or eaves encroach over their property. Similarly you may also require their permission to secure access for the building works and for future maintenance. This is a civil matter though and does not form part of the application.
 - The design of your extension should be conceived to avoid any direct overlooking into your neighbours' gardens or their existing windows.
 - When building close to the boundary of the neighbouring property care must be taken to ensure that the bulk and location of your new extension does not take light from one of their windows or garden. This can seriously harm their amenity and is a common reason for planning applications to be refused.



You must consider your neighbours when planning an extension. Be careful not to overlook them, take their light or introduce a bulky oppressive feature right on the boundary. Ask yourself the question "how would I like it if someone were to do it to me?"

- **DORMER ROOF EXTENSIONS:** Extensions to the roofspace can make the most of a buildings volume. However great care is required if dormers and rooflights are to be sympathetic to the original house. See part 23 on dormers and rooflights.
- **CONSERVATORIES:** As with any other extension, conservatories should be designed to take into account the local context, the character of the existing building, appropriate scale and massing and potential impacts on neighbours. The following are key principles that should be observed when considering adding a conservatory to your home:
 - The materials should match those of the original building, for example if the original building is brick with timber window frames, then the conservatory should have a matching brick plinth with timber glazing bars
 - Bold modern designs, such as the frameless glass cube will be encouraged in the right circumstances as they can add to the character and interest of the original building.
 - Careful consideration should be given to the siting of the conservatory, especially in relation to adjoining properties. Obscure glazing, a solid wall or screen fence may be required to certain sides to protect the privacy of your neighbours.
 - Overly ornate, "fussy" pseudo-Victorian conservatories should be avoided on simple cottages and most modern housing as it adds an inappropriate and jarring clash of styles.
 - Generally conservatories should be located to the rear, private side of properties. However, on the occasion where they are appropriate to the front or side elevations or where they are on view from the public domain then standard "off the peg" designs will not be acceptable. Well-designed and proportioned conservatories that reflect the character of the wider context in form and use of materials will be required.
 - PVCu conservatories and polycarbonate glazing are inappropriate materials for listed buildings and will not be permitted.



This conservatory fails to respect the original dwelling. It is too large, has pseudo-victorian detailing with no historic link to the house and the parallel ridgeline means there is an awkward valley junction with the dwelling.

- **PORCHES:** These have a significant impact on the appearance of any property, as they are invariably the key focal point which holds the design together. ***As a recognition of their importance, part 25 gives detailed advice on porches.***

Objective 21

Extensions to existing properties will normally be permitted where they demonstrate that:

- The scale, design and character of the existing property has been respected
- The extension is designed to integrate into the wider area
- It does not have a harmful impact on the amenity of neighbours
- The materials are appropriate.

Note

The conversion of buildings in the countryside is a complex issue and for this reason, the council has produced detailed guidance and help regarding this issue. Please see the councils publication 'The conversion of Historic Farm Buildings in the Countryside'.

To obtain a copy, contact the conservation team on 01722 434362, or visit the website at www.salisbury.gov.uk/conversion-historic-buildings-countryside.pdf

Detailed design considerations

If you take a close look at the buildings that define the quality of this district, you will find that a consistent theme is excellent attention to detail. When designing new buildings, or considering the extension of an existing one, lessons are to be learnt from the simplicity and quality of workmanship that characterises traditional buildings.

While many of our finest buildings are very simple in design, details, such as windows, chimneys, porches, materials, corbelling, and boundary treatment, have been executed with a finesse and an eye for detail that reinforces the quality of the building itself and the wider setting. Many newer buildings have often tried to copy styles of buildings from the past but have been badly let down by crude detailing. For example the use of badly proportioned windows and inappropriate materials frequently leads to an over fussy, contrived solution which fails to respect its setting and the context of traditional building styles.

It is very much the case that the 'devil is in the detail' and applicants for planning permission will be expected to show how the various elements of the building will be finished so that the acceptability of the scheme can be assessed. These issues will need to be addressed in the design statement accompanying a scheme together with detailed drawings.

On larger schemes a design code will be expected which details the type of finishes to the building that are being proposed (see Part 4 of this guide for more advice on design statements and design codes).



This section of the guide has been designed specifically to help prospective applicants choose a detailing on their building which is likely to be acceptable, and hence raise the chances of planning permission being granted.

Objective 22

Applications for new or alterations to existing buildings will need to show how the detailing will be finished and justify how it is acceptable to the context within which it is proposed. Such details will include the following:

- Materials
- Roofs
- Windows
- Dormer windows and rooflights
- Doors
- Porches
- Means of enclosure (fences, hedges, walls, railings, gates etc)
- Driveways
- Chimneys
- Garages, sheds and outbuildings
- Eaves, fascias, soffits and bargeboards
- Services such as downpipes, guttering, vents and meter boxes.

Details of the finishes will be demonstrated in the following way:

- Small schemes for extensions and single dwellings will be expected to show design details on drawings, (including where necessary sections) and within their design statement.
- Medium and larger schemes will be expected to be accompanied by a design code, which details the finishes, and details of all proposed buildings to complement the accompanying master plan and design statement.

Applications with a poor attention to detail and which fail to reflect the finesse of local traditional detailing will be refused.

Detailed design of windows

The size, arrangement and detailing of windows has an immense impact upon the character of a building. Well designed, high quality windows will determine whether the scheme is high quality or indifferent. Clumsy, poorly detailed windows let schemes down and can erode the quality of the wider context. When thinking of replacing windows in an existing property, extreme care should be taken to ensure that the new fittings reflect the original character of the property. In older buildings the character can easily be ruined by the replacement of windows with crude, ill-considered new units. Not only will such an approach ruin the appearance of the individual building within which they are sited, they will also cumulatively erode the character of the area. In short the quality and design of windows is critical!

First Considerations

The key starting point when considering the design or replacement of windows is that they should be appropriate to the building. For example, in a Georgian property, classically proportioned timber sliding sash windows will be the appropriate choice, while in a 1930s house a window with horizontal emphasis and fine, metal-glazing bars will often define the character. However there are a number of initial things to look for when starting to think about windows.

- Look at the context – what type of windows characterise similar buildings in the surrounding area? Why are they successful and what would be in keeping with them?
- Take account of the context, what emphasis and style of windows would be appropriate? Should they have horizontal or vertical emphasis?
- How are the glazing bars arranged and how thick are they?
- What are the profile of the glazing bars?
- Are windows set back (recessed) from the frontage?
- What is the ratio of window to wall space on each elevation of the building?
- How do the windows open?
- What materials are traditionally used and can alternative materials be successful?
- How are the areas immediately around the window opening treated, such as cills, lintels etc?
- Are decorative features a character of an area – are they appropriate to the overall design or are they fussy and over-ornate?

These original windows have a proportion and finesse, which really helps to define and enhance the character of the property.



Context - the character of windows

As a general rule, older properties in the Salisbury District have a strong vertical emphasis, i.e., their height is greater than their width. The qualities of traditional buildings derive in an important way from their vertical proportions and the arrangement and design of windows have a critical role to play. The window's position, proportions, depth, detailing and relationship to other openings will therefore be critical to the final appearance of the building. Furthermore, less formal buildings such as cottages and timber-framed buildings often have windows which are small, irregular and not too numerous.

When thinking of introducing windows into the design of a new building to reflect traditional styles, there are a couple of rules of thumb. Windows in new buildings that look to reflect traditional themes should be kept reasonably small and retain vertical emphasis. It is often the case that window openings to upper floor elevations in traditional buildings were narrower than those for ground floor openings, reinforcing the secondary role of upper floors against areas of principal living accommodation.

Developments need to take into account the appropriate style of windows being adopted by their proposals. Vernacular themes require a reduction of window scale to achieve appropriate void to mass ratios. Designs based upon period patterns, such as Georgian designs, should take their cues from the geometric framework which underpins the overall pattern of elevational treatment. In these instances increased use of glazing is appropriate, provided that the proportion, pattern and detail of such openings respects the historic form they seek to copy.

Take a look at a traditional window and you will notice that the glazing bars (those bars which divide the window and contain the panes of glass) are a key feature in giving the window character. They will often be quite narrow, stand proud of the glass and be carved into an ornate shape. This is known as the 'profile' and is a key consideration together with the thickness of the bar that the council will assess in considering proposed new windows. It is this very finesse that modern windows often fail to satisfactorily replicate to the detriment of the overall appearance of the new (or existing) building.

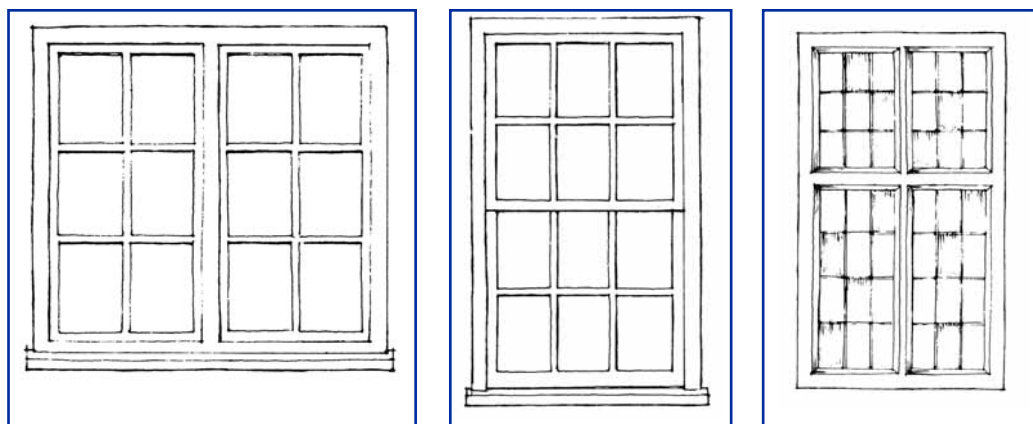
A final point to look for is how the traditional windows within the context of the site you are looking at, actually sit within the wall. Traditionally it is very common to set windows back from the front wall behind (often called the 'reveal' or 'recess'). Not only does this really contribute to the character of the property adding a robustness and solidity, it has a practical use in providing for better weather protection. Often in new buildings the windows are fitted flush with the front wall and this produces an appearance that lacks solidity and character and does not allow for contrast shadow lines which define the elevation. Designers are advised to consider a minimum depth of 110mm. Failure to recess windows can lead to the building lacking character and looking 'paper-thin'.

Types of Traditional Window

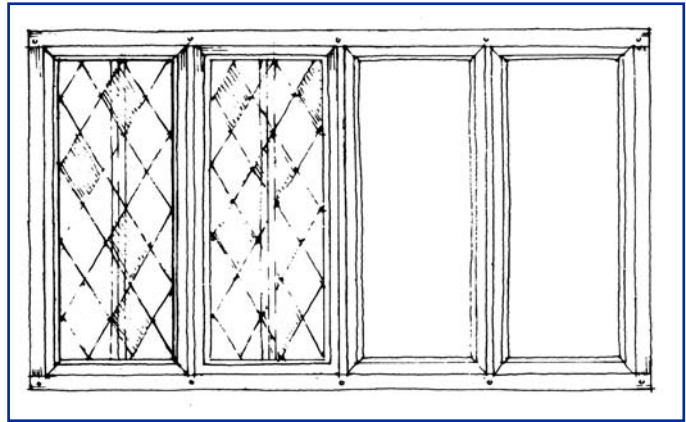
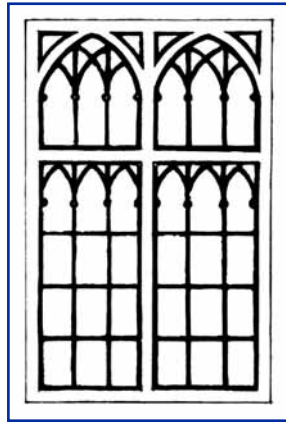
There are a variety of traditional window styles common in the district. These include:

- Timber sliding sash - White paint finish is characteristic of many parts of the district.
- Timber casements.
- Stone or timber cruciform window with rectangular leaded lights.
- Ornate cast iron windows in timber sub-frames.
- Heavy stone framed windows with diamond shape leaded lights.

Examples of these windows are shown below and on the following page.



Traditional window types



Traditional window types

Innovative Use of Glazing

As stated at the outset of this guide, there is absolutely no wish to stifle good modern and innovative design. Advances in technology and glass production means that glass can form a much more versatile building component than it has in the past. Indeed many flagship modern buildings have chosen glass as their primary building material such as the Swiss Re (or 'Gherkin') in London.



A fine example of a contemporary approach to glass forming a sympathetic, exciting extension to a historic building at Roche Court

Salisbury District Council will welcome the innovative use of glazing where it is appropriate to the overall design and respects the historic context within which it sits. Schemes for the extension of listed buildings, comprising the addition of a frameless glass box, can be a very successful design solution to providing a good extension in a manner that does not detract from the quality of the original historic building.

As with all applications, the use of glass in the manner above will need to be explained and justified in the design statement that is required to accompany new planning applications.

Replacement Windows and uPVC

If your existing windows are rotten or draughty you may take the decision to replace them. Choosing what to replace them with can be a difficult and confusing choice. The type of window appropriate to each building will differ depending on its age, location and design. For example a modern uPVC window will be perfectly acceptable on a suburban house while it would clearly be inappropriate on the Cathedral!

The original character that these windows contributed to this building is lost by installation of these crude plastic replacements. It ruins the appearance of not only the building but also the street scene as well.



The first consideration, especially in an historic property, should be, "do I really need to replace these windows or can they be repaired?" Traditional windows were often made of high quality timber and although on first appearance they may look beyond repair, this is often not the case. Getting a carpenter to have a look first could save you lots of money!

If you do decide to replace, the chances are you will immediately think of using uPVC windows, as we are constantly subject to the advertising on their merits and value. However, there are certain things you should know before spending your money.

Some advice on UPVC Windows

- **Value** – research by English Heritage has shown that over the lifetime of a typical 25 year mortgage, the installation and maintenance costs of high quality timber windows actually works out cheaper than uPVC (this despite advertising blitzes which claim the contrary).
- **Selling your property:** Estate agents confirm that replacing traditional timber windows in a property with uPVC, rather than enhancing the value of the property, will actually reduce it as customers are seeking traditional features.
- **Detailing:** Excellent though many of the products are, uPVC will only be appropriate in certain circumstances. They cannot reproduce the character of traditional windows in anything but the very crudest way. The width of the frames is often clumsy, they lack the detailing and profile of glazing bars, they often open inappropriately and the glazing bars are often flat and wide and actually sandwiched between the glass panes.
- **Use in historic buildings and conservation areas.** Because of their lack of detail and quality, uPVC windows are unacceptable on listed buildings and they are highly unlikely to be acceptable in flats and shops, offices and commercial buildings within conservation areas.
- **Grants:** If you are thinking of repairing the traditional windows within a listed building or replacing inappropriate windows with traditionally detailed ones, then a grant towards the cost may be available from the Council (tel: 01722 434362 for further details).

When is Permission required to Replace Windows?

If you live in a listed building, a flat/apartment or own a shop, office or other commercial premises then planning permission and/or listed building consent is always required if you wish to replace your windows other than exact like for like replicas. The prime criterion that will be applied in such circumstances is the effect the new windows will have on the overall character of the building and the wider area.

Especially on listed buildings and in conservation areas, inappropriate windows which fail to respect the pattern and finesse of the originals will not be acceptable as over time the character of the area will be eroded. In these cases the use of uPVC will almost never be acceptable.

Objective 23

- Salisbury District Council will expect proposals for new buildings to be accompanied by a design statement, part of which will explain how the form of windows chosen are appropriate to the building and its context.
- Applications will include 1:5 scale drawings of windows including horizontal and vertical sections, materials, colours and means of opening.
- The use of replacement uPVC windows in listed buildings and conservation areas will rarely be acceptable.

Detailed design of loft conversions, dormer roof extensions and rooflights

Loft Conversions – First Thoughts

When considering additional living space in their property, many people think of a loft conversion. This can often provide an excellent solution, which gives the homeowner the extra space they want while minimising the impact on the area. It can also often provide a sustainable solution meaning less land and new materials are needed and more efficient energy use is possible. However, as with all building works, loft conversions should be designed in such a way that they respect the character of the dwelling and the wider area.

Invariably it is lighting loft conversions and trying to extend the headroom that requires the use of either dormers, rooflights or alterations to the roofplane. These features have an external impact on the appearance of the house and are where care is needed on design.

