



Salisbury Neighbourhood
Development Plan 2020 – 2036

A Design Guide For Salisbury

Regulation 14 Draft 2022



Contents

Introduction	3	Listed buildings and conservation areas	26
The importance of good design	4	Listed buildings	26
Landscape and local context	6	Conservation areas	28
Trees and development	6	Scheduled monuments	29
<i>Protecting trees during construction</i>	6	Registered parks and gardens	29
New planting	7	Smaller scale housing development, infill, individual houses and style	29
Species selection	7	Commercial and industrial development	31
<i>Trees</i>	7	Larger sites including those allocated	
<i>Species to consider in more formal/urban situation</i>	8	in the local plan	32
<i>Street trees</i>	8	Mixed-use development	34
<i>Long term structural tree planting</i>	8	House extensions	36
<i>General tree planting</i>	8	Conservatories	37
<i>Species for understorey and edge planting</i>	8	Detailed design considerations	36
Hedges and hedgerows	8	Detailed design of windows	38
Landscape design for new developments	9	<i>Types of traditional window</i>	40
Boundary treatments/landscape buffer zones	10	<i>Innovative use of glazing</i>	40
Street trees and landscaping	11	<i>Replacement windows and uPVC</i>	41
Biodiversity net gain	12	<i>When is permission required to replace windows?</i>	41
Materials	14	Loft conversions	41
Building design	16	Traditional styles of dormers	41
Design and access statements	16	Detailed design of chimneys	42
Context and neighbourhood	16	Detailed design of porches, canopies and door surrounds	43
Encouraging high quality and creative design	18	<i>Porches on new buildings</i>	44
The importance of public art	19	<i>Door surrounds</i>	44
Good practice guidelines for public art	19	Walls, fences, gates and other boundaries	44
How to avoid unacceptable design solutions	20	Other details and the avoidance of clutter	45
Scale and density	20	Eaves, verges, fascia, soffitts and bargeboards	45
Sustainable design and construction	22	Doors	45
Making best use of energy	22	<i>Traditional doors</i>	45
Renewable energy	22		
Energy saving materials	23		
<i>Encouraging recycling and composting</i>	23		
<i>Designing for the future re-use of the building</i>	23		
<i>Drainage</i>	24		
<i>The use of water</i>	25		
A checklist for achieving a sustainable design	25		

Introduction

1 This design guide has been prepared in a time of change. It is based upon Salisbury District Council's "Creating Places" design guide which was adopted in 2006. This guide was prepared in 2021 when the city faced transformational pressures: climate change, a drop in footfall following the 2018 Novichok incident, Covid-19 and its lockdowns (which changed how people work and shop), and the internet which has changed the role of the high streets.

2 Legislative changes have also occurred, most notably the National Planning Policy Framework (2021) with its new emphasis on high quality design and community-led visions. Changes to permitted development rights allow for many town centre uses to be converted to residential properties, and this also has design implications. (This guide will not focus on shopfronts or permitted development (Class MA) which is covered in detail in the Class E "Shopfront" and Class MA Development Guide.).

3 These pressures and legislative changes require a fresh look at design in the City of Salisbury so that its beauty and unique historic architectural contribution can be adapted to promote innovation alongside preservation. Salisbury is 'A City in the Country' and its compactness, history, situation at the confluence of several chalk streams and church spires are its defining features. Design must be read within this context.

4 This guide should be considered alongside the Salisbury Neighbourhood Development Plan (SNDP) and the Class E "Shopfront" and Class MA Development Guide.

Salisbury neighbourhood development plan

The importance of good design

5 The importance of placing good design at the heart of all new development is increasingly being recognised and reinforced by Government. The SNDP relies upon this guide as the foundation of its SNDP Policy 6. This guide offers advice on design for all developments, whether they be large housing estates, commercial premises or small extensions.

6 The National Planning Policy Framework 2021 para. 127 requires plans to set out clear design vision and expectations and that design policies should be developed with local communities. Para. 128 requires local planning authorities to provide maximum clarity about design guides and codes consistent with the principles set out in the National Design guide and National Model Design Code. Para. 129 says that design codes can be prepared on a neighbourhood scale and to carry weight in decision-making should be produced either as part of a plan or as supplementary planning documents.

7 The SNDP is progressing national guidance by producing this design guide for Salisbury by including it as part of the SNDP, thus including it in the development plan for Salisbury.

8 Design policies in this guide are based on the National Model Design guide (January 2021, MHCLG). The SNDP will build on the National Policy and is based upon the former Salisbury District Council's "Creating Places" design guide, 2006.

9 The National Model Design Code requires the first step of scheme design to scope out which areas it needs to cover. In this case, the area is restricted

to Salisbury City Parish and the designated neighbourhood area. The code requires in para. 27 that all design codes should include as a minimum:

- Movement strategy (this is provided in the main body of the SNDP).
- Access and street hierarchy where appropriate (this is provided in the Central Area Framework adopted by Wiltshire Council as the Local Planning Authority).
- Landscape and open space strategy (this is provided in the main body of the SNDP and is also discussed in more detail here).
- Land use and mix (this is discussed in all documents in the development plan and the overall strategy is provided by the Wiltshire Core Strategy).
- Heights (this is dealt with in the SNDP Policy 9).
- Number of homes (this is dealt with in the Wiltshire Core Strategy, the emerging Local Plan evidence, the Wiltshire Council Sites Allocation Plan 2020, and the SNDP).
- Identify and character of buildings and public spaces (this is dealt with in the SNDP and in this design guide).