Traditional Styles of Dormers

The traditional (often called 'vernacular') designs within Salisbury District make significant use of dormers to serve the upper floor. Such designs are common across both the roofscape of Salisbury and through the rural areas.

It is important that new designs adopting dormer solutions follow appropriate historic designs and proportions to create solutions where the dormer serves rather than dominates the dwelling.

Hipped and half hipped dormer roofs can follow authentic treatments, however such an approach requires significant separation between the roofplane and dormer itself to avoid the dormer resembling a superficial parody.

Sloping, catslide dormers are more common within urban settings and offer scope for wider dormer units. However the use of such units is not so typical of local vernacular and requires sensitive positioning and detailing to avoid adversely affecting the traditional roofscape.

Traditional forms of dormer windows



How to achieve an acceptable Design

It may be tempting when trying to convert your loft to try and maximise the new living space by adding the largest flat roof dormers possible. Such dormers at both the front and back of the roof slope in effect represent the addition of another floor to the property. In reality crude approaches such as this are rarely acceptable. They will look top heavy, swamp the character of the original property and form a prominent and incongruous feature within the streetscene.

The use of dormers should respect the proportion of the existing window openings and scale of the property to avoid the dormer dominating and unbalancing the roofscape. They should, in general, be simple and low key methods of illuminating upper floorspace and not features in themselves.

Detailing should adopt simple eaves and fascias, using lead or sometimes tile hung cheeks where appropriate. Bulky soffits tend to overemphasise the presence of the dormer to the detriment of the overall façade. Furthermore the choice of material should reflect the character of the building. As with all windows the use of uPVC can be inappropriate on an older building as the width of the glazing bars, fascia boards and soffits are often too wide and clumsy. On listed buildings, in conservation areas and on properties characterised by traditional timber windows, uPVC dormers will rarely be acceptable (for a more detailed explanation see Part 22 on Windows).

The dormer on this traditional stone Victorian villa is especially crude and ruins the architectural quality of the original fine property



Rooflights

These are a relatively inexpensive way of getting light into a roofspace, where there is no need for additional headroom. They are windows that sit flush with the existing slope of the roof. However, while they are an excellent means of providing light, care needs to be taken when considering their use in older buildings and in conservation areas. They can add a rather discordant feature in traditional townscape or on older buildings. In such cases there are products available known as 'conservation rooflights', which are more appropriate than other alternatives. This is because they are similar to traditional cast iron rooflights, sometimes with a central glazing bar and they sit flush with the slates or tiles. Also, in such areas, consideration should be given, where practicable to only site them on the rear roofslope. A final consideration is that any loft conversion will need to have adequate escape in case of fire and you should consult our Building Control section (telephone 01722 434 519) for further advice on this aspect.

Objective 24

- Salisbury District Council will expect planning applications for new dormer windows to be accompanied by a design statement, part of which will explain how the design is appropriate to the building and wider setting within which they are set.
- Applications will include 1:10 scale drawings of the dormer including vertical and horizontal sections.
- The use of uPVC dormer windows in listed buildings and conservation areas will rarely be acceptable.

Detailed design of chimneys

The Importance of Chimneys

As well as the obvious practical purpose of venting a property, chimneys are an important feature of traditional buildings and streetscapes and designers of new buildings are strongly encouraged to incorporate appropriately proportioned and detailed chimneystacks into their proposals. They add height and punctuate the skyline adding visual interest and what is often called 'articulation' to an area.

Traditional use of Chimneys

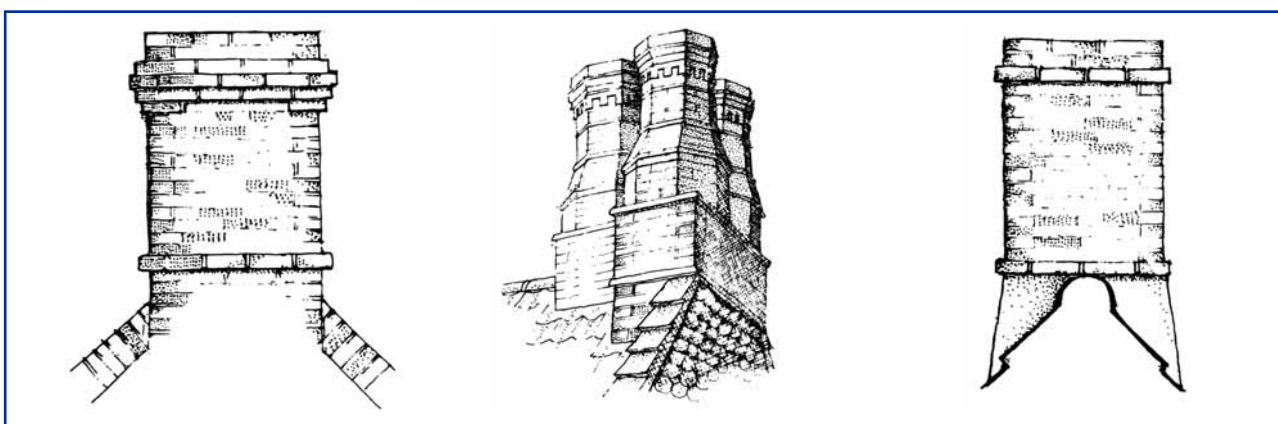
Traditionally, chimneys have been placed at the ridge, frequently at one or both ends of the ridge. The stack usually contained two or more flues so it was a substantial structure with a rectangular plan form.

Where chimneys are proposed for new buildings it is usually preferable for them to follow the traditional form. They should be located on the ridgeline of the roof rather than to one side of the roof slope. A single flue stack usually appears too thin and weak looking. It is better to thicken the construction, perhaps by having a second flue in the stack to serve the central heating boiler.

On gable ends the chimney should be placed at right angles to the roof. Along the ridge it is preferable for the chimney to be parallel to the ridge.

Detailing

Corbelled brick detailing at the top of the chimneystack helps to throw off moisture and prevents damp penetration. It also serves to add individuality to the design of each building and articulates the roofscape. Also the use of a variety of chimney pots is a simple way of adding quality to a building.



Good chimneys can add immeasurably to the character of buildings

Do We Need Chimneys on Modern Housing?

The contribution that traditional chimneys make to the roofscape of our settlements provides a valuable context for the design of modern or contemporary designs. It should not be assumed that chimneys would be inappropriate in such a design solution. Designing chimneys in a modern way can add excitement and interest to the roofscapes of our settlements, which themselves are the result of an amalgam of different building styles from different eras. It is this variety that makes them so interesting. They can also serve functional purposes such as housing the central heating flue.

Poor, apologetic chimneys fail to make the contribution to producing an interesting roofscape.



Be Bold!

When adding a chimney to a design it is best to be bold and add some real height and depth to it. Some newer dwellings have chimneys, which are too small and look unconvincing. They look mean and apologetic and fail to make a meaningful design contribution. It is always best to take a bold approach as it is a relatively cost-effective way of adding detail and interest to your design. It must be noted that GRP/Fibreglass chimneys will not be acceptable on new developments.

Sometimes by over-exaggerating the chimney a real focal point can be added to a view.





*Modern bold use of chimneys here
on Portcullis House*

Objective 25

- Salisbury District Council will encourage the use of chimneys in new designs as they can add interest and articulation to the streetscape.
- The design statement accompanying any planning application will need to explain how the design of the chimney is appropriate to the building and its context.
- Where chimneys are to be used, appropriately scaled drawings showing their detailed design will be required.

Detailed design of porches, canopies and door surrounds

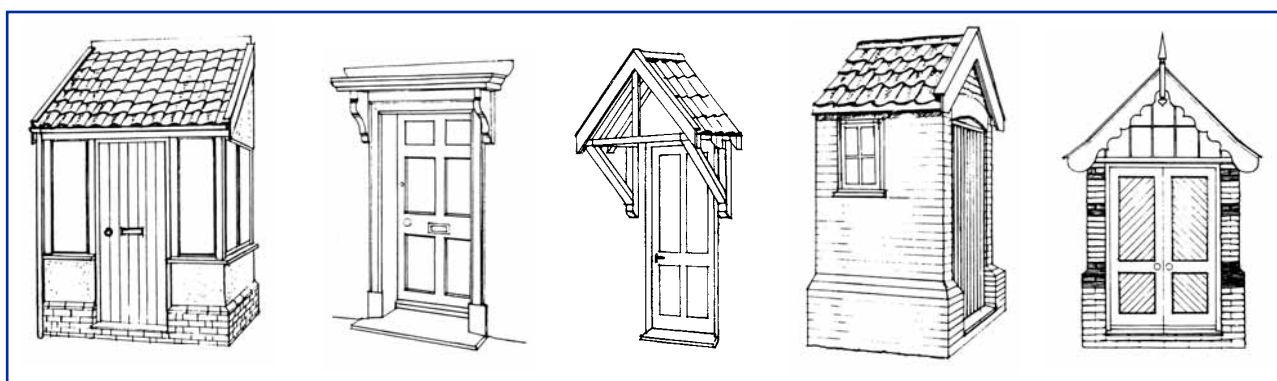
The Importance of Porches

Porches, by their very nature, tend to be a prominent feature upon any building. They are often the key focal point of a house and should be designed with commensurate care. A well-designed porch will enhance and give interest to a new house as well as reinforcing local building traditions. Conversely an ill-conceived porch can blight even a well-designed new building and add an inappropriate and discordant feature within the wider setting.

Traditional Forms of Porch

Many early timber framed buildings and cottages within the district would have originally been built without porches. Those porches that were part of the original design of a house, or those that were added later, were generally very simple open-gabled or lean-to roofs supported either on posts or brackets fixed to the wall of the building. In general, when designing new dwellings to reflect the local building traditions, a recessed draught lobby located within the house is often more appropriate than a projecting porch or canopy.

Historically, grand entrances and large monumental porches were erected on important buildings such as large country manor houses. These can make a dramatic and important contribution to the design of a property but only in the right context. There has been a trend to copy these more impressive porches and then to graft them onto modest new residential properties, especially in new estates. This is a crude attempt to give the property kudos and style which in almost all instances fail.



Examples of typical traditional porches

Porches On New Buildings

Generally where porches are to be used on new buildings they should be kept small and simple and relate to the style of the building to which they are attached. A traditional open canopy is often the most appropriate form. Modern enclosed porches or traditional style portico's, both of which are crudely detailed, should be avoided, especially in areas that contain a predominance of traditional buildings.

Sometimes porches are designed as a continuation of the main roof slope. This leads to what is known as a 'subtractive form', which invariably looks wrong. Porch roofs need to be visually separated from the main roof of the dwelling in order to produce an authentic feature. Continuation of the roof slope will be strongly discouraged in all cases.



This simple porch respects the traditions of the area and adds a pleasing focal point feature on this new dwelling



Note how this simple canopy style porch helps reinforce the character of this new development.

Door Surrounds

Painted timber door surrounds and more elaborate stone mouldings can greatly enhance the main entrance to the house. Such a device was common in period houses and represented a cost-effective way of embellishing and adding prestige to the doorway. Features such as carved fluted pilasters with broken pediments above is a common feature, especially within the larger settlements of the district. However again caution and restraint is needed in the use of such features on modern houses. They should be kept traditional in style, properly detailed, relatively simple and suitable to the overall design of the property. Recent examples, where crudely executed and ill-fitting surrounds have been added to new dwellings in an attempt to add instant design quality are no longer acceptable. Such features must be conceived and used only as part of the overall design of the property where the context allows it.

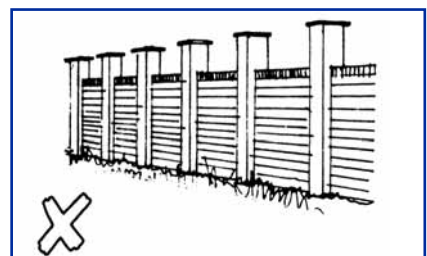
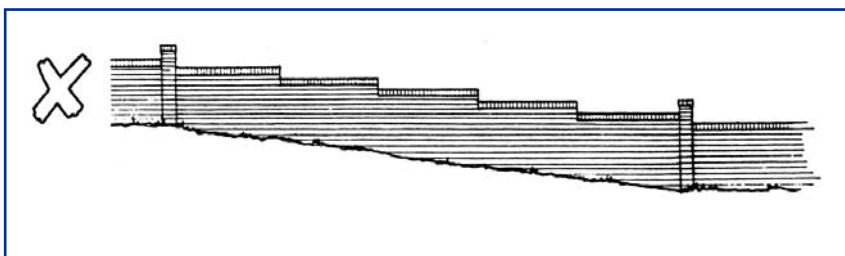
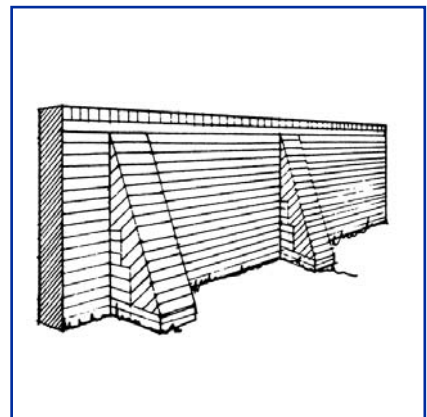
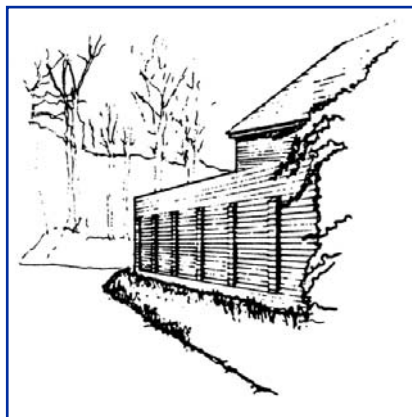
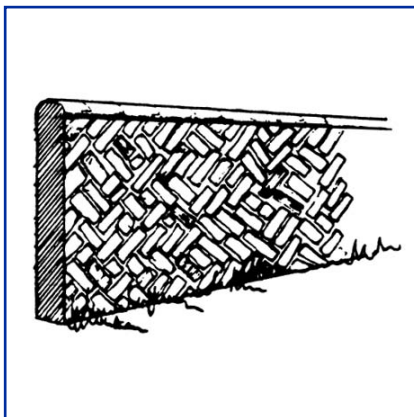
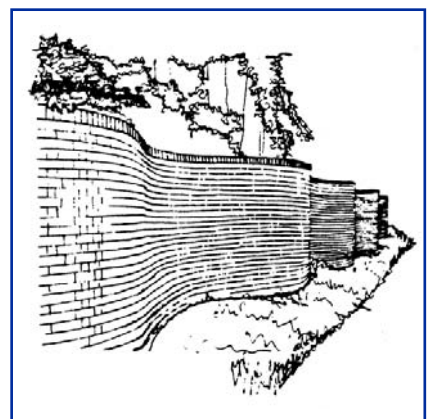
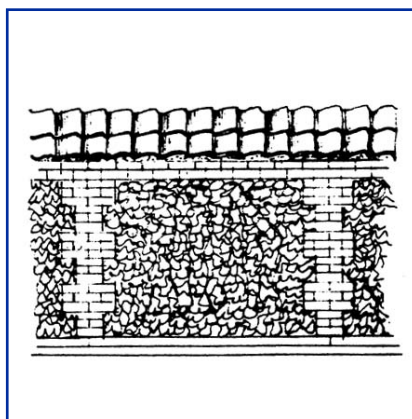
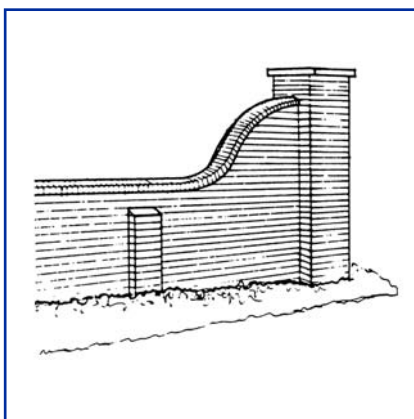
Objective 26

- Salisbury District Council will encourage the use of porches in new designs as they can add interest and articulation to the streetscape.
- The design statement accompanying any planning application will need to explain how the design of the porch is appropriate to the building and its context.
- Where porches are to be used, appropriately scaled drawings (1:10) showing their detailed design will be required.

Detailed design of walls, fences, gates and other boundaries.

The Impact of Walls, Fences, Gates and Boundary Treatment

Poorly designed and sited boundary treatment can easily undermine the overall qualities of any scheme, no matter how well designed the core buildings may be. It is essential that the same rigour be applied to the choice of boundary as to the design of the remainder of the scheme.



Examples of some good and two not so good types of walls

Traditional Context

Traditional brick, flint and cob walls make an immeasurable contribution to the character and uniqueness of many of our settlements. New development proposals that will harm this contribution will be refused. Not only are walls a very important and attractive feature of our settlements but also they are often of historic significance.

The character of walls in the district represents an interesting mix. In many areas the lack of a good underlying building stone has led to brick and cob walls being common. Random coursing of brick and flint is also a common feature. When planning a new development, time and care should be taken to look at the wider context and see what kinds of walling are common in the area and how these may be used to help new proposals respect their context.



High cob walls such as here with thatch capping, enclose the road and help give a distinct character to the Woodford Valley

What to Consider in New Designs

When designing a new scheme to fit in with the wider context, the detailing of the boundary treatment is a very important consideration. Just blandly copying the materials but without the essential attention to detail often has a worse impact on the character of the area than using a completely different material altogether. Detailing, that needs to be specified in advance should consider incorporating traditional features such as plinths, piers, buttresses, corbelling and capping. With brick walls, care should be taken to ensure that traditional brick bonds are appropriate, the mortar is of the correct shade and joints are relatively thin and flush finished.

A poor wall on a poor development which turns its back on the rest of the world



Fences and railings are sometimes appropriate alternatives to walls. Again the key is to look at the wider context of the development site to see what means of enclosure characterises the area. Both should be used with care and in a manner that enhances the public face of the new development in an attractive way. Fences require particular care and should not be erected to hide away the new property in a manner that can give a dismal, closed-boarded façade to the outside world. The judicious use of timber pallisade fencing, chestnut pailings, woven wattle fences, traditional iron railings, metal railings on top of traditional walls or continuous bar railings can all be very attractive when used in the correct context. For example, ornamental railings on top of a brick plinth can look good in an urban area or fronting large detached houses, whereas in the rural villages, a woven wattle fence may be more in keeping with its surroundings. The same rule of thumb applies to new gates, which should be appropriate to the context in which they are to be set.

Good examples of various boundary treatment, each appropriate to its setting



Objective 27

- Applications that require the removal or substantial alteration of historic walls which define the character of an area will not be acceptable.
- Applicants will be required to demonstrate how their proposals take account of the traditional patterns of enclosure found in the wider context of the development proposed.
- Applications which include prominent new boundary walls, should be accompanied by a description of the detailed method of construction and materials to be used.

The choice and use of materials

The Importance of Using Appropriate Materials

Many new houses in the area have been built using materials which show a marked disregard for those that are traditional to the district. This has clearly illustrated the importance of choosing the right materials. This choice must include consideration of features such as the colour, texture and weathering properties of the materials. Furthermore the sympathetic choice of materials can make an enormous difference in ensuring that new development is successfully integrated into existing settlements and landscapes.

Respecting the Historic Context

Generally, materials should be chosen and used in a manner that reflects and reinforces the traditions of the area. Where a bold contemporary design is being considered, it may be necessary to expand the materials palette. In these circumstances the design statement accompanying the planning application should justify the choice of materials and explain how they will empathise with their surroundings and neighbouring buildings.

This new property shows good flint detailing, where the material is used in a generous way in a proportion with the brickwork that reflects the traditional pattern.

There can be a modern tendency to insert flint to try and reflect the local character, but in a rather mean cursory way which only leads to a cheap parody of the original building style.



There is a wide range of traditional building materials within the district, ranging from brick, flint, cob, and painted brick walls to plain clay, slate and thatched roofs. It is not the purpose of this guide to specify exactly what should be used where. Rather you are encouraged to investigate the wider context of your proposed building and to justify in your design statement how the choice and use of materials is an appropriate part of the overall design process. Where the traditional style, such as thatched roofing, has been eroded by the subsequent use of cheap modern substitutes, such as concrete roof tiles, please do not assume these will be acceptable.

Thatched roofing

The design of historic roofs developed as a response to the environmental and geographical characteristics of an area. The use of thatch reflects past generations ability to utilise readily available local (and at one time) inexpensive building materials. Thatched roofs are a characteristic of many of the District's rural villages.

The type of straw used has changed over the past century. Originally long-straw was ubiquitous but it has been superseded by combed wheat reed. The choice of straw is critical in visual terms. Long straw looks as if it has been 'poured' on the building whereas combed wheat reed (where the straw is long stalked and combed rather than threshed leaving the stalks) has a more rounded appearance. The other favoured thatching material is water reed. Historically this was very rarely used in this District. It has a very different appearance in that it follows the angles of the hips, valleys and dormers much more snugly and consequently as a 'sharper' appearance.

In addition to the matter of the choice of straw, there is the matter of methods of thatching. The treatment of ridges, eaves and gables varies in different parts of the country. It is common now to see decorative block-cut ridges throughout the District, however this style is much more typical of eastern counties such as East Anglia. The traditional detailing in this area is the simple wrap-over flush ridge (sometimes called a turn-over ridge) which is aesthetically pleasing, in keeping with local historic traditions and likely to be more hard wearing.



Traditional painted brick and mathematical tiles

Use of Modern Materials

There is a huge range of building materials now available to choose from and often a wide selection are used in a single development in an attempt to add variety. While the use of varied materials can add to a very high quality streetscape such as in the medieval core of Salisbury, in modern developments it often

produces an eclectic mess that lacks coherence and integrity. Conversely it should not be assumed that the use of the same palette of materials through a development would lead to a bland monotonous design. Many of our more attractive streetscapes have a unity and rhythm that is a product of a restricted building materials palette. The use of a limited palette of materials can bring unity and sense of place to a streetscape even when buildings of different styles, size and age are present.



This modern development uses a limited palette of materials in a manner that creates sense of place and unity.

Attention to Detail

It is not just the choice of suitable materials that is important, but also their use. Care must always be taken to ensure the craftsmanship is of a standard that brings out the materials inherent qualities. Attention to detail such as mortar joints, brick bonding, corbelling and dental courses, eaves detail and recessed windows are all part of the craftsman's stock in trade and should be used.

effectively to ensure new buildings are sympathetic to their setting. Therefore the choice of the right materials and their correct use are a paramount consideration in the design process of any building and should be treated with equal status to the siting, form and design issues.

Poor brickwork with mortar joints that are messy, too wide and not tooled-in properly



The use of ribbon pointing that stands proud of the stonework is inappropriate, uncharacteristic of the area and spoils an otherwise fine wall



Good traditional tile hanging



A crude junction between brickwork and mathematical tiles

Objective 28

- Applicants will be required to demonstrate how their proposals take account of the traditional use of materials in the area and respect vernacular traditions so that the new building has sympathy with its surroundings.
- Applicants will be expected to show in their design statement or design code the methodology for the successful use of the materials in a manner that is appropriate and sympathetic to their setting.
- Applications that fail to propose appropriate or sympathetic materials, will be refused and inappropriate, poor quality use of materials may lead to the consideration of enforcement action.

Other details

It is not just the shape, design or location of a house that has an impact on its appearance and its contribution to the wider area, it can also be greatly affected by the amount of paraphernalia that is a by-product of modern living. External pipework, satellite dishes, meter boxes, vents, flues and security lighting can all have a spoiling affect on otherwise attractively designed houses if they are not treated with care.

In all cases care should be taken to locate features such as vents, meter boxes and satellite dishes on the private side of properties away from the public gaze. It is important that minimising the impact of such features is considered from the outset of the design process and not as an afterthought.

A house covered in paraphernalia- this can ruin any design and can lead to a bland suburban appearance. Such features should be carefully designed so they are away from public gaze.



In certain circumstances planning permission will be required when adding such features to an existing property and you are advised to first contact the Salisbury District Council for further advice. Listed building consent will certainly be required for many minor works such as the erection of satellite dishes on listed buildings.

Checklist For Avoided "Clutter"

In designing your new building have you taken into account the need to minimise the impact of the following features and explained how you have done so in your design statement?

- How and where are guttering and soil pipes to be located?
- Have you taken steps to ensure that meter boxes are sited away from the public front of the building?
- Have you considered where TV aerials and satellite dishes can be located to minimise their impact?
- Have you sited flues and vents away from the public face of the house?
- Have you sited your bin stores to the side or rear of the building, away from the public view?
- Have you sited your Oil and LPG tanks at the rear of the property?
- Remember stone cladding is unacceptable and should not be used in any circumstances.
- Have you hidden your solar panels from view on the rear roofslope? Remember they are out of character and unsuitable for installation on historic buildings.



Lighting of buildings and streets has a significant impact on the local environment and how people interact and behave within it. Poor or inadequate lighting can cause light pollution, disturbance and decrease safety. Well designed and thought out lighting can enhance the setting of a building and contribute to preserving the local character of the whole area.

An example of well used lighting to enhance the building and reinforce its importance

Objective 29

- Applications for new building will be expected to be accompanied by a design statement, part of which will explain how pipework, aerials, satellite dishes, oil and gas tanks, bin stores, solar panels, meter boxes, vents and flues will be located to minimise their impact on the appearance of the property.
- The introduction of modern paraphernalia such as aerials, satellite dishes, oil and gas tanks, bin stores, solar panels, meter boxes, vents and flues on listed buildings or in conservation areas will be resisted.
- Development proposals will need to demonstrate that appropriate lighting has been used to enhance the setting and character of the development.

Detailed consideration of garages and parking

Avoiding Car-dominated Designs

There is a basic conflict between the design aims seeking, on one hand, to reflect historic road patterns and streetscape and on the other, to accommodate today's need for the motor vehicle. The result so far has been the all too familiar car dominated estate layout and frontage to most dwellings. Often the integral garage becomes an additional household store leaving both cars on the front drive.

Thoughtless, unimaginative planning can lead to a car dominated layout which can be harsh and unwelcoming.



A 'classic' anonymous housing estate, dominated by car parking unimaginatively placed to the front of each dwelling



**Reducing the Impact of Car Parking
- Some Approaches**



This layout shows how strong street frontages can be achieved by employing rear court parking. Such an approach is commonly known as "perimeter block" and can be very successful.

Within central Salisbury the council will consider proposals, which provide reduced levels of on site car parking, or in some cases, no dedicated car parking in order to achieve necessary design requirements and to reflect the availability of services and other means of transport.

In the remaining cases, with some care and imagination it is possible to reduce the dominant impact that vehicles will have upon the site layout and streetscene. Rather than promoting integral garages, dwellings can have the garage set back behind the dwelling's front elevation to allow for the covered and open parking space to be achieved behind the dwelling's frontage.

If using the more space efficient perimeter block form of design, the opportunity for groups of dwellings to use a shared central parking court becomes available (see the previous diagram for an example of this). Any such approach needs to balance the personal desire to park as close as possible to the house and the need to provide some form of natural surveillance of these areas, with the benefit it offers in creating a layout with a more traditional character and form.



Parking Courts

The success of court parking depends upon intelligent use of dwellings facing into the court's accessways and control over the size of the court and location of parking spaces in relation to the dwelling and garden area. Such an approach can screen most permanent parking whilst facilitating informal or visitor on street parking without impeding traffic flows.

Garages Contributing to Design

The use of grouped garage units provides opportunities for these buildings to contribute to the overall development in a way that single garage units cannot. Grouping garages and locating them against the roadway can with appropriate design, reflect a series of traditional outbuildings, stables or agricultural buildings which may be found around a rural setting or formal dwelling.



It is quite traditional to use outbuildings and garages to form part of the outer boundary wall of a site, as this can make a positive contribution to the traditional feeling of enclosure one often finds in more rural areas.

As such the garage unit makes a positive contribution to the overall design and layout concept rather than being simply something else the developer needs to incorporate.

Furthermore, by bringing garage units together it may be possible to locate a flat above the garage which has the benefits of:

- Providing accommodation in an otherwise unused area
- Helping to raise housing density
- Securing a wider range of housing
- Providing additional surveillance over the common parking area.

As a point of design, garages should generally have their ridge parallel to the longer span. The use of a pyramid roof can look incongruous and overly ornate for a small structure. Also trying to embellish garages with 'stick-on' features such as dovescotes and hayloft doors has become clichéd and adds no real value to the development.

Objective 30

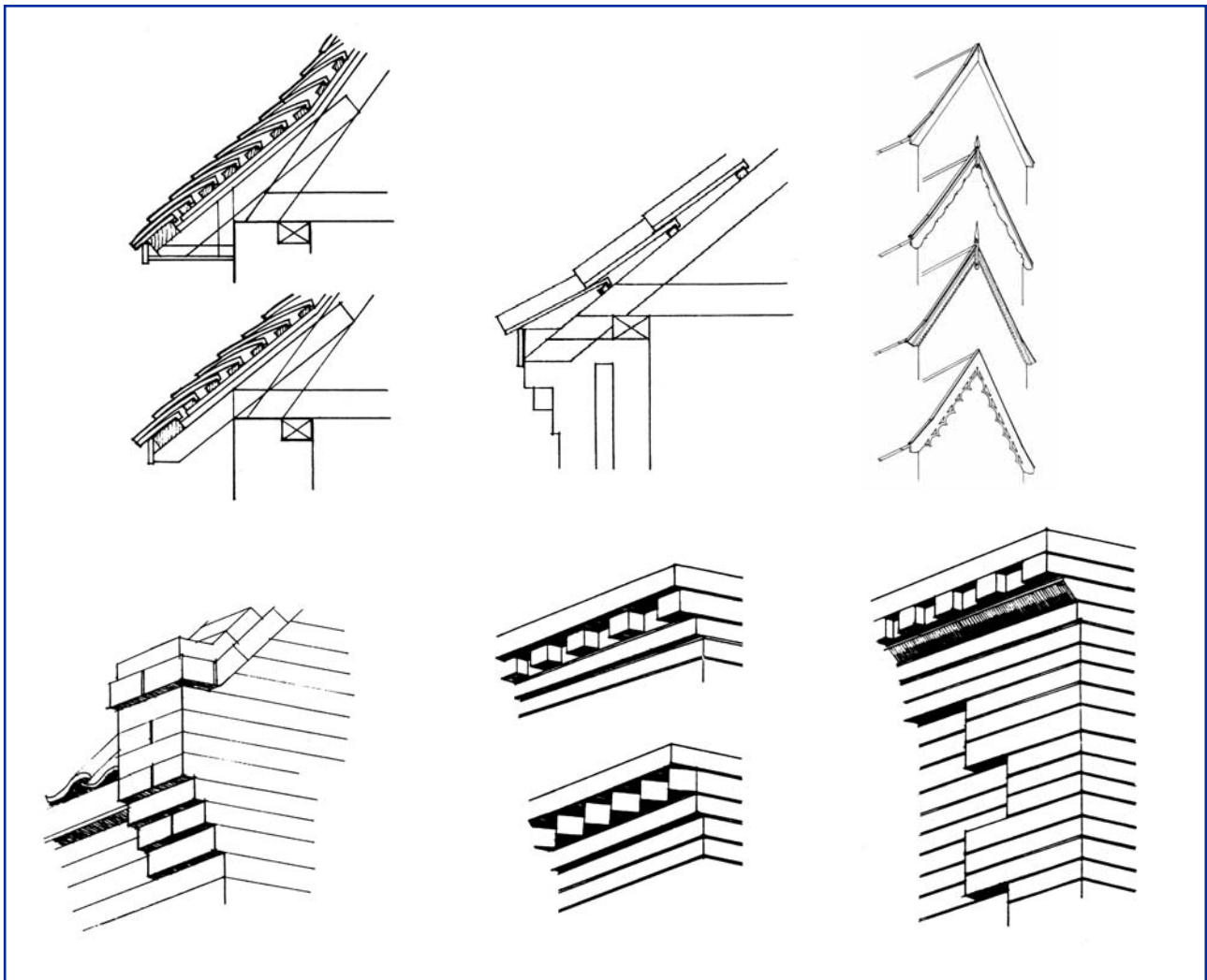
- Applications for new buildings will be expected to be accompanied by a design statement, part of which will explain how parking is to be accommodated in a manner that contributes to the overall design concept and does not compromise the streetscene.
- Proposals for developments, which are dominated by parking spaces and garages without satisfactory integration into the overall design concept, will be refused.
- Applications should clearly demonstrate how the adopted parking standards of the District and County Council have been met.

Eaves, verges, fascia, soffitts and bargeboards

The importance of these details

Even if all else in this guide has been followed, poor attention to detail can negate all of the good work and result in a building, which looks crude and poorly built. Attention to detail, right through the build, is essential if quality is to be achieved.