10 The coding set out in part 2 of the National Model Design Code is beyond the scope of this SNDP and the resources available to it and this task will therefore be left for the Local Planning Authority to progress in a strategic and Wiltshire-wide manner. A separate masterplan for the Churchfields area is included in the SNDP as a separate document.

11 This guide will assist anyone involved in the planning and design process. It will help them know what makes a development successful and sustainable and what should be covered within their proposals. The information contained here could make the difference between a good design which complements the Salisbury environment for years to come, or a poor design which may not stand the test of time.

12 In this guide, the SNDP identifies areas of good practice from estate layouts to the design of individual buildings. The intention is not to specify for applicants exactly how a development should look, as individuality can add far more to the appearance of the community than standardised developments. The National Model Design Code should be consulted by designers in addition to this guide and the SNDP which provides local context.

13 Generic design will not be tolerated. All developers must demonstrate their understanding of the sense of place as well as the individual character of the site they are proposing to develop. 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 in another place can be successfully copied to a new site in Salisbury.

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

15 National planning policy makes it clear that applications for development that are not well designed should be refused¹.

Landscape and local context

16 Salisbury City is located within a landscape of diverse 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 area lies within the designated Cranborne Chase and West Wiltshire Downs Area of Outstanding Natural Beauty (AONB) and part of the south-east lies within the New Forest National Park. Much of the surrounding countryside is designated a Special Landscape Area. The differing character of each area is derived from its diverse geology.

17 Salisbury City is nestled within a spectator semi-rural landscape setting where river valleys come together. Salisbury Cathedral is the focal point for views over a wide area from the surrounding hills and along the valley corridors. The cathedral and its close are surrounded by a medieval core where thirteenth century burgage plots still survive within a street pattern of grids, and are then surrounded by Victorian suburbs. Georgian frontages, often with medieval timber-framed buildings behind them, form part of a diverse range of architectural styles, materials and finishes.

18 The settlement pattern within the district largely derives from access to water. The majority of the wider area 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.

19 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. SNDP Policy 14 and its

supporting text provides further guidance on how development should respond to a riparian location.

20 SNDP Policies 10 and 11 set out requirements for the enhancement of blue and green infrastructure including biodiversity net gain.

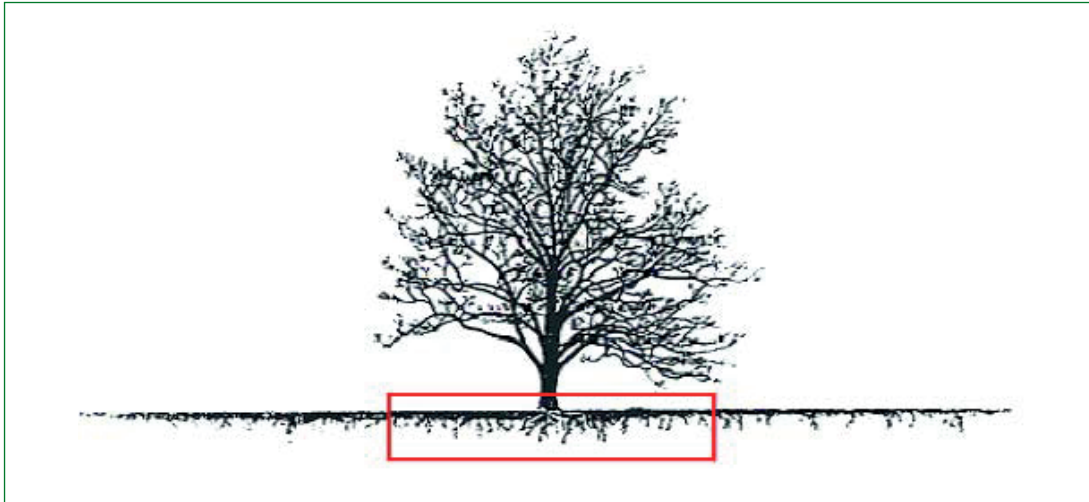
Trees and development

21 Trees make an important contribution to Salisbury's character. 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 and landscaping also play an important role in carbon capture and plant cover should be increased over time in order to help meet the challenges of climate change. SNDP Policy 1 provides further guidance on the role of trees in development.

22 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 Wiltshire Council Arboriculture Section in the planning department. Follow this link to Wiltshire Council's pages on trees and hedges: [link](#).

Protecting trees during construction

23 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 BS5837** gives advice on planting and protection of trees in relation to construction.

24 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. 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.

New planting

25 Achieving the right plant in the right place requires consideration of a number of physical factors including geology, soils, elevation, aspect, neighbouring uses, location (urban, suburban, rural, or riverbank).

26 Being clear as to the purpose of the planting is also important – is it for shade and mitigating the urban heat island effect, shelter, screening, increasing tree cover, recreation, general amenity, contributing to the character of the place, mitigating flood risk, creating habitat and supporting biodiversity, carbon capture, supporting air and/or water quality, and delivering other ecosystem services?

27 The local geology means that soils in Salisbury are more alkaline in character; and there are extensive areas of wetter low-lying ground in the valley bottoms where there are gravels and alluvial soils. However, in general terms in the Salisbury area, the soil quality and quantity is reducing with greater elevation. The hills surrounding Salisbury are predominantly former chalk downland where conditions are poor and dry with very little topsoil. Some of the hilltops have a clay with flint cap.