If you look closely at a traditional building in our district and compare it to many of the more recently built modern houses, there is often a marked difference in the quality of the detailed finishing features such as eaves, verges, fascia, soffitts and bargeboards.



A fine attention to detail is a common feature in many of the most successful buildings

Often modern buildings will have 'boxed out' eaves and verges with deep fascia and soffits. These along with very wide bargeboards appear crude and heavy and diminish the quality of the finished building.

In contrast traditional detailing is very different. Builders constructed eaves without a deep fascia, thereby making the junction of roof and walls appear much less bulky. The use of corbelling, decorative bargeboards and parapets were all common in adding a practical but high quality finish to buildings. The result was buildings with a refined and much more pleasing visual appearance.

The use of traditional methods on new buildings will be actively sought so that crude detailing does not compromise the overall appearance of the building.



A good verge on a modern house that is narrow not clumsy

Objective 31

- The design statement to accompany planning applications will specify the type of eaves, fascia, soffits and bargeboards to be used and explain how these are appropriate to enhancing the quality of the building being proposed.
- Crude, bulky eaves, verges, fascia and bargeboards will not be acceptable as they will undermine the quality of the building being proposed.
- Details of eaves at an appropriate scale (1:10), should be submitted with the planning application.

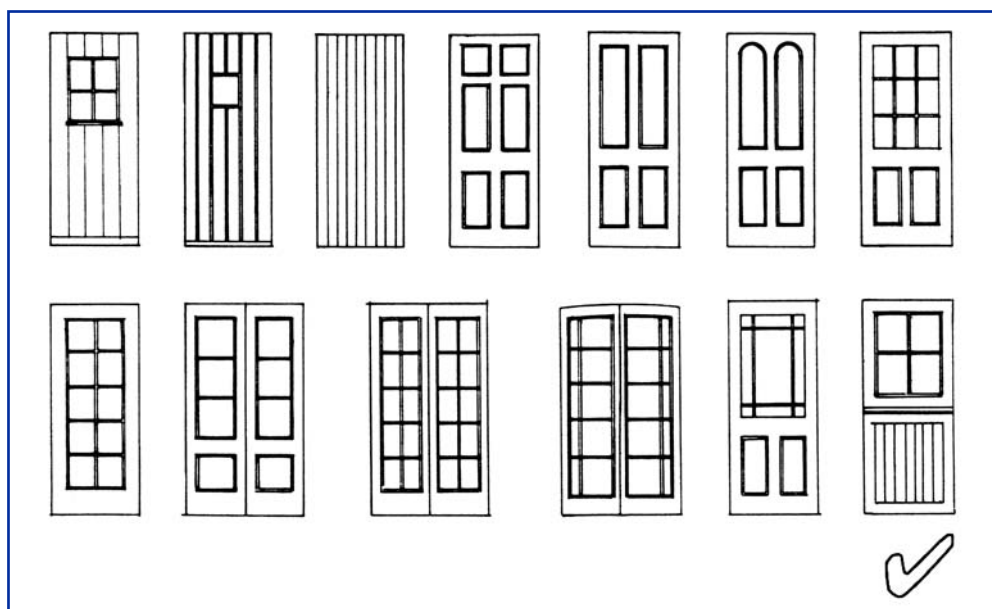
DOORS

The Importance of Doors

Like windows, doors are an extremely important feature of any building and because of their function, size and location they will often form the visual focal point. As with windows it is therefore vitally important that the doors are of a high quality design that is appropriate to the building proposed.

Traditional Doors

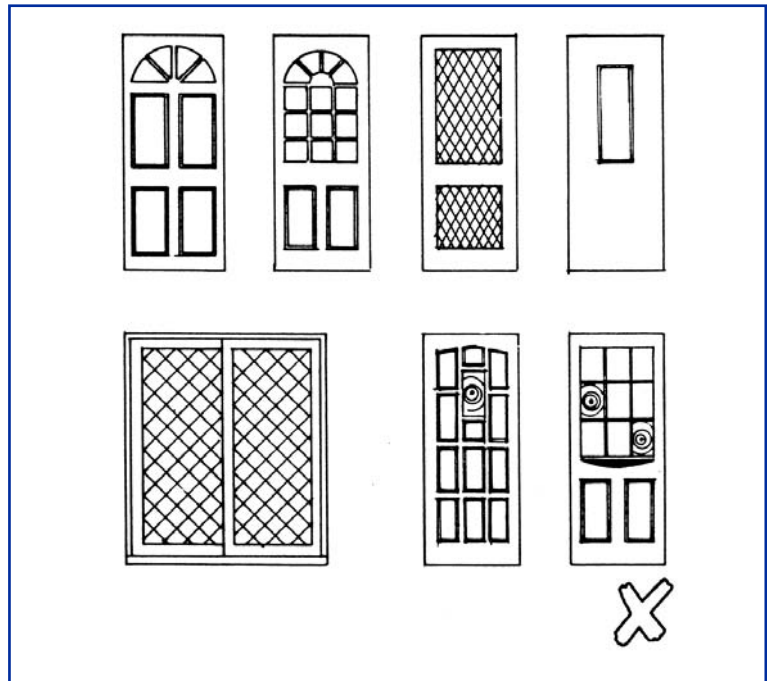
Traditional doors were invariably simple constructions of vertical boarding or timber panelling, usually without any form of glazing. Fanlights were commonly introduced above the door to let light into the hallway. During the 18th and 19th centuries door surrounds became more flamboyant with classical and gothic styles becoming particularly popular.



Examples of good doors

What to Avoid

When considering doors in your new development, your cues should be taken from those traditional patterns of development nearby. They should generally be kept simple and fake period features such as in-built fanlights and bulls eye windows that are a parody of the originals will not be acceptable. Where a contemporary design is proposed there may be considerable scope to add and define character through the use of non-traditional and innovative doors. In such cases the design statement should justify their design.



Poor doors

Checklist

Doors - What to Avoid

Many new doors try to replicate the patterns of the past. Unfortunately many of them fail entirely. Along with stone cladding and new windows, the one thing that is regularly done to spoil existing buildings and to ruin new designs, is to install ill-conceived doors, which have no historical relevance and are tasteless parodies of the real thing. In particular care should be taken to avoid the following:

- Mock-Georgian, panelled front doors with fan light actually in the door rather than above.
- Glazed front doors with mock-Tudor diamond leaded lights
- Part glazed door with bull's eye glass
- Mock Georgian panelled door with top panels glazed
- Mock Georgian style panelled garage doors.

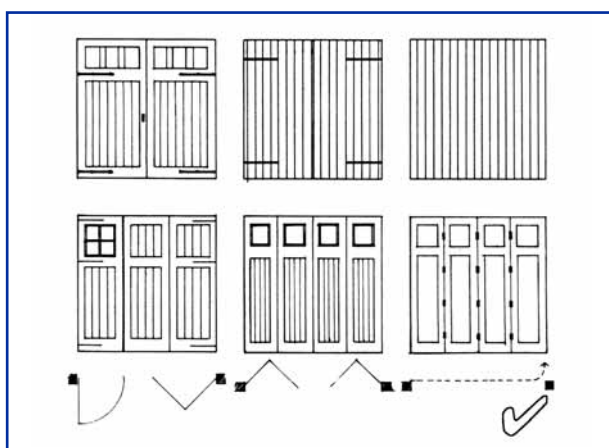
Keeping it Simple

The best advice when considering new doors is to keep it simple. Of course there will be cases where the owners of traditional properties are replacing their doors and an elaborate style in keeping with the rest of the house may be entirely appropriate. In other cases, however, the general rule of thumb is to avoid over-ornate solutions and modern contrived designs.

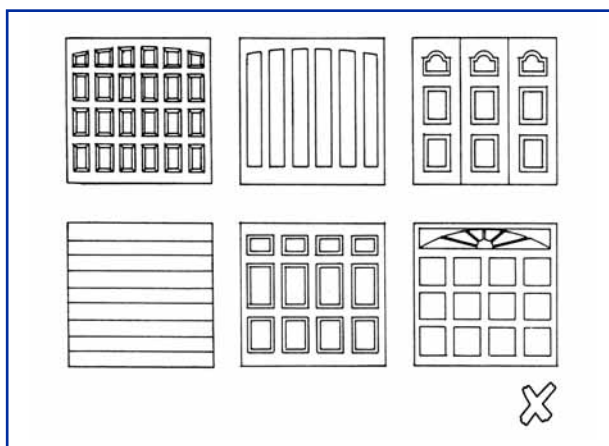
Sliding patio doors can have a significant affect on the character of a property and should generally be kept to the private side or rear of the dwelling. In listed buildings modern sliding patio doors will usually be unacceptable. In such circumstances well-designed French windows may be a suitable alternative.

Because of their size, garage doors can often dominate the overall appearance of any new development, especially where new houses are designed with integral garages. In almost every instance, simple wooden side-hinged, horizontal sliding or folding doors are more acceptable than plastic or metal. Panelled Georgian or Tudor style garage doors are now widely available but have no basis in historical reality and are not acceptable (see illustration below). For double garages, two separate doors rather than a single wide door should be used.

Note: advice on providing garaging and parking in an acceptable manner are included in Part 29 of this guide



Good timber garage doors



Poor garage doors, which are either an inappropriate pastiche of traditional forms or as in the photograph add an incongruous, jarring feature between two period dwellings

Objective 32

- Salisbury District Council will encourage the use of doors in new designs that are simple and add appropriate character to the property.
- The design statement accompanying any planning application will need to explain how the design of the door(s) is appropriate to the building and its context.
- Appropriately scaled drawings (at 1:10) showing their detailed design, including horizontal and vertical sections will be required.
- Doors with inappropriate modern copies of traditional features, such as in-built fanlights, bull's-eye windows and leaded lights will not be acceptable.

PITFALLS AND HOW TO AVOID UNACCEPTABLE APPLICATIONS

**TOWN AND COUNTRY
PLANNING ACT 1990**

**REFUSAL OF FULL PLANNING
PERMISSION**

Name and address of agent: MILTON REALISATIONS
ROYAL GEORGE
HINTON
SOMERSET

Name and address of applicant: STANLEY FRITTON
68, JOHN WILLIAM NORTH HOUSE
GEORGE STREET
LINVILLE
WILTSHIRE

Reference No: S/2004/3892
Date Registered: 15/09/04

PROPOSAL: FULL APPLICATION - CONSTRUCTION OF 4
STOREY EXTENSION TO BUNGALOW

LOCATION: JOHN WILLIAM NORTH HOUSE,
LINVILLE, WILTSHIRE

**SALISBURY DISTRICT COUNCIL
HEREBY REFUSES FULL PLANNING PERMISSION
FOR THE ABOVE DEVELOPMENT**

(For the following reasons overleaf / attached)

While Salisbury District Council will determine every application placed before it on its own merits we will also have no hesitation in rejecting obviously poor and ill-conceived schemes in the interests of protecting the quality of the environment. There may be numerous reasons why planning applications are considered unacceptable, but from a design perspective it is usually because of one or a combination of the common issues listed over the page. It is therefore a very good idea, prior to submission of your scheme to read through this checklist of common pitfalls to ensure your scheme does not fall into any of them.

Checklist For Avoiding Common Pitfalls

In particular care should be taken to avoid the following:

- A lack of analysis of the character of the surrounding area (contextual analysis) so that the solution does not respect its setting or wider pattern of development.
- Use of standard designs used elsewhere that fail to respect the character of the area.
- Lack of a clear design statement that explains the rationale and concept behind the design.
- Lack of client commitment to a quality outcome and failure to respect architectural principles or traditions.
- Submission of a design statement that tries to satisfy a planning requirement rather than truly informing the design solution put forward.
- Good contextual analysis, but with no evidence of how it has informed the design solution put forward.
- A lack of clarity in the plans with no committed illustrative and interpretative materials so that it is very difficult to understand exactly what is being proposed.
- Designing around road layout, parking and proposed use.

Planning application checklist

Adequate plans and drawings must be submitted as part of a planning application, so that the design can be properly assessed. They will be required for the benefit of planners, councillors (on planning and other committees), residents and amenity groups, among others. The checklist sets out what is likely to be required for full (as opposed to outline) applications. Models and computer-based representations are particularly useful in the case of large scale or complex development proposals.

Location plan

- Scale 1:1250 preferably, and no smaller than 1:2500. Metric scales only.
- North point, date and number.
- Outline the application property in red ink, and indicate any adjoining property owned or controlled by the applicant in blue ink.
- Show the application property in relation to all adjoining properties and the immediate surrounding area, including roads.
- Show vehicular access to a highway if the site does not adjoin a highway.

Details of existing site layout

- Scale, typically 1:200.
- North point, date and number on plans.
- Show the whole property, including all buildings, gardens, open spaces and car parking.
- Tree survey, where appropriate.

Details of proposed site layout

- Scale, typically 1:200.
- North point, date and number on plans.
- Show the siting of any new building or extension, vehicular/pedestrian access, changes in levels, landscape proposals, including trees to be removed, new planting, new or altered boundary walls and fences, and new hard-surfaced open spaces.
- Show proposals in the context of adjacent buildings.

Floor plans

- Scale 1:50 or 1:100.
- In the case of an extension, show the floor layout of the existing building to indicate the relationship between the two, clearly indicating what is new work.
- Show floor plans in the context of adjacent buildings, where appropriate.
- In the case of minor applications it may be appropriate to combine the layout and floor plan (unless any demolition is involved).
- Include a roof plan where necessary to show a complex roof or alterations to one.

Elevations

- Scale 1:50 or 1:100 (consistent with floor plans).
- Show every elevation of a new building or extension.
- For an extension or alteration, clearly distinguish existing and proposed elevations.
- Include details of materials and external appearance.
- Show elevations in the context of adjacent buildings, where appropriate.

Cross sections

- Scale 1:50 or 1:100 (consistent with floor plans).
- Provide these if appropriate.
- Where detailed sections are important to the decision such as windows in listed buildings then 1:5 sections will be required.

Detailed Drawings

- Of individual elements at an appropriate scale (1:10) of windows, doors, eaves, dormers, chimneys, porches, and roof lights.

Design statement

Design statements submitted with planning applications should:

- Explain the design principles and design concept.
- Explain how the design relates to its wider context (through a full context appraisal where appropriate). The written design statement should be illustrated, as appropriate, by:
 - Plans and elevations.
 - Photographs of the site and its surroundings.
 - Other illustrations, such as perspectives.

Other supporting material

Prior to submission you should check with the Local Planning Authority whether your application needs to be accompanied by any of the following:

- Environmental Statement subsequent to an Environmental Impact Assessment
- Transport Assessment.
- Retail Impact Assessment
- Noise survey
- Contamination survey
- Master Plans
- Design Code
- Wildlife survey
- Hydrological appraisals
- Archaeological survey

You should also consult with the Environment Agency to identify whether the proposed site for development lies within a flood risk area. (If it is found to, advice from the Environment Agency should be sought on the best design practices.)

How to appraise design

It is often argued that appraisal of what constitutes good design is subjective and that "beauty is in the eye of the beholder". This is not a credible argument and will not be accepted by Salisbury District Council as an excuse for poorly exercised and ill-conceived schemes. The appraisal of good design has widely accepted and internationally established principles as much as any other of the recognised professions.

It has been one of the purposes of this guide to try and break down some of the mystique and misconceptions that surround the issue of design. To this end these appendices highlights the stages that The Local Planning Authority will go through when appraising your scheme. There are no secret formulas and it may provide you with some very valuable guidance that you can apply to your ideas at an early stage to see if they are likely to be acceptable to the Council.

Step 1: Think about the spaces around your site and consider how they connect

Think about the framework of routes and spaces that connect locally and more widely, and the way other developments, routes and spaces relate to one another. Consideration of how your particular proposals can plug into the existing framework and not harm it should be your starting point. These issues are often referred to as "**Layout: Urban Structure**"

Step 2: Take a look at the predominant pattern of buildings in the area?

You should look at the pattern of the arrangement of street blocks, plots and their buildings in a settlement. Is your area characterised by a regular pattern such as a 1930's style development, or is it more irregular due to the use of many different types of buildings. You should try and ensure that your proposals are in keeping with the general pattern that prevails in your area. These issues are often referred to as, "**Layout: Urban Grain**"

Step 3: Take time to look at the wider landscape

Consider the character and appearance of the land, including its shape, form, ecology, natural features, colours and elements, and the way these components combine. Then think how your proposal can be designed to blend into it. Maybe the use of native species for new hedges, or the creation of contours could help. Is there an established field pattern your development could sit within without causing harm?