28 Traditionally these hilltops, known as downland, would have been grazed by sheep. Chalk downland habitats have become increasingly rare but are valuable as carbon sinks and for their species richness and the plants, insects, amphibians and birds they support. This biodiversity is dependent on the poor conditions whereas in the valley bottoms, the growth of grass and other herbs would out compete typical downland plants.

Species selection

Trees

29 Trees are a vital component of high-quality well-designed blue and green infrastructure (which is set out in SNDP Policy 10) contributing to its multifunctional role of providing a whole range of vital ecosystem

services, thereby supporting a sustainable and more resilient future for Salisbury.

30 Trees are beautiful in their own right, with deciduous trees in particular marking the changing of the seasons. They and contribute to our health and wellbeing; they can live a long time and be important cultural landmarks as individual specimens, or groups, copses or woodland planting – like the belts of beech planted to mark the Queen’s coronation in 1953 on the south side of the city, or the distinctive Lombardy poplars that have long been a feature in the local river valleys and can be seen in Constable’s paintings of this area in the early 1800s but are now sadly declining in number.

31 Drier and warmer conditions due to climate change favour pests and diseases, which in turn is reducing choice of species. For example, the mature beech - which are an important feature on hilltops in and around Salisbury - are not likely to be so happy in drier conditions caused by climate change. Ash is also a key local species. However, many are already being removed for example, in the woodland on Harnham Slope and The Cliff because of ash dieback disease and other parts of the city. Alder, a typical waterside tree requiring the damp conditions in the local river valleys, is under threat from alder leaf beetle. There is also a threat from oak processionary moth which has been found in parts of London in recent years. However, elm could be set to make a comeback with new Dutch elm resistant varieties becoming commercially available.

32 As trees mature, they become more effective at capturing (or sequestering) carbon. A landscape scheme should therefore aim to include long-lived or structural species as well as a suitable mix of deciduous and evergreen species that will thrive in the local alkaline conditions.

33 UK-sourced native species should be specified for semi-natural plantings and, where possible, UK-sourced ornamental species for more formal urban locations.

Species to consider in more formal/urban situations:

- Valley bottom – London plane, lime, Holm oak, horse chestnut, common beech, pear, Norway maple and other maples, walnut, holly, Scots pine, black pine, cedar, bird cherry, Lombardy poplar,
- Higher ground – lime, beech

Street trees

- Narrow crown forms and cultivars such as lime, field maple, or rowan can be used where space is particularly restricted

Long term structural tree planting:

- Valley bottom – English oak, hornbeam, disease resistant elm, wild cherry, small leaved lime, field maple, Scots pine
- Higher ground – common beech, lime, whitebeam, common yew, holly, wild cherry

General tree planting:

- Valley bottom - alder, willow, birch, black poplar,
- Higher ground – lime, beech

Species for understorey and edge planting:

- Valley bottom – hawthorn, alder, buckthorn, Guelder rose, elder, birch
- Higher ground – hazel, spindle, privet, rowan, wayfaring tree, crab apple, elder

Hedges and hedgerows

34 Hedges and hedgerows soften boundaries in urban areas and are important habitats providing cover, shelter and food as well as nest sites for birds and small mammals. They are also vital for connectivity because they are permeable allowing wildlife to move around and establish the territories they need to survive and thrive.

35 A hedge of mixed native species including evergreen species will be particularly beneficial to wildlife in urban areas such as hawthorn, blackthorn, privet, dog rose and dogwood.

36 More formal/ornamental hedging species include yew, beech, western red cedar, privet, box (although possible issues with box moth and box blight), cotoneaster, laurel, and hornbeam which favour damper conditions in valley bottoms.

Landscape design for new developments

37 Landscape design must be an integral part of the design stage of any project including master planning. It is an opportunity to achieve a number of important benefits, such as:

- Creating an appropriate sense of place for new development with a new landscape framework.
- Enhancing the local character and amenity with new green and blue spaces.
- Supporting biodiversity.
- Providing shelter and shade and

ensuring development layouts take account of topography and aspect to maximise solar gain.

- Ensuring permeability of layouts for pedestrians and cyclists as well as improved walking and cycling connectivity as part of enhanced local green and blue infrastructure network.

38 The landscape design approach to a new site will be site specific and depend on the size and scale of the site and its location, with different design solutions required for development in Salisbury's historic urban core as against the general urban or suburban street scene or the more rural fringe. Design statements should explain how context was used to finalise design decisions.

39 The soil type and topography will 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, or what is growing naturally in surrounding countryside.

40 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.

41 Wiltshire Wildlife Trust can offer support to create wild and natural planting. More information can be found by following this [link](#).

42 Planning applications and design statements should consider the following:

- How does the landscaping relate to 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 elsewhere in the development?
- Has sufficient space been given between the trees to allow them to grow into maturity?

43 Use of a native hedge or mixed tree species is more sensitive and appropriate on the edge of settlement sites than hard landscape edge treatments, such as a close boarded fence.

Boundary treatments/ landscape buffer zones

44 Boundary treatments can 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.





45 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 and the use of native planting will be encouraged.

46 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. Applicants will be expected to provide information (where appropriate) as to how the landscape will be maintained during the establishment period (usually a five-year period) and identify who will be responsible for the planting during this period.

Street trees and landscaping

47 The benefits of street trees have long been recognised, most recently in changes to national planning policy, 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. SNDP Policy 1 on trees provides specific guidance on tree placement. SNDP Policy 2 sets out how schemes can use planting to improve air quality.

48 When designing street trees into a scheme, care should be taken so 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. In the Conservation Areas, it may be necessary to consult a tree specialist to ensure that new trees are capable of thriving whilst complementing the area.

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

50 Mature trees, free of disease, should not be felled without adequate reason.

51 Green roofs, green walls and green screens are all a way of enhancing a scheme's biodiversity, whilst also adding interest and can make an important design contribution in the right context.

Below

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



Biodiversity net gain



52 The Environment Act 2021 sets out a requirement for the Secretary of State to set a species abundance target before 2031, with the aim of halting the decline of biodiversity and to create an Environmental Improvement Plan.

53 The Government has published a biodiversity metric which can be accessed

by following this [link](#). The biodiversity metric is a habitat-based approach used to assess an area's value to wildlife. The metric uses habitat features to calculate a biodiversity value. The Environment Bill contains a new biodiversity net gain condition for planning permissions. To meet this requirement, applicants will need to measure biodiversity gains in Schedule 14 using a biodiversity metric

which can be accessed by following this [link](#). A [Small Sites Metric](#), designed to simplify the process of calculating biodiversity net gain on smaller development sites, is also available.

54 Proposals for all new development must 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, and watercourses. It will also be necessary to demonstrate biodiversity net gain, in line with SNDP Policy 10. Development proposals should aim to protect and enhance the area of development for protected species, for instance by providing bat boxes, barn owl boxes, swift

nesting bricks or boxes etc., as appropriate.

55 CIEEM, IEMA and CIRIA have set out [Good Practice Principles for Development](#) and an associated [practical guide](#) and [case studies](#) for biodiversity net gain.

56 There is now a British Standard on biodiversity net gain and development projects: [BS 8683:2021 Process for designing and implementing Biodiversity Net Gain](#). The standard specifies requirements for a process to design and implement biodiversity gain for development projects and provides a framework to demonstrate that a project has followed a process based on UK-wide good practice.



Materials

57 The landscape and geology of south Wiltshire 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.

58 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.

59 Cladding materials wherever used should be of non-combustible materials. Advice for building owners of multi-storey and multi-occupied residential buildings can be found on this [link](#).

60 Roofing materials generally comprise small plain clay tiles, natural slate and



Above 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.



Above Good traditional tile hanging



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



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



Above A crude junction between brickwork and mathematical tiles

combed wheat thatch. There are few examples of profiled roofing tiles such as the pantile or double roman. In certain circumstances, the SNDP will encourage green roof designs and rain capture through ponds and swales and other water features in landscaping to minimise surface water run-off.

61 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 the surrounding 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.

62 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 context.

63 Applicants for new development or major renovations or alterations will be expected to address the following points which are also considered in the SNDP policies:

- 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, swift nesting bricks as appropriate.
- For new development on the edges of the city, 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 not be supported.

Building design

Design and access statements

64 Architectural design is often shied away from and is viewed as a purely subjective issue. The SNDP rejects this view. Architectural design is fundamental to achieving high quality new buildings in Salisbury.

65 Design and access statements should explain how the design chosen is appropriate to its context and SNDP Design Policies, particularly Policy 6.

66 Proposed developments in prominent locations should have their architectural designs as proposed submitted to an independent design peer review. This is discussed in SNDP Policy 6. Planning applications must provide all external

architectural design details for all proposed buildings or alterations and submit proposals for materials to be use. The City Council will oppose proposals for outline planning permission that in any way preclude full scrutiny of scheme design at reserved matters stage.

Context and neighbourhood

67 All forms of new development in the City of Salisbury should be mindful of its heritage assets, conform to an ambition for high quality and inclusive design, and demonstrate a use of style and materials which conserves local distinctiveness and aesthetic qualities.

68 The [City of Salisbury Conservation Area Appraisal and Management Plan December 2014](#) should be consulted when considering appropriate design responses.

City of Salisbury Conservation Area Appraisal and Management Plan

Adopted December 2014





New central city 'places', 'mews style small streets' or 'squares' which add to the city character, will be supported, especially with pedestrian frontage only.

69 Different 'character areas' as envisaged by the [Central Area Framework](#) (CAF) should be reflected in planning applications. Where these are progressed, it will be necessary to carefully balance the need to protect existing amenities, preserve and enhance the historic environment and also facilitate new ways of working and shopping.

70 Designs should allow for the disabled to have suitable access into a property and access to a ground floor toilet. Flats must have adequately-sized accessible lifts and should have balconies that are large enough to fit a small table and chairs, and have outdoor laundry drying equipment. The NHBC has provided a useful [guidance note](#) on how to improve access to buildings.

71 Opportunities for improvements

in the public realm from surface treatments, planting of shrubs and trees, seating and lighting are encouraged for all new developments and planting should play an enhanced role in carbon capture and managing surface water flooding.

72 Salisbury has been developed around five rivers. River banks are poorly maintained and riverside footpaths are in poor condition in some part of Salisbury City. Development which improves the use and visual accessibility to the rivers will be encouraged and supported.

73 The Salisbury "40 foot" maximum height rule will apply to any building within enclosure of the ring road. This is covered in SNDP Policy 9.

74 All developments should make provision for screened bin storage areas that account for the need for recycling and waste separation. Further advice on how to manage waste storage for residential conversions can be found in the Shopfront Design Guide.