Step 4: How much can you realistically expect to get on this site

You should consider the amount of development on a given piece of land and the range of uses. Density influences the intensity of development, and in combination with the mix of uses can affect a place's vitality and viability. However all sites have their limits and you will need to carefully go through steps 1 to 3 to help you arrive at a reasonable amount of development. Overdevelopment, which is shoehorning too many buildings on to one site, can have a damaging impact on the appearance of a settlement, similarly

bland low-density units may be inappropriate in an area characterised by high-density development such as the centre of Salisbury. In each case the key to getting this step right is making sure steps 1 to 3 are carried out rigorously. These issues are often referred to as 'Density and Mix'.

Step 5: Consider how big your development should be

You must design your new building(s) taking full care to ensure it is of an appropriate scale. Scale is the size of the building in relation to its surroundings or the size of parts of a building or its details, particularly in relation to the size of a person. Height determines the impact of development on views, vistas and skylines. You must also consider the combined effect of the arrangement, volume and shape of the building in relation to other buildings and spaces. Again it is essential that the scale of your development respects its context and is in keeping with the surrounding pattern of development. You must consider the impact the building would have when viewed by other people passing by.

Step 6: What is your finished building actually going to look like?

Once you have gone thoroughly through steps 1 to 4 you must then think about the design details of your proposal. Things to consider are the craftsmanship, building techniques, decoration, styles and lighting of a building or structure. This includes careful choice of materials where you should consider the texture, colour, pattern and durability of materials and how they are used. Care should be taken so that the style of the building respects those of the wider context, although this does not necessarily mean you must copy what's already there. Often a different style can be just as effective. Look for example at the contrasting styles that sit together so well in many of our settlements.

Step 7: How to realise your plans

Once you have been through the previous 6 steps, you will be in a position to draft up your plans. We strongly suggest that a qualified architect with a proven track record is chosen, as drawing up detailed plans is a skilful and difficult job. Once the plans have been produced, please send them into the Council Planning office for pre-application discussion so that we can inform you if they are on the right lines. When finally submitting your planning application you should keep your workings from stages 1 to 6 and submit them in the form of a "design statement" that explains and supports your chosen design.

Step 8: Use the appraisal tool on the following page

Based on best practice advice from CABI, which is endorsed by the DCLG we have produced the following appraisal sheet that should help all of those involved in analysing new development proposals assess whether the scheme before them is successful in design terms.

| CRITERIA | ASSESSMENT |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|
| <p>Layout: Urban Structure The framework of routes and spaces that connect locally and more widely, and the way developments, routes and spaces relate to one another.</p> | |
| <p>Layout: Urban Grain The pattern of the arrangement of street blocks, plots and their buildings in a settlement.</p> | |
| <p>Landscape The character and appearance of the land, including its shape, form, ecology, natural features, colours and elements, and the way these components combine.</p> | |
| <p>Density and Mix The amount of development on a given piece of land and the range of uses. Density influences the intensity of development, and in combination with the mix of uses can affect a place's vitality and viability.</p> | |
| <p>Scale; Height Scale is the size of the building in relation to its surroundings or the size of parts of a building or its details, particularly in relation to the size of a person. Height determines the impact of development on views, vistas and skylines.</p> | |
| <p>Scale: Massing The combined effect of the arrangement, volume and shape of the building in relation to other buildings and spaces.</p> | |
| <p>Appearance: Details The craftsmanship, building techniques, decoration, styles and lighting of a building or structure.</p> | |
| <p>Appearance: Materials The texture, colour, pattern and durability of materials and how they are used.</p> | |

National and Local policy framework

NATIONAL

Planning Policy Statement 1

'Delivering sustainable development' contains the Government's policy for design in the planning system. The challenge in PPS1 is clear: "Design which is inappropriate in its context, or which fails to take the opportunities available for improving the character and quality of an area and the way it functions, should not be accepted. High quality and inclusive design should be the aim of all those involved in the development process.

By Design

The aim of this guide is to promote higher standards in urban design. It does not set out new policy.

See further reading under Appendix 7 (Further Reading and bibliography) which sets out many of the documents produced nationally which advise on creating places.

STRUCTURE PLAN Wiltshire & Swindon County Structure Plan 2011

The Structure Plan is in the process of being replaced by the Regional Spatial Strategy for the South West, This sets out the regional planning framework for the South West from 2006 up to 2026. Copies of the document can be obtained from SWRA and it is currently available to download at (www.southwest-ra.gov.uk/Inqcontent.cfm?a_id=836)

These are selected policies considered particularly relevant to this design guide, however the reader is always recommended to look at the whole of the structure plan as there may well be policies which are not related to design which may have a bearing on your proposals specifically.

DP1

In pursuit of sustainable development, particular priority should be given to:

1. Meeting local needs for jobs, services and affordable and special needs housing in all settlements
2. Meeting the needs of people with disabilities
3. Achieving a pattern of land-uses and associated transport links, which minimise the need to travel and support the increased use of public transport, cycling and walking
4. Maximising the potential for energy conservation and accommodating proposals for renewable energy
5. Improving the amenity of settlements
6. Minimising the loss of countryside and protecting and enhancing the plan area's environmental assets.

DP2

Development should not proceed unless the infrastructure, services and amenities made necessary by the development can be provided at the appropriate time.

The Wiltshire and Swindon Structure Plan is in the process of being replaced by a Spatial Strategy for the whole of the south-west region. This Regional Spatial Strategy (RSS) outlines strategies and policies for the region over the next 20 years (2006-2026). Copies of the document (which is still a draft pending consultation and review) can be obtained from the office of the South West Regional Assembly or can be downloaded to view at www.southwest-ra.gov.uk/Inqcontent.cfm?a_id=836.

DP4

Development for housing and employment should be concentrated at existing towns and main settlements. The scale and nature of development in each of these settlements should reflect its size, population, range of services, role, character, the impact on existing development and surrounding countryside and the scope for public transport links.

DP7

New housing developments in towns and main settlements should have good access to nearby employment areas, community facilities, other services and open space, including provision for safe movement by cycling or walking. They should also have access to public transport links to town or sub-centres and other major employment areas.

Higher density housing and mixed-use schemes should be provided, particularly in appropriate locations close to main public transport routes, town and other centres.

C7

The New Forest Heritage area will be protected and, where possible enhanced as an area of national importance for its landscape and scenic beauty. Development proposals should not harm the new forest's landscape character, archaeological and nature Conservation value or traditional commoning regime, grazing and farming. They should help maintain the social and economic well-being of the area and/or promote its enjoyment and understanding by the public. Provision should not be made for major development unless it is proved to be in the national interest and is not capable of being accommodated outside the area. Regard should be paid to the cumulative effects of development in the locality.

C8

In Areas Of Outstanding Natural Beauty, proposals for development should be considered having particular regard to the national designation of their landscape quality, and the need to protect, conserve and where possible enhance by positive measures, the natural beauty of the landscape.

In considering proposals, regard should also be given to the social and economic well-being of the area. Provision for major industrial or commercial development should not be made unless proved to be in the national interest and incapable of being accommodated outside these areas.

C9

Within Special Landscape Areas any proposals for development should have regard to the need to protect landscape character and scenic quality. The areas are:

1. The majority of Salisbury plain excluding two areas around Netheravon, Larkhill, Bulford and Amesbury, Ludgershall and Tidworth

2. Those parts of Salisbury district to the north and east of the Cranborne Chase and West Wiltshire Downs area of outstanding natural beauty, excluding an area around Salisbury and Wilton
3. The Blackmore Vale from Zeals to Sedgehill, and a small area to the east of Shaftesbury

HE6

Proposals for development should not adversely affect the landscape setting of the following historic towns: Salisbury, and Wilton.

HE7

The architectural and historic heritage of the plan area will be safeguarded from inappropriate development. Development proposals should preserve or enhance the character of Conservation Areas. Development involving listed buildings should have special regard to the desirability of preserving the building, its setting and any features of special architectural or historic interest which it possesses.

**LOCAL PLANNING POLICY
Salisbury District Local
Plan** (Adopted June 2003)

These are selected policies considered particularly relevant to this design guide, however the reader is always recommended to look at the whole of the Local Plan/ Local Development Framework as there may well be policies which are not so related to design which may have a bearing on your proposals. This section does not attempt to replace the Local Plan/ Local Development Framework.

**General Criteria for
Development**

G2

New development will be considered against the following criteria:

- (i) a satisfactory means of access and turning space within the site, where appropriate, together with parking in accordance with the guidance at Appendices V and VI of the Local Plan;
- (ii) avoidance of placing an undue burden on existing or proposed services and facilities, the existing or proposed local road network or other infrastructure;
- (iii) a minimum loss and disturbance to forestry land and the best and most versatile agricultural land, and avoid the severance of holdings;
- (iv) respect for existing beneficial landscape, ecological, archaeological or architectural features and include measures for the enhancement of such features and the landscaping of the site where appropriate;
- (v) avoidance of the loss of important open areas, a gap in a frontage or natural or built features (such as trees, hedges or other habitats, wall, fences and banks), which it is desirable to retain;
- (vi) avoidance of unduly disturbing, interfering, conflicting with or overlooking adjoining dwellings or uses to the detriment of existing occupiers;
- (vii) avoidance of locations which are liable to environmental problems due to their proximity to incompatible development;

- (viii) avoidance of detriment to public health or pollution to the environment by the emission of excessive noise, light intrusion, smoke, fumes, effluent or vibration; and incorporation of energy efficient design through building design, layout and orientation.

General Townscape

D1

Extensive Development

New development will be permitted where the proposals are compatible with or improve their surroundings in terms of the following criteria:

- (i) the layout and form of existing and the proposed development, and where appropriate the historic pattern of the layout;
- (ii) any features or open spaces, buildings and/or structures of character on or adjoining the site;
- (iii) the scale and character of the existing townscape in terms of building heights, building line, plot size, density, elevational design and materials ;
- (iv) the scale and use of spaces between buildings;
- (v) views/vistas afforded from within, over and out of the site; and
- (vi) any existing important landscape features and the nature and scope of new landscaping proposed within and around the edges of the site; and
- (vii) the roofscape/skyline long or medium distance views.

D2

Infill Development

Proposals for street and infill development will be permitted where proposals respect or enhance the character or appearance of an area in terms of the following criteria:

- (i) the building line, scale of the area, heights and massing of adjoining buildings and the characteristic building plot widths;
- (ii) the architectural characteristics and the type, colour of the materials of adjoining buildings; and
- (iii) the complexity and richness of materials, form and detailing of existing buildings where the character of the area is enhanced by such buildings and the new development proposes to replicate such richness.

D3

Extensions

Extensions to existing properties, or the development of ancillary buildings within their curtilages, will be permitted where:

- (i) the proposal is compatible in terms of: the scale, design and character of the existing property and use of complementary materials; and

- (ii) the development is integrated carefully in relation to other properties and the overall landscape framework.

Salisbury Townscape

D4

Development in the Chequers which would result in the erosion of the traditional back of pavement line, would produce a break in the street frontage or would obscure the Chequers street patterns will not be permitted.

D5

Proposals to alter or change any part of the open urban space network within the Salisbury Central Area will be granted only where they are likely to enhance further the provision or use of such space. The loss of open spaces within the Central Area will not be permitted.

D6

All new buildings within the Salisbury Central Area will be controlled to a height that does not exceed 12.2 metres (40ft), and only pitched roofs clad in traditional materials will be permitted. Decorative architectural features that positively contribute to the variety, form and character of the area's roofscape, skyline and silhouette may be allowed to exceed this height where appropriate, provided that they do not result in any increase in usable floorspace.

Public Realm

D7

The District Council will require the submission of a full site analysis in connection with development proposals on all large and / or sensitive sites.

Public Art

D8

Where appropriate, the District Council will encourage proposals for public art, of a high standard and quality, in the provision and enhancement of buildings and open spaces.

Adoption process of this document

| STAGE | ACTIVITIES | NORMAL ALLOTTED TIMESCALE |
|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|
| 1 | <p>RESEARCH AND SCOPING</p> <p>Topic Based SPG Research and consultation with appropriate organisations and departments to determine scope of guidance and practical measures which should be incorporated.</p> <p>Site Specific SPG (Development Briefs) Preliminary Meetings between Forward Planning Officers and Developer to agree scope of the Planning Brief and the content of this guidance note. Appendix A sets out a broad listing of topic areas as a starting point for discussions</p> | Unspecified |
| | <p>B</p> <p>Identification of external consultees/partners for involvement in the preparation of draft SPG as set out in section a)ii) of the consultation section of this document.</p> | |
| 2 | <p>DRAFTING</p> <p>Preparation of the main content of draft SPG and ongoing liaison between appropriate individuals and organisations as identified in stage 1a above.</p> <p>In the case of development briefs, consultants acting on behalf of developers are advised to involve relevant council officers in meetings with key external partners, particularly where issues are likely to remain significant.</p> | Unspecified |
| 3 | <p>INTERNAL CONSULTATION & FEEDBACK</p> <p>The initial draft proposals are subjected to informal consultation amongst internal District Council departments. Other key organisations will also be approached where issues raised are likely to be of significance during later formal consultation. This stage ultimately seeks to provide confirmation that the underlying principles have been agreed or that contentious planning issues have been resolved to a point that the draft proposals can be formally consulted upon.</p> | 5 weeks (depending upon the nature of issues and concerns of consultees) |
| 4 | <p>INTERNAL CONSULTATION & FEEDBACK</p> <p>Following revisions resulting from Stage 3, the draft SPG (or development brief) will be approved for Consultation by the Head of Forward Planning and Transportation. In some circumstances, for example, as a result of a request by Member(s), it may be necessary to seek Area Committee / Scrutiny Panel approval of the brief for consultation.</p> | 2 Weeks (or appropriate to Council Meetings as required) |

| STAGE | ACTIVITIES | NORMAL ALLOTTED TIMESCALE |
|-------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|
| 5 | <p>FORMAL CONSULTATION EXERCISE</p> <p>A formal consultation period in line with provisions set out in section 4 of this procedure note is required to be undertaken. The nature of the consultation undertaken will relate to the nature and scope of the SPG involved. In terms of techniques, the following list sets out general measures applicable to all forms of SPG, whilst additional measures may be appropriate on site specific proposals or other significant schemes.</p> <p>General Measures:</p> <ul style="list-style-type: none"> • A six week consultation period to allow for responses. • Publication of an official notice in appropriate local newspapers and journals indicating proposals are available to view in libraries and on the website. • Copies of the Draft Brief and/or notification of its publication should be sent to key individuals with a known or expressed interest. • Subject to provisions in stage 4 above, a report on the proposals will be made to District Councillors at the relevant Area Committee and to the Planning and Economic Development Scrutiny Panel. • Publication of the draft SPG on the Council’s website for viewing. • Placement of copies of the draft SPG into local libraries. • A response form (conventional and web based) will be available for all those wishing to make comment. <p>Additional Measures – particularly for development briefs</p> <ul style="list-style-type: none"> • Posters and other publicity methods should be employed to reach as wide an audience as possible. This should take into account hard to reach groups. • A summary leaflet of the proposals should be prepared and deposited in locations where affected individuals may make use of services and facilities. Direct postal drops may be appropriate for certain households/business occupants. • A public exhibition held over at least 2 days (running into the evening) should be held in appropriate locations. The format of this aspect may vary from event to event. • Attendance by officers of local forums with developers and local councillors to present proposals and hear local comments and suggestions. | <p>6 weeks (Plus time taken to publish appropriate notices ahead of the consultation period)</p> |

| STAGE | ACTIVITIES | NORMAL ALLOTTED TIMESCALE |
|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|
| 6 | <p>CONSIDERATION OF CONSULTATION RESPONSES AND REPORTING</p> <p>All consultation responses received by the District Council will have been recorded and placed for view at the Planning Office.</p> <p>Submissions are then required to be considered with an open mind by the District Council. Where issues raised have been resolved at a previous stage (e.g. at the Local Plan Inquiry) these will be set aside unless new materially significant details are brought to light, (e.g. in the case of a development brief for a site approved in the Local Plan, objections to the development of the site per se will not be considered.)</p> <p>Where substantial new issues arise, further in depth consultation may be required which can significantly delay this stage of the process.</p> | <p>4 weeks (depending upon issues required to be resolved)</p> |
| 7 | <p>RECOMMENDATION OF APPROVAL OF THE BRIEF TO CABINET</p> <p>A report of the issues raised in the official consultation period will be made to the relevant Area Committee and/or Planning and Economic Development Scrutiny Panel. The report will provide responses and recommendations for amendments to resolve any issues. Subject to member approval in these meetings, the SPG will then be recommended to the Council's Cabinet for formal adoption.</p> | <p>2 weeks (Includes agenda period)</p> |
| 8 | <p>ADOPTION</p> <p>Report to Cabinet setting out the process, the nature of the consultation and reasons for this, the consultation responses received and comments from other Council Committees/Panels. A recommendation for the formal adoption of the proposals as SPG to the Local Plan/Local Development Framework will then be made for approval by members.</p> | <p>2 weeks (depending upon next available meeting)</p> |
| 9 | <p>PUBLICATION OF ADOPTED DEVELOPMENT BRIEF</p> <p>Copies of the SPG will be printed and made available for sale and public inspection at local libraries, Council offices and other relevant locations. Key organisations will be sent copies as a matter of course, whilst other respondents to the consultation process will be informed of the adoption.</p> <p>The full SPG will also be published on the District Council's website.</p> | <p>2 Weeks</p> |