Encouraging high quality and creative design

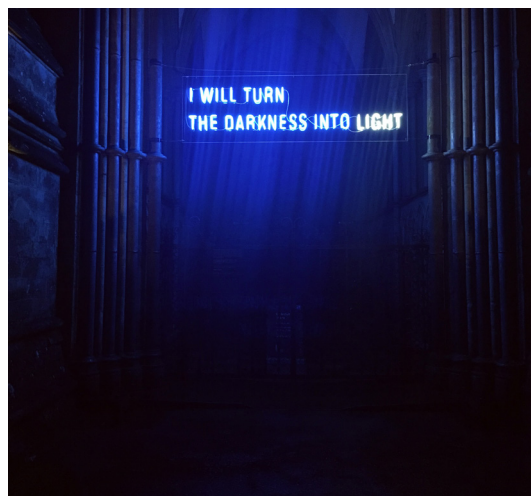
75 Recent development in Salisbury, with its very distinct vernacular traditions, has seen a trend to base current design to represent that of the past. The use of a familiar style can be a very successful and 'safe' approach when dealing with new development where there is a clear traditional context to be followed.

76 Designs must be visually attractive so as to delight their occupants and other members of the community. Where the character of an existing place or building has limited or few positive qualities, then a new form of building with different style and character will enhance

its identity. Opportunities for modern, contemporary design buildings are encouraged.

77 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 layouts and expect this to constitute good design.

78 A tendency for 'off-the-peg' or generic 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 neighbourhoods throughout the city. Generic design responses will not be tolerated.

79 The SNDP 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. Much depends on the abilities of the designer. The SNDP encourages high quality and creative design.

The importance of public art

80 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.

81 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 for public art

82 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 design

stage, 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.

83 Public art should be used as a tool to reflect and promote Salisbury's identity and enhance buildings and open spaces. The SNDP encourages developers to include the involvement of artists and public art as part of their overall design proposals.

How to avoid unacceptable design solutions

84 The following solutions are rejected by the SNDP:

- 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 in traditional buildings.
- 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.

Scale and density

85 New development should consider the local density of development and should seek to avoid major deviations from its surroundings. However, there will be instances where it may be appropriate to introduce higher densities into an area, for instance, where affordable housing is sought on brownfield land that is accessible by foot or cycle. Where higher densities are introduced, it will remain important



Above 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.



that residents will have access to private amenity space, for instance small gardens or balconies to offer sky views.

86 Public spaces between buildings are as important as buildings themselves. The SNDP encourages well-located public spaces in larger scale developments that support a wide variety of activities and encourage social interaction, promote health, well-being, play and social/civic inclusion.

87 Where the scale or density of a proposed new development is very different to the existing place and which is of limited architectural merit or character, it may be more appropriate to create a new identity and style altogether rather than scale up the character of an existing place. New characters can arise from a response to how today's lifestyles could evolve in future, or to the alternative modern methods of construction and use of different materials.

88 Planting around new buildings and within access routes to wider boundaries is sought as an essential component of good design. Maintenance and management regimes should be drafted and submitted for approval to ensure future implementation by management companies, if not adopted by the City Council.

89 Whilst traditional design and architecture is to be cherished and enhanced in the city centre, there are recent examples of modern developments that have been permitted which are generic in design. It is not always possible or desirable for new development to be limited to traditional design references and there may be exceptional modern schemes that do not mimic traditional design features but which may nonetheless, because of their pleasing design or high quality details, still make a positive contribution to their surroundings. However, modern design should enhance the urban environment overall and not contribute the erosion of local character or interest.

Sustainable design and construction

Making best use of energy

90 Any development can and should limit the amount of energy needed for its use. This is achieved by a 'fabric first' approach using passive design features. SNDP Policy 3 sets out how development should aim to be carbon neutral – scheme design must take this into account.

91 All built development should aim 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 and reduce the release of CO² into the atmosphere.

92 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.
- Adequate natural light with suitably designed windows to allow natural ventilation should be incorporated with excellent insulation standards to minimise loads on heating systems.
- Timers, thermostats and computer-controlled systems which control heat, light and hot water maximise energy efficiency, through the best use of resources.
- Clean forms of energy either imported or created on-site for heating and cooking are to be incorporated, excluding gas, oil and solid fuels.

93 "Passive solar design" 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. This link may assist in [passive solar design](#). 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.
- Solar panels and grass roof are used to utilise the sun's energy and provide natural insulation.

Renewable energy

94 Renewable energy technologies should be designed into new and refurbished development wherever possible. Renewable energy which can be generated on-site and technologies such as solar panels, photovoltaic roof tiles, heat pumps, and small-scale wind turbines will be encouraged in all 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.

95 SNDP policy 3 sets out requirements for energy generation.

Energy saving materials

96 The choice and source of materials can make an important contribution to achieving an environmentally friendly design solution. Planning applications should provide evidence of the following:

- Where site clearance or demolition is involved, where possible and appropriate, materials should be salvaged and re-used in the new building.
- Materials that are from renewable sources will be supported.
- Use of materials that are sourced locally to minimise transportation and benefit the local economy will be supported.
- Use of materials where the lifespan of the product and energy input into production has been assessed will be supported.
- Materials that are difficult to maintain or replace, such as applied wooden facing, will not be supported unless they are designed so that their replacement will be cost effective.



Encouraging recycling and composting

97 All new development should have facilities that allow its occupiers to have convenient, hygienic and discreet provision for home sorting of waste materials for recycling. A well-designed building will include dedicated space and facilities for separating waste, composting and storing recyclable materials.

Designing for the future re-use of the building

98 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. This demonstrates that a well-designed building can stand the test of time and be adapted to different uses as required.

99 The following features 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.

Drainage

100 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 and may contribute to localised flooding.

101 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.

102 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.

103 SuDS comprises a range of structures and natural planting 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.

104 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.

105 To ensure that SuDS operate successfully, suitable arrangements need to be in place for long-term maintenance.

106 SuDS should always be designed to maximise opportunities to create biodiversity improvements, and other improvements to blue and green infrastructure.

107 Green roofs, and the use of planting on and around buildings is another way to manage water whilst simultaneously reducing climate change impacts, and should be used in appropriate circumstances in favour of traditional roofs and planting schemes.

The use of water

108 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 can cause environmental harm, 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 development more environmentally friendly.

A checklist for achieving a sustainable design

109 New building designs and major refurbishments will be expected to take into account the following requirements:

- Has the lifespan, and energy required to produce the materials been assessed?
- 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?
- Has the scheme been designed to maximise the benefits of natural energy from the sun?
- What energy saving features and insulation are proposed?
- Has the scheme been designed to be adaptable for future changes of use?
- Does the scheme include Sustainable Drainage solutions, and does it reduce water wastage?
- Does the scheme create biodiversity improvements and enhance Salisbury's blue and green infrastructure network?
- Does the scheme enable and encourage the recycling and composting of waste in a hygienic and unobtrusive manner?
- Are there existing buildings on the site that could be re-used?

Listed buildings and conservation areas



110 Salisbury's historic environment is protected by SNDP Policies 6, 7, 8 and 9 in particular. Planning policies for the Historic Environment generally are set out in the Wiltshire Core Strategy.

Listed buildings

111 Much of Salisbury's reputation for its beauty can be attributed to the range and quality of historical buildings, 644² 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 Historic England. The list can be accessed on this [link](#).

112 It is a common misconception that only the exterior of the building is covered by the listing; 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.

113 Any proposal to alter, demolish or extend a listed building in a way which would affect its character will require Listed Building Consent. Wiltshire Council offers extensive advice to applicants which can be found on this [link](#).

114 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.

115 Whilst it is recognised that owners' needs change, and buildings sometimes need to be adapted to new uses or made more energy efficient, 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 applicants 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.

116 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.

117 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.

118 Listed buildings often will have important internal features, such as this timber framed roof structure.

119 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.

120 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. Historic England offers specific advice



Above A successful new development that draws on its historic context.

on how to update listed buildings can be found on this [link](#).

121 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

122 There are four designated Conservation Areas in Salisbury: City of Salisbury, Old Manor Hospital, Milford Hill and Stratford Sub Castle. 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 Local Planning Authority intends to safeguard as part of 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.

123 City of Salisbury Conservation Area Appraisal and Management Plan Adopted December 2014 can be found following this [link](#).

124 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.

125 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.

Scheduled monuments

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

127 A [scheduled monument](#) is an historic building or site that is included in the Schedule of Monuments kept by the [Secretary of State for Digital, Culture, Media and Sport](#). The regime is set out in the Ancient Monuments and Archaeological Areas Act 1979 [\(1\)](#). 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.

128 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 with on many applications for their specialist input. Applicants

may wish to contact them when considering proposals that may have archaeological implications.

Registered parks and gardens

129 The following sites in Salisbury are included in Historic England's 'Register of Parks and Gardens of Special Historic Interest in England':

- Bourne Hill House Gardens (Grade 2 Listed Landscape and part Scheduled Monument)
- the Crematorium Garden of Remembrance (Grade 2 Listed Landscape)
- North Canonry Garden (Grade 2 Listed Landscape)

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

130 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. Recent changes to permitted development rights now allow for change of use from services and shops to residential. This is discussed in detail in the Shopfront Design Guide of the SNDP.

131 Given the sheer number of developments of this scale, their cumulative impact can have a significant

effect on an area's character. 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.

- 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, 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.

132 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. Infill development refers to development that occurs in denser urban areas, where the new construction is closely related to, or contiguous with, the surrounding built fabric. 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.

133 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



Above An example of a well considered layout

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.

134 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.

135 Poor or generic designs, which take no or little account of their local setting, will not be tolerated.



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

Commercial and industrial development



136 Architecture for commercial buildings need not be bland and functional. It represents an opportunity to produce some interesting design solutions. The principles for achieving good design in new commercial and industrial development are no different than those for any other kind of development.

137 Planning applications for commercial or industrial development should be accompanied by either a master plan for larger sites or a design statement for smaller sites. This should justify the design

chosen, show why it is appropriate to the context and demonstrate how the new use is compatible with the existing land uses.

Larger sites including those allocated in the Local Plan

138 The SNDP welcomes appropriate commercial development into Salisbury as it is one of the keys to establishing a vibrant and viable community. For this purpose, there are specific areas designated



Above An example of a well-designed modern car showroom. The site is outside the Conservation Area and on a road with similar businesses. The building, signage lights and totem pole are all contemporary, reflecting the nature of the business.

in the Development Plan where such development will be encouraged. In such areas, the design of a building will still need to be appropriate to its setting, but if this is an established employment area, 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 prepared.

139 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).
- On-site landscaping.
- Smaller commercial sites

140 The setting up of small business ventures can provide essential economic viability and vitality to an area and will 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.

141 Conversion of existing buildings to employment generating use will be supported 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

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

143 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 will not need 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 Salisbury's vitality and vibrancy if they include a mix of retail, residential, and leisure facilities.