Salisbury design strategy project initiation document

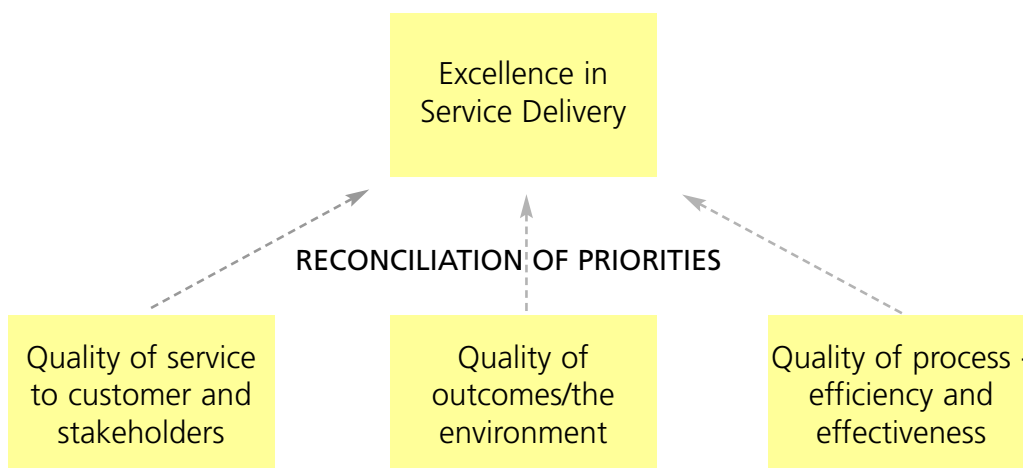
- Project:** Agreement and Implementation of a Design Strategy
- Sponsor:** Salisbury District Council
- Strategic owner:** Eric Teagle, Head of Forward Planning & Conservation (Design Champion)
 Stephen Thorne, Head of Development Services
 Councillors Noeken and Mrs Peach, Portfolio Holder and Deputy, Planning.
- Project Co-ordinator:** David Milton, Special Projects Officer

The Context

The Council's mission is to be recognised nationally for quality services and community engagement. In pursuit of this objective the Council applied for Beacon Council Status for the quality of the built environment. Disappointed in not being granted Beacon Status the Council is determined to raise the standards of the environment still further through innovation around customer and community requirements.

Why we have chosen a Design Strategy?

The Best Value review of our Development Services Unit revealed a number of weaknesses in this area of the Council's Service delivery. In particular it was apparent that the Service lacked a clear definition of what it meant by "quality outcomes" and the Inspectors highlighted the need for these standards to be benchmarked, agreed with the community and driven upwards. The Best value review identified the quality of the outcomes of the process as one of the three cornerstones to delivering an excellent service for which we strive. This is represented diagrammatically below.



Overall Objectives of the Project

To introduce a coherent strategy for improving the quality of outcomes delivered through the planning process. There are three key components to this:

- To best utilise the existing skills in the Authority and wider community to give advice and assistance to those engaged in the planning, design and construction of new buildings in raising the quality of all new development within the District.
- To engage local communities at the earliest opportunity in order to allow their meaningful input into planning briefs and design guides so that they may help shape the quality of development in their own areas.
- To raise the quality of outcomes, by working with applicants and providing help in the form of clear guidance and benchmarks.

Detailed Objectives of the Project

- Deliver a high quality, justified and consistent approach to design.
- Provide a mechanism by which communities can help shape the future quality of new buildings in their area.
- A help forum to support and guide applicants as to the quality of schemes we should be seeking.
- Provide training, advice and guidance to Officers on all matters related to securing quality outcomes.
- Realise the potential of design expertise within the Authority and community.
- Creating guidance that will assist with understanding, interpreting and implementing National and Local planning policies and design guidance.
- Giving pre-application advice that will lead to better applications and speedier processing.
- Embed a consistent explanation of the general principles of what constitutes good design within the service.
- Offer extended support for officers at meetings with developers and at appeal to back up and justify design advice given.
- A raising of the awareness of the importance of design in the planning process to all stakeholders.
- To introduce stricter quality controls and set a benchmark for high quality planning outcomes.
- The establishment of sensible criteria for assessing the appropriateness of new design based on internationally accepted standards.
- Provide input into planning briefs and windfall sites to ensure developers know the quality of design expected from the outset.
- The encouragement of a sustainable approach to design.
- The project will deliver a key objective identified in the Best Value Service Review.

Desired outcomes:

It is envisaged that the project will deliver the following outcomes:

- All new development of a very high quality of design
- Improved efficiency within the planning and development process
- New development that respects and is sympathetic to its context
- Increased awareness of the importance of design by all stakeholders
- Improved communication with the public and developer as to what constitutes good design (unravelling the mystique behind design)
- New developments that are design-led not highways-led
- Reduction in the conflict and uncertainty within the planning process
- New development that reflects the aspirations and receives the support of the community
- A concept based on the core values of the Council in delivering an excellent service with community involvement
- Seek external accreditation for the progress we have made in affecting new high quality outcomes
- A process that makes a significant contribution to the delivery of the key principles of Best value as identified in the Best Value Service Review.

How the desired outcomes will be delivered.

There are 6 key elements to delivering this strategy

- 1. Design Forum**
- 2. Design Briefs & Community Input**
- 3. District-wide Design Guide**
- 4. Benchmarking**
- 5. Critical Friend**
- 6. Training and Awareness**
- 7. Checklist for appraising schemes**

1. Salisbury Design Forum

There already exist at least two panels dedicated to appraising the design quality of proposals received at SDC. These are the Salisbury Design Forum (which includes local architects, planning officers, elected Members and architects representing the Salisbury Civic Society) and the Design Team, which consists of planning officers, elected members and representatives from Salisbury Civic Society.

In order to have the widest cross-community input into design; Part 1 of the strategy proposes merging the design team with the architects' panel and opening invitations to other interested parties. This could form a more representative, inclusive and

broader team to advise on design issues. Community involvement could include inviting Parish Councillors and elected Members to the forum when proposals on their constituency are being discussed.

2. Design Briefs & Community Input

It is proposed that an accelerated programme of drafting Design Briefs for development sites designated in the local plan and windfall sites should form the second part of the strategy. These briefs may be based on a standard format, but be drafted only after community, "planning for real" exercises which allow the local residents to have a meaningful input in shaping the development. The Briefs will then be subject to public consultation and adoption as Supplementary Planning Guidance to the Local Plan, thereby establishing a clear set of criteria any prospective developer will have to meet to gain planning permission. The same partnership approach should be employed to encouraging an accelerated production of local Village Design Statements.

3. District-wide Design Guide

It is considered that the adoption of a high quality Design Guide will lead to an improvement in the quality of new development in the District while helping to safeguard the future of the existing irreplaceable heritage. It will also improve service delivery by reducing ambiguity in the process and sending a clear message to developers of the standard of new buildings that will be required if permission is to be granted.

4. Benchmarking

A schedule of visits for Officers, Members and other stakeholders will be agreed, which will entail visiting Beacon Councils and others in the vanguard of high quality design so that we may learn from examples of best practice.

5. Critical Friend

We will establish links with acknowledged, national experts in the field of design to act as our mentors and to give a specialist objective view on the how we are progressing.

6. Training, Awareness and a Checklist for appraising schemes

A programme of training officers, members and parishes will be implemented to educate the key stakeholders on how to add value and achieve good design. A checklist will be introduced based on Government standards as expressed through CABI, to identify the key criteria for appraising new development proposals.

Resources:

(a) Staff

It is proposed that the project team will comprise of the following staff, with other expertise being drawn in on a 'when needed' basis:

Strategic owner:

Eric Teagle, Head of Forward Planning & Conservation (Design Champion)
Stephen Thorne, Head of Development Services
Councillors Noeken and Mrs Peach, Portfolio Holder and Deputy, Planning.

Project Co-ordinator:

David Milton, Special Projects & Support Manager

Project Team:

Elaine Milton, Principal Conservation Officer
Ciaran Ragen, Design Officer
Richard Hughes, Principal Planning Officer
Judy Howles, Team Leader
Amanda Rountree, Planning Officer
Jemma Bousted, Planning Assistant
David Windsor, Graphic Designer

Skills of other staff within the Unit will be encouraged and utilised.

Other Service Units will be involved as appropriate including:

- Forward Planning (links with the Local Plan, landscaping)
- Community Initiatives (community safety and public art)
- Transportation (green travel plans)
- Parks (adoption of landscaping)
- Economic Development
- Environmental Health
- Legal services

(b) Personnel Implications

This Team is only capitalising on the skills and work already carried out within the Unit in a piecemeal fashion. It is therefore expected that the time consumed in the meetings will be more than offset through the staff savings in ad hoc discussions and wasted time when design issues and negotiations have been poorly conducted.

(c) Financial Implications

All from within existing budgets. No additional expenditure is required.

Additional funding to outsource completion of the Design Guide may be sought.

Signed.....Date.....

Sponsor

Signed.....Date.....

Strategic Owner

Monitoring and review of the effectiveness of this document

It is imperative that the objectives and proposals put forward by Salisbury District Council in this Supplementary Planning Guidance are monitored to ensure their continued appropriateness, effectiveness and relevance in the light of changing circumstances. The Local Planning Authority will monitor the performance of the Design Guide against a range of indicators and, where necessary, will seek to review and amend it.

With regard to this document it is proposed that the following review mechanisms are employed:

- As part of the Units Integrated Improvement Plan with reporting to committee
- Reporting and consideration by the Salisbury Design Forum
- Review by the internal Design Team
- Staff training and surveys
- Stakeholder focus groups
- Peer group review
- Development of a suite of local performance indicators.

FURTHER READING AND BIBLIOGRAPHY

This is a selection of texts which have informed and underpinned production of this document. It is not claimed to be exhaustive but will give anyone wishing to find out more a good picture of Current Urban Design ideas.

- **By Design.** DETR & CABE (2000)
- **Cities for a small country.** Rogers and Power (2000) ISBN 0-571-20652-2
- **Housing Layouts – Lifting the Quality.** DETR, POS & HBF (1998) ISBN 0-951-4821 5 7
- **Places, Streets & Movement;** A companion guide to Design Bulletin 32 Residential Roads and footpaths. DETR (1998) ISBN 1-851-12113-7
- **Planning and Design;** Achieving good design through the planning process. POS (1999)
- **Planning tomorrows countryside.** The Countryside Agency (2000) ISBN 0 86170 648 X
- **Power of Place;** The future of the historic environment. English Heritage (2000)
- **South Wessex Downs,** Natural Area Profile. English Nature (1998)
- **Sustainable Urban Drainage Systems;** an introduction. Environment Agency.
- **Sustainable Urban Drainage Systems;** design manual for England and Wales. DETR
- **Sustainable Urban Extensions:** Planned through Design. Princes Foundation, ep, DETR & CPRE (2000) ISBN 1 898465 26 6
- **Urban Design Compendium.** English Partnerships & Housing Corporation (2000)
- **Design Review** - CABE (2002)
- **The Value of Good Design** - CABE (2002)
- **Better Civic Buildings and Spaces** - CABE (2002)
- **Creating Successful Masterplans** - CABE (2004)
- **The Use of Urban Design Codes** - CABE (2003)
- **Creating Excellent Buildings : A Guide for Clients** - CABE (2003)
- **Design and Modern Methods of Construction** - CABE (2004)
- **Building Sustainable Communities** - CABE (2003)
- **Safer Places:** The Planning System and Crime Prevention - CABE (2004)
- **Protecting Design Quality in Planning** - CABE (2003)
- **Moving Towards Excellence in Urban Design and Conservation** - CABE (2003)
- **Better public Buildings** - CABE (2001)
- **Building in Context** - CABE & English Heritage (2002)
- **Design & Access** - Statements: How to write, read and use them (CABE, 2006)

- **The principles of inclusive design** - (They include you). (CABE, 2006)
- **The cost of bad design** - (CABE, 2006)
- **What are we scared of?** - The value of risk in designing public space (CABE, 2005)
- **Creating successful master plans**- a guide for clients (CABE, 2004)

Summary of design objectives

Objective 1

General Requirement

Salisbury District Council will expect proposals for new development to be accompanied by a design statement setting out the steps which have guided the particular designs and layouts proposed.

Objective 2

Landscape Appraisal

Salisbury District Council will expect proposals for new development to be accompanied by a landscape appraisal of the site and its surroundings, which should clearly show how the characteristics of the site and its wider setting have been taken into account in the design presented.

Objective 3

Use of Materials

Salisbury District Council will expect proposals for new development to address the following:

- Any development shall demonstrate how it will seek to retain and incorporate within its design the retention of natural features and wildlife habitats, particularly mature trees, woodlands, hedgerows, ponds, watercourses, and man-made features of historical, archaeological or landscape significance. Development will also aim to enhance the area for protected species e.g. by providing bat boxes, barn owl boxes as appropriate.
- For new development on the edges of settlements it shall be demonstrated how landscaping will be appropriately used to soften the impact of built form on the surrounding countryside and to show a sensitive appreciation of their effect upon the landscape.
- The design of new residential development will include, in appropriate cases, provision for the planting of street trees.
- Proposals for new development shall specify a choice and use of materials that is appropriate to the context.
- Planning applications which include landscaping schemes which are inappropriate because they fail to take account of the setting or the intended use of the development, or are ineffective because they would be unlikely to retain trees and other existing landscape features or to establish new long-term planting, will be refused.

Objective 4

Design Appropriate to Context

Applicants will be expected to justify the quality of their scheme through the submission of a design statement which explains how the style of design chosen is appropriate to its context.

Salisbury District Council is committed to facilitating innovative, challenging and radical design solutions where they are appropriate and of high quality.

Standard (or off the peg) design solutions that fail to respond to the local context will be unacceptable.

Objective 5
Cost of Good Design

The argument that the cost of providing good design is too high will not be accepted as a reason to allow poor or inappropriate schemes.

Salisbury District Council is committed to facilitating development that exploits good design to realise both social and economic benefits.

Objective 6
Sustainable Development

Salisbury District Council will expect that the Design Statement that is required to accompany all new planning applications (see objective 1) will include a statement that explains what steps have been taken to achieve a sustainable form of development. The Council will expect this statement to address the main issues as highlighted in the checklist.

Objective 7
Design of Roads

Applicants will be expected to deliver schemes that encourage a range of transport choices for the public.

Salisbury District Council is committed to road schemes that meet National, County and Local standards but are pragmatic and flexible solutions, which reinforce the character of the development rather than dominate it.

Applicants will be expected to demonstrate how they have taken account of the design principles as set out in this chapter. In particular schemes should demonstrate:

- How they are compliant with adopted County Highways standards
- How those standards are imaginatively embodied in the design in a manner that does not compromise quality of place
- How roads and drives are used to reinforce and deliver a unique and appropriate sense of place.

Developments which sacrifice quality of environment solely to cater for the private motor car will not be acceptable.

Applicants are encouraged to speak to Wiltshire County Council Highways division at the earliest juncture when considering new development proposals.

Objective 8
Spaces Between Buildings

Applicants will be required to demonstrate how their proposals take account of local distinctiveness and character in the treatment of the open space around their proposed development.

In particular the design statement required to accompany the planning application should take account of the following points:

- All planning applications should be accompanied by a full appraisal of the character of its wider setting which identifies all important features such as important spaces, views, structures, landscape features. Plans shall also be submitted which show the areas after the proposed development and should include measures taken to retain and enhance the character of the area. e.g. enhancing the environment open spaces to attract wildlife, if appropriate.
- Applicants should demonstrate that their development will not harm but enhance the wider setting within which it is located.

Objective 9
Master Plans and Design Codes

Applicants for major and complex proposals as defined by the Council will be required to produce Master Plans and Design Codes as specified in this chapter, to accompany a planning application, in order to clearly demonstrate how the development process will deliver a high quality development with an appropriate sense of place.

For major development sites as allocated in its policy documents the Local Planning Authority will work either in partnership with prospective developers or alone to produce planning briefs to guide the development process and to deliver a high quality outcome.

Objective 10
The importance of public art

Salisbury District Council will encourage the use of Public Art in new proposals to enhance the local built or natural environment.

Objective 11
Conservation

Salisbury District Council will expect all applications for listed buildings or conservation area consent to be accompanied by a supporting statement which explains why the works proposed are both desirable and necessary.

The council will seek to protect and enhance its outstanding heritage by:

- ensuring there is a specialist team in place to offer advice, support and guidance to the public on conservation matters
- encouraging a partnership approach to ensuring that listed buildings and conservation areas are preserved and enhanced
- where advice and partnership working is ignored, placing a building at risk, then the council will use all legislative means in its power to ensure that the heritage of the district is safeguarded.

Objective 12
Designing out crime

Salisbury District Council will expect designing out crime to be taken into account in the early stages of development planning with the aim of creating successful sustainable communities.

Objective 13
Large Estates

Salisbury District Council requires developers to produce higher standards of housing layout and design. Planning applications which include unimaginative estate layouts or which lack any appreciation for local built characteristics or site possibilities and which use standardised house types bearing little relevance to local context will be refused.

Objective 14
Residential Development

Salisbury District Council will expect outline planning applications for residential development to be accompanied by a Development Statement which includes:

- Site and context appraisal;
- An assessment of constraints and opportunities;
- A development concept;
- Design principles which will underpin the character of the new place.
- A Master Plan which realises the concepts.
- A design code to be followed by all subsequent development on the site.

Objective 15
Pre-Application Discussions

Salisbury District Council will encourage pre-application discussions and will offer advice by a development team, providing a one-stop shop for prospective developers on how the principles in this chapter may be best applied.

Objective 16
Smaller Scale Residential Development

Applicants will be expected to justify the quality of their scheme through the submission of a design statement which explains how the style of design chosen is appropriate to its context.

In the case of small-scale residential development, the proposals should clearly exhibit how the following issues have been addressed:

- The importance of space between dwellings and groups of buildings;
- The relationship of the site to the wider landscape;
- The relationship of dwellings to the street
- The variety and scale evident within groups of dwellings;
- How the new dwelling(s) will relate to the context and to each other to create a particular "place";
- The scale and mass of dwellings providing the context. •
The detail which typifies local buildings including treatment of window openings in terms of scale, pattern and ornamentation, eaves and gables, extensions and their materials; and

- Whether there are alternatives to standard designs, which could enhance even the non-vernacular environment?

Poor designs, which take no or little account of their local setting, will be refused.

Objective 17
Infill Development

When proposing to develop infill sites applicants will be expected to justify the quality of their scheme through the submission of a design statement which explains how the style of design chosen is appropriate to its context. The proposals should clearly exhibit how the following issues have been addressed:

- The importance of space between dwellings and groups of buildings;
- The relationship of the site to the wider landscape;
- The relationship of dwellings to the street
- The variety and scale evident within groups of dwellings;
- How the new dwelling(s) will relate to the context and to each other to create a particular “place”;
- The scale and mass of dwellings providing the context.
- The detail which typifies local buildings including treatment of window openings in terms of scale, pattern and ornamentation, eaves and gables, extensions and their materials; and
- Whether there are alternatives to standard designs, which could enhance even the non-vernacular environment?

Poor designs, which take no or little account of their local setting, will be refused.

Objective 18
Commercial and Industrial

Planning applications for commercial or industrial development will be accompanied by either a master plan for larger sites or a design statement for smaller sites which justifies the design chosen shows why it is appropriate to the context and demonstrates how the new use is compatible with the existing land user.

Conversion of existing buildings to employment generating use will be permitted where it can be demonstrated by the applicant that the new use is compatible with neighbouring uses, that the conversion can be satisfactorily accommodated within the type of building chosen and that the local infrastructure can support the use.

Objective 19
Mixed Use Developments

Salisbury District Council will employ a Development Team approach to major applications in order to provide a one-stop shop for prospective applicants in order to help them meet the standards required in this Design Guide.

Objective 20 Shopfronts

Mixed-use developments will be welcome as making a valuable contribution to the environmental, economic and social welfare of the District where it has been demonstrated that the key issues in the checklist above have been realised.

Salisbury District Council will expect all applications for new shopfronts and advertisements to be accompanied by a supporting design statement which explains why the works proposed are appropriate to the building and the wider setting.

- Where the existing shopfront or shop sign contributes to the character of the building and the surrounding area it, should be retained.
- Other shopfronts, which, although altered, still retain much of their original character and which contribute to the historic ambience of the area should also be retained. Permission will normally only be granted for their repair or restoration.
- Historic adverts, features or signs - which have a long association with the building, should be retained where possible. For example, where a sign has been painted onto a wall this should be retained, or where glazed tiles have been used in the design of the shopfront these should be retained and a scheme developed around such features.
- Where an existing shopfront or shop sign, which is unsympathetic to the character of the building, is proposed for renewal, the proposed alteration should aim to improve significantly the appearance by integrating it into the building in terms of its design, appearance and scale. Existing features of historical or architectural interest should be retained and integrated into the new overall design.

New shopfronts will only be permitted where the design is of high quality.

Objective 21 Extensions

Extensions to existing properties will normally be permitted where they demonstrate that:

- The scale, design and character of the existing property has been respected.
- The extension is designed to integrate into the wider area.
- It does not have a harmful impact on the amenity of neighbours.
- The materials are appropriate.

Objective 22 Design Detailing, General

Applications for new or alterations to existing buildings will need to show how the detailing will be finished and justify how it is acceptable to the context within which it is proposed. Such details

will include the following:

- Materials
 - Roofs
 - Windows
 - Dormer windows and rooflights
 - Doors
 - Porches
 - Means of enclosure (fences, hedges, walls, railings, gates etc)
 - Driveways
 - Chimneys
 - Garages, sheds and outbuildings
 - Eaves, fascias, soffits and bargeboards
 - Services such as downpipes, guttering, vents and meter boxes.
- Details of the finishes will be demonstrated in the following way:
- Small schemes for extensions and single dwellings will be expected to show design details on drawings, (including where necessary sections) and within their design statement.
 - Medium and larger schemes will be expected to be accompanied by a design code, which details the finishes, and details of all proposed buildings to complement the accompanying master plan and design statement.

Applications with poor attention to detail, which fail to reflect the finesse, execution and application of features and finishes in a manner appropriate to its wider context will be refused.

Objective 23 Windows

Salisbury District Council will expect proposals for new building to be accompanied by a design statement, part of which will explain how the form of windows chosen are appropriate to the building and its context.

Applications will include 1:5 scale drawings of windows including horizontal and vertical sections, materials, colours and means of opening.

The use of replacement uPVC windows in listed buildings and conservation areas will rarely be acceptable.

Objective 24 Dormer Windows

Salisbury District Council will expect planning applications for new dormer windows to be accompanied by a design statement, part of which will explain how the design is appropriate to the building and wider setting within which they are set.

Applications will include 1:5 scale drawings of windows including details and cross-sections and means of opening.

The use of uPVC dormer windows in listed buildings and conservation areas will rarely be acceptable.

Objective 25
Chimneys

Salisbury District Council will encourage the use of chimneys in new designs as they can add interest and articulation to the streetscape.

The design statement accompanying any planning application will need to explain how the design of the chimney is appropriate to the building and its context.

Where chimneys are to be used appropriately scaled drawings showing where detailed design will be required.

Objective 26
Porches

Salisbury District Council will encourage the use of porches in new designs as they can add interest and articulation to the streetscape.

The design statement accompanying any planning application will need to explain how the design of the porch is appropriate to the building and its context.

Where porches are to be used, appropriately scaled drawings showing their detailed design will be required.

Objective 27
Walls, Fences, Gates and Railings

Applications that require the removal or substantial alteration of historic walls which define the character of an area will not be acceptable.

Applicants will be required to demonstrate how their proposals take account of the traditional patterns of enclosure found in the wider context of the development proposed.

Applications which include prominent new boundary walls, should be accompanied by a description of the detailed method of construction to be used.

Objective 28
Materials

- Applicants will be required to demonstrate how their proposals take account of the traditional use of materials in the area and respect vernacular traditions so that the new building has sympathy with its surroundings.
- Applicants will be expected to show in their design statement or design code, the methodology for the successful use of the materials in a manner that is appropriate and sympathetic to their setting.
- Applications, that fail to propose appropriate or sympathetic materials, will be refused and inappropriate, poor quality use of materials may lead to the consideration of enforcement action.

Objective 29
Avoiding Clutter

Applications for new building will be expected to be accompanied by a design statement, part of which will explain how pipework, aerials, satellite dishes, oil and gas tanks, bin stores, solar panels, meter boxes, vents and flues will be located to minimise their impact on the appearance of the property.

The introduction of modern paraphernalia such as aerials, satellite dishes, oil and gas tanks, bin stores, solar panels, meter boxes, vents and flues on listed buildings or in conservation areas will be resisted.

Development proposals will need to demonstrate that appropriate lighting has been used to enhance the setting and character of the development.

Objective 30
Parking

Applications for new buildings will be expected to be accompanied by a design statement, part of which will explain how parking is to be accommodated in a manner that contributes to the overall design concept and does not compromise the streetscene.

Proposals for developments which are dominated by parking spaces and garages without satisfactory integration into the overall design concept, will be refused.

Applications should clearly demonstrate how the adopted parking standards of the District and County Council have been met.

Objective 31
Eaves, Soffitts Fascias and Bargeboards

The design statement to accompany planning applications will specify the type of eaves, fascia, soffits and bargeboards to be used and explain how these are appropriate to enhancing the quality of the building being proposed.

Crude, bulky eaves, verges, fascia and bargeboards will be not be acceptable as they will undermine the quality of the building being proposed. Details of eaves at an appropriate scale (1:10), should be submitted with the planning application.

Objective 32
Doors

Salisbury District Council will encourage the use of doors in new designs that are simple and add appropriate character to the property.

The design statement accompanying any planning application will need to explain how the design of the door(s) is appropriate to the building and its context.

Appropriately scaled drawings at (1:10) showing their detailed design, including horizontal and vertical sections will be required.

Doors with inappropriate modern copies of traditional features, such as in-built fanlights, bull's-eye windows and leaded lights will not be acceptable.

Glossary

| Word | Definition |
|--------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Adaptability | The capacity of a building or space to respond to changing social, technological, economic and market conditions. |
| Amenity | Something that contributes to an area's environmental, social, economic or cultural needs. The term's meaning is a matter for the exercise of planners' discretion, rather than being defined in law. |
| Area appraisal | An assessment of an area's land uses, built and natural environment, and social and physical characteristics. |
| Area of Outstanding Natural beauty (AONB) | A precious landscape whose distinctive character and natural beauty are so outstanding that it is in the nations interest to safeguard them. |
| Authenticity | The quality of a place where things are what they seem: where buildings that look old are old, and where the social and cultural values that the place seems to reflect did actually shape it. |
| Backland development | The development of sites at the back of existing development, such as back gardens. |
| Block | The area bounded by a set of streets and undivided by any other significant streets. |
| Building element | A feature (such as a door, window or cornice) that contributes to the overall design of a building. |
| Building line | The line formed by the frontages of buildings along a street. The building line can be shown on a plan or section. |
| Built environment | The entire ensemble of buildings, neighbourhoods and cities with their infrastructure. |
| Built form | Buildings and structures. |
| Bulk | The combined effect of the arrangement, volume and shape of a building or group of buildings. Also called massing. |
| BRE | Building Research Establishment |
| Character assessment | An area appraisal emphasising historical and cultural associations |

| | |
|---------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Conservation area | One designated by a local authority under the Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990 as possessing special architectural or historical interest. The council will seek to preserve or enhance the character and appearance of such areas. |
| Context (or site and area) appraisal | A detailed analysis of the features of a site or area (including land uses, built and natural environment, and social and physical characteristics) which serves as the basis for an urban design framework, development brief, design guide, or other policy or guidance. |
| Context | The setting of a site or area. |
| Defensible space | Public and semi-public space that is 'defensible' in the sense that it is surveyed, demarcated or maintained by somebody. Derived from Oscar Newman's 1973 study of the same name, and an important concept in securing public safety in urban areas. Defensible space is also dependent upon the existence of escape routes and the level of anonymity which can be anticipated by the users of space. |
| Density | The mass or floorspace of a building or buildings in relation to an area of land. Density can be expressed in terms of plot ratio (for commercial development); homes or habitable rooms per hectare (for residential development); site coverage plus the number of floors or a maximum building height; space standards; or a combination of these. |
| Design audit | An independent assessment of a design, carried out for a local authority by consultants, another local authority or some other agency. |
| Design champion | A person responsible for ensuring that a particular organisation – a local authority, regional development agency, health authority or government department, for example – promotes high standards of design throughout its work. |
| Design code | A document (usually with detailed drawings or diagrams) setting out with some precision the design and planning principles that will apply to development in a particular place. |
| Design guidance | A generic term for documents providing guidance on how development can be carried out in accordance with the planning and design policies of a local authority or other organisation. |

| | |
|-------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Design guide | Design guidance on a specific topic such as shopfronts or house extensions, or relating to all kinds of development in a specific area. |
| Design policy | Relates to the form and appearance of development, rather than the land use. |
| Design principle | An expression of one of the basic design ideas at the heart of an urban design framework, design guide, development brief or design code. Each such planning tool should have its own set of design principles. |
| Design statement | A developer can make a pre-application design statement to explain the design principles on which a development proposal in progress is based. It enables the local authority to give an initial response to the main issues raised by the proposal. An applicant for planning permission can submit a planning application design statement with the application, setting out the design principles adopted in relation to the site and its wider context. Government advice (Planning Policy Guidance Note 1) encourages an applicant for planning permission to submit such a written statement to the local authority. |
| Design-led development (or regeneration) | Development whose form is largely shaped by strong design ideas. |
| Development brief | A document providing guidance on how a specific site of significant size or sensitivity should be developed in line with the relevant planning and design policies. It will usually contain some indicative, but flexible, vision of future development form. A development brief usually covers a site most of which is likely to be developed in the near future. The terms 'planning brief' and 'design brief' are also sometimes used. These came into use at a time when government policy meant that planning and design should be kept separate in design guidance. The term 'development brief' avoids that unworkable distinction. |
| Development control | The process through which a local authority determines whether (and with what conditions) a proposal for development should be granted planning permission. |

| | |
|--------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Development plan | Prepared by a local authority to describe the intended use of land in an area and provide a basis for considering planning applications. Every area is covered either by a unitary development plan or by a development plan comprising more than one document (a structure plan and a local plan, and sometimes also other plans relating to minerals and waste). The development plan sets out the policies and proposals against which planning applications will be assessed. Its context is set by national and regional planning policy guidance. |
| Development | Statutorily defined under the Town and Country Planning Act 1990 as 'the carrying out of building, engineering, mining or other operation in, on, over or under land, or the making of any material change in the use of any building or other land'. Most forms of development require planning permission. |
| Development team | <ul style="list-style-type: none"> (i) The people working together to bring about a particular development. (ii) Local authority officers working collaboratively in dealing with development proposals rather than each carrying out their own section's responsibilities individually. |
| Elevation | <ul style="list-style-type: none"> (i) An external face of a building. (ii) A diagrammatic drawing of this. (iii) The height of a site above sea level. |
| Enclosure | The use of buildings to create a sense of defined space. |
| Energy efficiency | The result of minimising the use of energy through the way in which buildings are constructed and arranged on site. |
| Facade | The principal face of a building. |
| Fenestration | The arrangement of windows on a facade. |
| Fine grain | The quality of an area's layout of building blocks and plots having small and frequent subdivisions. |
| Flagship project | One intended to have the highest profile of all the elements of a regeneration scheme. |
| Form | The layout (structure and urban grain), density, scale (height and massing), appearance (materials and details) and landscape of development. |
| Horizontal Cut | Refers to lighting which prevents upward light pollution. |