144 Mixed developments should start with a carefully considered master plan, taking into account the local context, constraints and opportunities. They should look for opportunities to "green" the urban landscape and incorporate trees and planning features, including green walls, green roofs, pre-grown green screens or hedgerow planting (rather than timber fencing).

145 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.

146 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.

147 The key considerations when designing a mixed-use development are as follows:

- A variety of property tenures (freehold, rental)
- A range of properties affordable to all, including affordable housing
- A strong sense of place with a strong emphasis on the natural environment
- Well fostered and supported community involvement
- Very strong, safe and attractive pedestrian and cycle links with the mix of facilities within.
- Where possible, a central focal point where the community and meet and gather, either outside in a green setting or inside in a community hall or building.
- A mix of uses (shops, leisure, community, commercial and residential)
- Opportunities to work from home or in the local neighbourhood.



House extensions

148 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. Impact on neighbours is a particularly important consideration when the property is part of a terrace, or is a semi-detached property or an apartment or flat. Therefore the design and potential impacts of proposals will need to be carefully considered.

149 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.
- **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.

- **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.
- **Roof-form:**
Flat roof extensions will not normally be supported 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.
- Extensions should usually be subordinate to the original dwelling
- **Impact on neighbours:**
Where residential density is high, any extension has the potential to have an impact on neighbour's 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 design of an extension considers and minimises the potential impact on the quality of life of others (often referred to as their "amenity").

- ***Dormer roof extensions:***

Extensions to the roof-space can make the most of a building's volume. However, great care is required if dormers and rooflights are to be sympathetic to the original house.

Conservatories

150 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.
- 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 generic 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.
- Obscure glazing, a solid wall or a screen fence may be required to certain sides to protect the privacy of 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.

Detailed design considerations

Detailed design of windows

151 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.

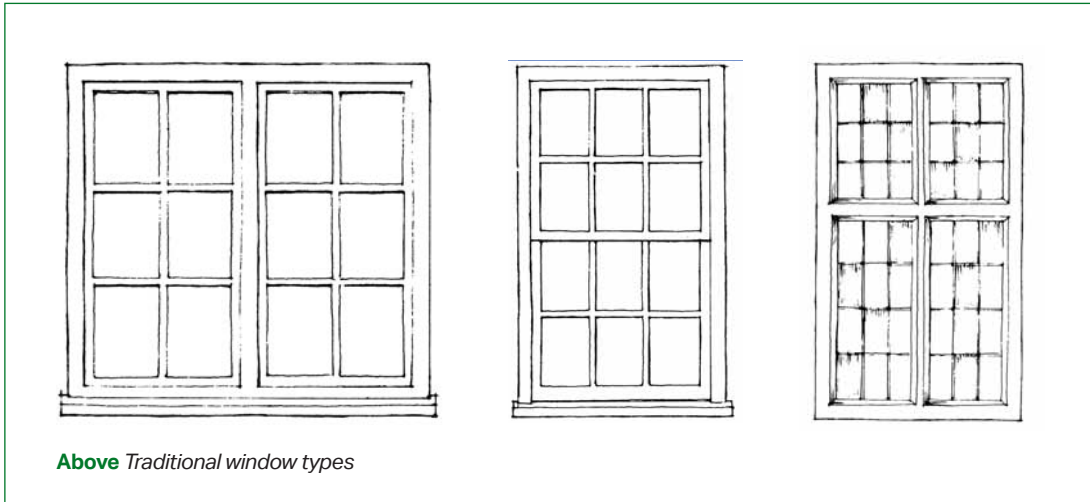
152 In older buildings, the character can easily be ruined by the replacement of windows with crude, ill-considered new units. Not only will such an approach ruin the appearance of the individual building within which they are sited, they will also cumulatively erode the character of the area.

153 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.

154 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?





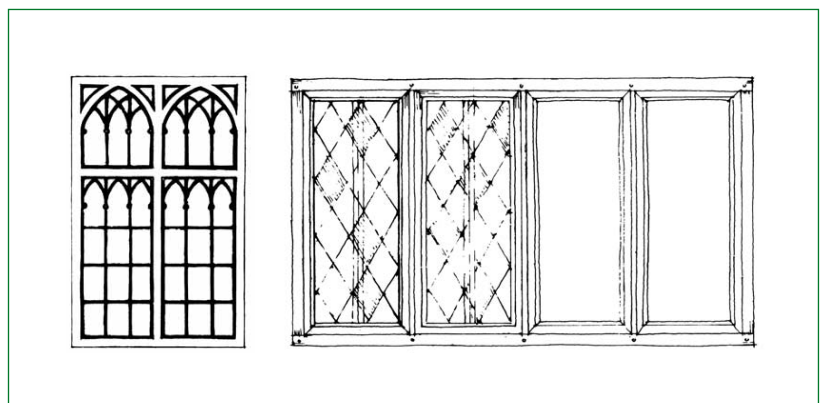
- How are the areas immediately around the window opening treated, such as cills, lintels etc?
- Are decorative features a character of an area – are they appropriate to the overall design or are they fussy and over ornate?

155 As a general rule, older properties in Salisbury 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 windows' 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.

156 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.

157 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.

158 Glazing bars in traditional buildings (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 planning authority 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.

159 A final point to look for is how the traditional windows within the context of the site 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. In new buildings the windows are often 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

160 There are a variety of traditional window styles common in Salisbury. 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-shaped leaded lights.

Innovative use of glazing

161 The SNDP 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.



Traditional forms of dormer windows



162 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

163 Choosing how to replace old or sub-standard windows with can be difficult and confusing. 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 a listed building.