| | |
|----------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Indicative sketch | A drawing of building forms and spaces which is intended to guide whomever will later prepare the actual design. |
| Landmark | A building or structure that stands out from the background buildings. |
| Landscape | The appearance of land, including its shape, form, colours and elements, the way these (including those of streets) components combine in a way that is distinctive to particular localities, the way they are perceived, and an area's cultural and historical associations. |
| Landscape Appraisal | The ease with which a building, place or facility can be reached by people and/or goods and services. Accessibility can be shown on a plan or described in terms of pedestrian and vehicle movements, walking distance from public transport, travel time or population distribution. |
| Layout | The way buildings, routes and open spaces are placed in relation to each other. |
| Legibility | The degree to which a place can be easily understood by its users and the clarity of the image it presents to the wider world. |
| Local distinctiveness | The positive features of a place and its communities which contribute to its special character and sense of place. |
| Massing | The combined effect of the arrangement, volume and shape of a building or group of buildings. This is also called bulk. |
| Mixed uses | A mix of complementary uses within a building, on a site or within a particular area. 'Horizontal' mixed uses are side by side, usually in different buildings. 'Vertical' mixed uses are on different floors of the same building. |
| Mobility | The ability of people to move round an area, including carers of young children, older people, people with mobility or sensory impairments, or those encumbered with luggage or shopping. |
| Movement | People and vehicles going to and passing through buildings, places and spaces. |
| Natural surveillance (or supervision) | The discouragement of wrong-doing by the presence of passers-by or the ability of people to see out of windows. Also known as passive surveillance (or supervision). |
| Node | A place where activity and routes are concentrated. |

| | |
|------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Permeability | The degree to which a place has a variety of pleasant, convenient and safe routes through it. |
| Permitted development | Small scale, often domestic, development which does not require formal planning permission provided it complies with criteria set out in Government legislation. |
| Perspective | A drawing showing the view from a particular point as it would be seen by the human eye. |
| Planning for real | A participation technique (pioneered by the Neighbourhood Initiatives Foundation) that involves residents and other stakeholders making a model of their area and using it to help them determine priorities for the future. |
| Planning inspectorate | Government agency which administers the Planning Appeals system. |
| Public realm | The parts of a village, town or city (whether publicly or privately owned) that are available, without charge, for everyone to use or see, including streets, squares and parks. Also called public domain. |
| SAC | Special Area of Conservation |
| Scale | The size of a building in relation to its surroundings, or the size of parts of a building or its details, particularly in relation to the size of a person. |
| Section | A drawing showing a slice through a building or site. |
| Settlement pattern | The distinctive way that the roads, paths and buildings are laid out in a particular place. |
| Sight line | The direct line from a viewer to an object. |
| Street furniture | Structures in and adjacent to the highway which contribute to the street scene, such as bus shelters, litter bins, seating, lighting and signs. |
| Topography | A description or representation of artificial or natural features on or of the ground. |
| Urban design | The art of making places. Urban design involves the design of buildings, groups of buildings, spaces and landscapes, in villages, towns and cities, and the establishment of frameworks and processes that facilitate successful development. |

Urban design framework

A document setting out how development plan policies should be implemented in a particular area where there is a need to control, guide and promote change. Such areas include transport interchanges and corridors, regeneration areas, town centres, urban edges, housing estates, conservation areas, villages, new settlements, urban areas of special landscape value, and suburban areas identified as being suitable for more intense development.

Urban grain

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

Vernacular

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

Village appraisal

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

Village design statement

An advisory document, usually produced by a village community, showing how development can be carried out in harmony with the village and its setting.

Visual clutter

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

Alarm bells

In certain circumstances there will be clear warning signs that the design process is being entered into by a developer in a half-hearted or ill-conceived way. It is important that we can identify the early 'alarm bells' and take action to rectify the situation before lasting harm is done to the environment.

Checklist of Alarm Bells

- Lack of evidence of **client commitment to a quality outcome**
- Lack of a **clear brief**
- Contradictory **aims and objectives**
- Lack of **viability**; projects may promise more than they can realistically deliver
- No evidence of **understanding the nature of the site**
- Adequate context analysis, but no evidence of it **informing the design**
- Projects which appear **mean, pinching, or obstructive** in their approach to the public realm
- Lack of clarity about what is **private** and what is **public**
- Drawings where it is **hard to understand the proposal**. Confusion on paper may mean a confused project.
- No effort to give clear and **realistic illustrations** of what the project will look like
- No effort to **illustrate the project in its context**
- No effort to show an approach to **landscape design** where this is important.

Design and access statements: notes for applicants

What is a Design and Access Statement ?

Since 10th August 2006, applicants have been required to submit a Design and Access Statement (statement for short) with their applications for planning and listed building consent. Statements are documents that explain the design thinking or rationale behind an application. They are intended to encourage a well-considered approach to design but not to stifle innovation and creativity. They should enable the applicant to show;

- how the opportunities and constraints of the site have been identified and evaluated;
- how the design of the proposed development has responded to its local context, taking account of the wider landscape and/or townscape setting of the site, and;
- how the design of the proposed development has carefully considered how everyone, including disabled people, older people and young children will be able to use it. They provide an opportunity for you to demonstrate your commitment to achieving good design and ensuring accessible design.

When is one required?

They must be included in applications for both outline and full applications and are generally required for all planning and listed building consent applications. However, the following types of application will normally be exempt;

- material changes of use of land and buildings, (unless it also involves operational development);
- Engineering or mining operations;
- Householder developments: but statements are required if the property is located within a designated area such as a Conservation Area, an Area of Outstanding Natural Beauty (AONB) , a World Heritage Site, an SSSI or a National Park (given that there are around 70 Conservation Areas within Salisbury District, the majority of householder applications will need to provide a statement).
- Advertisements
- Tree Preservation Orders
- Storage of Hazardous Waste

How will a Design and Access statement help?

Statements are intended to raise design quality and should consistently inform decisions about a scheme from pre-application stage to implementation on site. They will help the planning authority, Members, neighbours, the public and yourself to:-

What aspects should a Design and Access Statement cover?

- Fully understand the proposal and the design principles behind it
- Consider the proposal against the relevant policies in the Salisbury Local Plan
- Consider the proposal against key national planning policy, for example, PPS1 – Delivering Sustainable Development, and planning guidance, for example, Better Places to Live by Design – A companion guide to PPG3 (ODPM, 2001)

The statement should provide information on the following aspects of the scheme:

- Use – what buildings and spaces will be used for, and why the use(s) are appropriate for the site and the wider area
 - Amount of development - how much will be built on site, e.g., the number of units/floor space.
 - Layout - how the building(s) and public and private spaces are to be arranged on the site and the relationship between them.
 - Scale - how big the building(s) and spaces will be in terms of their height, width and length.
 - Appearance – what the building(s) and spaces will look like, for example, building materials and architectural details.
 - Landscaping – the treatment of public and private spaces, hard and soft landscaping.
 - Access – Pedestrian, cycle, vehicular and transport links - why the access points and routes have been chosen, and how the site responds to road layout and public transport provision.
 - Inclusive access - how everyone can get to and move through the place on equal terms regardless of age, disability, ethnicity or social grouping.¹
 - For many applications the statement will also need to explain the merits of the scheme in terms of sustainable design and/or crime prevention
 - For most larger-scale applications it will also be necessary for the accompanying statement to explain how the scheme would incorporate the principles of good place-making. The following questions are particularly pertinent and should be addressed;
1. Would the scheme create a place with its own identity?
 2. Would public and private spaces be clearly distinguished?
 3. Would it include high quality, attractive and well-used public spaces?
 4. Would it be easy to get to and move through, especially for pedestrians and cyclists?

¹ The statement needs to address both of these essential aspects of access. It is important that they should be treated as integral to one another and not separate. The statement should show that all access issues have been considered together.

5. Would it have a clear, memorable image and be easy to understand?
6. Would it be adaptable, able to cater for changing needs over time?
7. Would it provide a variety of uses and experiences?

The statement should tell the story of how the design principles and concepts have emerged, pointing out where and how these have responded to the site's context and influenced the chosen design solution. It can clearly explain what the applicant considers the local context to be, what they consider important about it, and how the scheme responds to this. The applicant should show that they have followed a rigorous design process in drawing up the application scheme. A good design statement will reflect four key stages in the design process:

1. Analysis of site and context and evaluation
2. Consultation
3. Identification of design principles
4. Explanation of the chosen design solution

Step 1 – Appraisal of site and context and evaluation

This is a factual account either in writing or using photographs and drawings to describe qualities of the site and show the relationship with its context, e.g. urban, wooded, conservation area, hilly, industrial etc. This needs to be undertaken by an on-site appraisal examining both the site and its surroundings. It is important that this analysis has its basis in fact and reason rather than opinion and should include:

- An explanation of the constraints and opportunities of the site in terms of its context e.g. pattern of layout, characteristic spaces between buildings and their uses, local building characteristics and materials, location of main service utilities, etc.
- An explanation of the constraints and opportunities the site has in terms of its design, e.g., important views, site aspect, features worthy of retention or protection, quality and structure of existing landscape, pedestrian desire lines, opportunities for access, etc.

Step 2 – Consultation

Clearly show what groups and people you have been, or will be, discussing the scheme with. Government guidance encourages applicants to carry out professional consultations and community involvement at the earliest possible stage as this will help to avoid the potential pitfalls of not doing so until it is too late to change the scheme. Remember that planning officers will always be willing to discuss the merits of different options or a scheme in its

Step 3 – Identification of design principles

early stages prior to a planning application being submitted. The statement should explore the findings of any consultations that have been carried out and explain how they have directed the decisions made by the applicant at this early stage in the scheme's development. Even for smaller scale applications, for example, extensions to dwellings, it is good practice to inform neighbours who could be affected and this could also be indicated in a design and access statement, where one is required.

The main design criteria which need to be achieved. A clear list of design matters of such prime importance they need to be included in any design regardless of the approach.

The principles may also include constraints which are critical to the applicant such as minimum accommodation requirements or financial constraints, where these have a planning justification, such as the effect the value of the land may have had on the development options for the site. It should also include the Planning Authorities requirements as set down in the Local Plan or in a Planning /Development Brief for the site.

It is important to understand that each site and development proposal is unique and there is not a right or wrong set of design principles. Design principles should be able to be justified against the site and context analysis and evaluation, or Local Plan requirements.

Design principles will vary in number and complexity from proposal to proposal. Principles may include; the retention of important views, the mass and scale of buildings being similar to those in the street, or a new building being taller to create a focal point.

Important trees may need to be kept, or buildings may need to create a continuous street frontage or be in a specific layout to meet the needs of industrial activities, etc.

Step 4 – Explanation of the chosen design solution.

The design solution should be based upon the design principles which were established through the site analysis and evaluation. Without undertaking proper site analysis and defining the design principles at the outset the resulting design is likely to be flawed.

The sustainability of the development (its impact on the environment now and in the future) should be considered in all cases, and include measures such as passive solar energy, sustainable drainage and water conservation as set out in the Council's Supplementary Planning Guidance.

Demonstrating these design processes can be quite simple. Applicants and agents already go through these processes before making an application. The only change is that there has not previously been a requirement to explain this process as part of the submission.

Statements accompanying applications for Listed Building Consent²

These should also include a brief explanation of how the proposal has taken into account the special historic and architectural importance of the building, the particular physical features that justify its designation as a listed building and the building's setting. The statement should detail any specific issues that arise because the building is listed, and if it is not possible to provide inclusive design, this needs to be expanded upon in the statement. Where there is potentially an aspect of design that will impact on this, the statement should explain why this is necessary, and what measures within the approach to design have been taken to minimise its impact.

10 points for producing an effective statement

1. Use plain English wherever possible.
2. Both design and access issues should be addressed in a single statement. This approach should allow applicants to demonstrate an integrated approach that will deliver inclusive design, and address a full range of access requirements throughout the design process. However, it will still be helpful to structure the statement with sub-headed paragraphs where appropriate.
3. The statement should clearly illustrate how the design was arrived at and not merely describe the scheme. This can be best ensured by recording the design decisions and the reasoning behind them in 'real-time' from the earliest stages of the design process and continuing throughout the evolution and refinement of the scheme. The process of design is self-informing and the statement should try to reflect this.
4. The statement should refer to relevant planning policies in the Council's adopted Local Development Plan and any relevant Supplementary Planning Guidance (including advice and objectives set out in the main body of this document). It may also wish to refer to Conservation Area Appraisals and/or the aims of the Cranborne Chase and West Wiltshire Downs AONB management plan where all or part of a site lies within these designated areas.
5. The statement should also provide a clear justification for any departures from policy.
6. Avoid restating policies word-for-word – this is unnecessary and will make the statement unduly lengthy and disjointed.
7. The length and detail of the statement should be proportionate to the complexity of the application, but it need not be long.

² Refer to Section 3 of Circular 01/2006: Guidance on Changes to the Development Control System for more detailed guidance

What will happen if I forget or fail to submit a statement with my application?

8. Most of the best designs emerge from a thorough process of trial and error and are seldom the result of choosing the first option. As such, it may be useful to say why certain design options were discounted or why certain design cues were not followed during the design process.
9. Consider including drawings, photographs and maps to further illustrate the points made.
10. The statement should clarify what consultation, if any, has been undertaken with the local community and any statutory consultees. It should explain how the design has addressed (or been altered to address) the outcome of such consultation.

Section 327A of the 1990 Act specifies that applications not accompanied by a statement shall not be "entertained". Accordingly, where a submitted application is required to include a statement but one has not been provided the Council will consider the application to be 'invalid' and will not register it. This will result in a delay until the statement is received. In determining whether applications are valid or not the Council will accept submitted statements at face value unless they are patently inadequate. An applicant's statutory right of appeal against non-determination where the Council has refused to register an application will remain unaffected.

Further Reading and Advice

Department for Communities and Local Government Circular 01/2006: Guidance on Changes to the Development Control System: Section 3 provides further guidance on the legislative position and information required. This can be downloaded from www.communities.gov.uk.

The Commission for Architecture and the Built Environment (CABE) have published a useful Guide 'Design and access statements: how to write, read and use them', which can be downloaded from their website www.cabe.org.uk.

The Disability Rights Commission have also produced guidance on access statements available to download from their website www.drc-gb.org.

Useful contacts

| Organisation | Website |
|--------------------------------------------------------------|----------------------------------------------------------------------------------------|
| Commission for Architecture and the Built Environment (CABE) | www.cabe.org.uk |
| Department of Communities and Local Government | www.dclg.gov.uk |
| English Heritage | www.english-heritage.org.uk |
| Royal Town Planning Institute (RTPI) | www.rtpi.org.uk |
| Planning Officers Society | www.planningofficers.org.uk |
| The Urban Design Alliance | www.udal.org.uk |
| The Urban Design Group | www.udg.org.uk |
| Planning Inspectorate | www.planning-inspectorate.gov.uk |
| Local Government Association | www.lga.gov.uk |
| Royal Institute of British Architects (RIBA) | www.architecture.com |
| Government Office for the South West (GOSW) | www.gosw.gov.uk |
| Civic Trust | www.civictrust.org.uk |
| Public Art South West | www.publicartonline.org.uk |
| South West of England Regional Development Agency | www.southwestrda.org.uk |
| English Historic Towns Forum | www.historic-towns.org |
| European Union Architecture Forum | www.architecture-forum.net |
| Resource for Urban Design Information (RUDI) | www.rudi.net |
| Prime Minister's Award for Better Public Building | www.betterpublicbuildings.gov.uk |
| Building for Life | www.buildingforlife.org |
| Environment Agency | www.environment-agency.gov.uk |
| Energy Saving Trust | www.est.co.uk |

| | |
|-------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|
| The Association of Chief Police Officers | www.securedbydesign.com |
| Natural England | www.naturalengland.org.uk |
| Institute of Highway Incorporated Engineers | www.ihie.org.uk |
| The Planning Portal | www.planningportal.gov.uk |
| Design for Homes | www.designforhomes.org |
| Commission for Architecture and the built Environment | www.cabe.org.uk |
| The Building Research Establishment | www.bre.co.uk |
| The Cranborne Chase and West Wiltshire Downs AONB | www.ccwwdaonb.org.uk |
| The Centre for Accessible Environments | www.cae.org.uk |
| Creating:excellence:The southwest centre for Sustainable Communities (incorporating the South West Design Review Panel) | www.creatingexcellence.org.uk |