164 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. Historic England offers advice on replacement of windows in historic buildings which can be accessed on this [link](#).

When is permission required to replace windows?

165 Planning permission and/or listed building consent is always required for window modifications for a listed building other than to replace windows with 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. Planning permission may also be required to create new windows in existing buildings.

166 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.

Loft conversions

167 SNDP policy 3 sets out requirements for energy saving which should be addressed in loft conversion schemes.

Traditional styles of dormers

168 The traditional (often called 'vernacular') designs within Salisbury make significant use of dormers to serve the upper floor. Such designs are common across the roofscape of Salisbury. 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.

169 Hipped and half hipped dormer roofs can follow authentic treatments. However, such an approach requires significant separation between the roof-plane



and dormer itself to avoid the dormer resembling a superficial parody.

170 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.



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

171 It may be tempting when trying to convert a 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 because they will require sensitive design to complement rather than detract from the original dwelling or the local area. If they are not designed correctly, they may look top-heavy, swamp the character of the original property and form a prominent and incongruous feature within the street-scene.

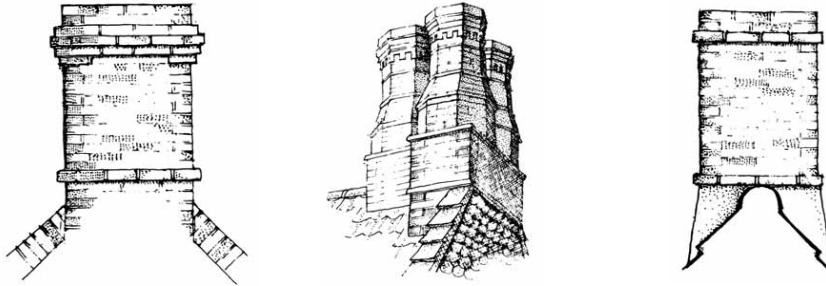
172 The use of dormers should respect the proportion of the existing window openings and scale of the property to avoid the dormer dominating and unbalancing the roofscape. They should, in general, be simple and low-key methods of illuminating upper floorspace and not features in themselves.

173 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.

Detailed design of chimneys

174 As well as the obvious practical purpose of venting a property, chimneys are an important feature of traditional buildings and streetscapes. They add height and punctuate the skyline, adding

Good chimneys can add immeasurably to the character of buildings



visual interest and what is often called 'articulation' to an area.

175 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, and was a substantial structure with a rectangular plan form.

176 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.

177 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.

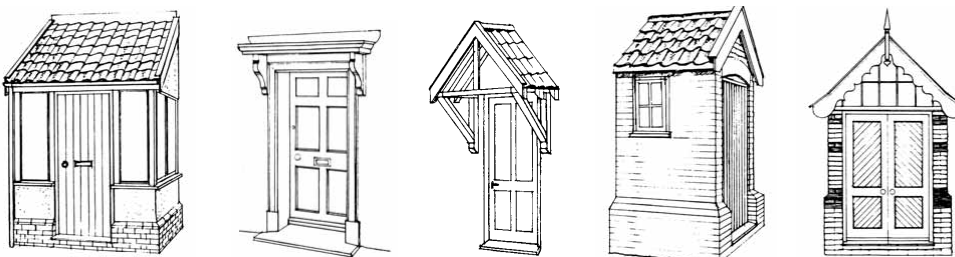
178 Corbelled brick detailing at the top

of the chimney stack 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.

Detailed design of porches, canopies and door surrounds

179 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.

Examples of typical traditional porches



180 Many early timber framed buildings and cottages within the city 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.

181 Historically, grand entrances and large, monumental porches were erected on important buildings. 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.

Porches on new buildings

182 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 porticos, both of which are crudely detailed, should be avoided, especially in areas that contain a predominance of traditional buildings.

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

Door surrounds

184 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 are a common feature. However, again caution and restraint are 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.

Walls, fences, gates and other boundaries

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

186 The character of walls in Salisbury 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.

187 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.

188 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 palisade fencing, chestnut palings, 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. The same rule of thumb applies to new gates, which should be appropriate to the context in which they are to be set.

189 Many new houses in the area have been built using materials which show a marked disregard for those that are traditional to Salisbury. 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 a new development is successfully integrated into existing

settlements and landscapes.

Other details and the avoidance of clutter

190 It 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 effect on otherwise attractively-designed houses if they are not treated with care.

191 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. Questions to be considered are:

- How and where are guttering and soil pipes to be located?
- Has the scheme taken steps to ensure that meter boxes are sited away from the public front of the building?
- Has the scheme considered where TV aerials and satellite dishes can be located to minimise their impact?
- Has the scheme sited flues and vents away from the public face of the house?
- Has the scheme sited bin stores to the side or rear of the building, away from the public view?
- Has the scheme hidden solar panels from view on the rear roof-slope? Remember, they may be out of character and unsuitable for installation on historic buildings.

192 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.

Eaves, verges, fascia, soffits and bargeboards

193 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.

194 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.

Doors

195 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

196 Traditional doors were usually

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.

197 When considering doors in new development, design cues should be taken from those traditional patterns of nearby development. 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 supported. 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.

198 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.

199 Sliding patio doors can have a significant effect 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.

200 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. For double garages, two separate doors rather than a single wide door should be used.

Document:
References

¹ *National Planning Policy Framework 2021, para, 134.*

² <https://britishlistedbuildings.co.uk/england/salisbury-wiltshire>

