Salisbury Neighbourhood Development Plan 2020 to 2038

Salisbury Design and Advertising Guide

Submission Draft September 2023

Contents

SALISBURY CITY COUNCIL

Prepared by the Salisbury City Council Salisbury Neighbourhood Development Plan Steering Group


BTP

Introduction

1 This design and advertising guide has been prepared in a time of change. It is based upon Salisbury District Council's Creating Places design guide and its "Shopfront & Advertising Guide". Both were adopted in 2006. In addition, we gratefully acknowledge permission by Ashfield District Council to use material from their 2019 SPD "Guide for Converting Shops to Residential". This guide was prepared in 2023 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), the internet which has changed the role of the high streets, as well as an economic downturn. Wiltshire Council is preparing strategic design policies but these have not been adopted at the time of writing.

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. There is a separate section to focus on shopfronts or permitted development (Class MA development).

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). The NDP's Vision states that in 2038, Salisbury will be a place where the city's high quality landscape setting and historic built environment, especially in the city centre, will have been enhanced and views of the Cathedral spire and Old Sarum safeguarded. The character and amenity of Salisbury's different neighbourhoods and character areas will be respected and enhanced to ensure a high-quality environment for all residents, workers and visitors.

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 design and advertising 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 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.

8 The code requires in para. 27 that all local design codes should include a number of matters. In the SNDP, these matters are either covered in the Policies and Explanatory Text document or in this design guide.

9 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.

10 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

Figure 1. *The Model Design Code's well-designed place*

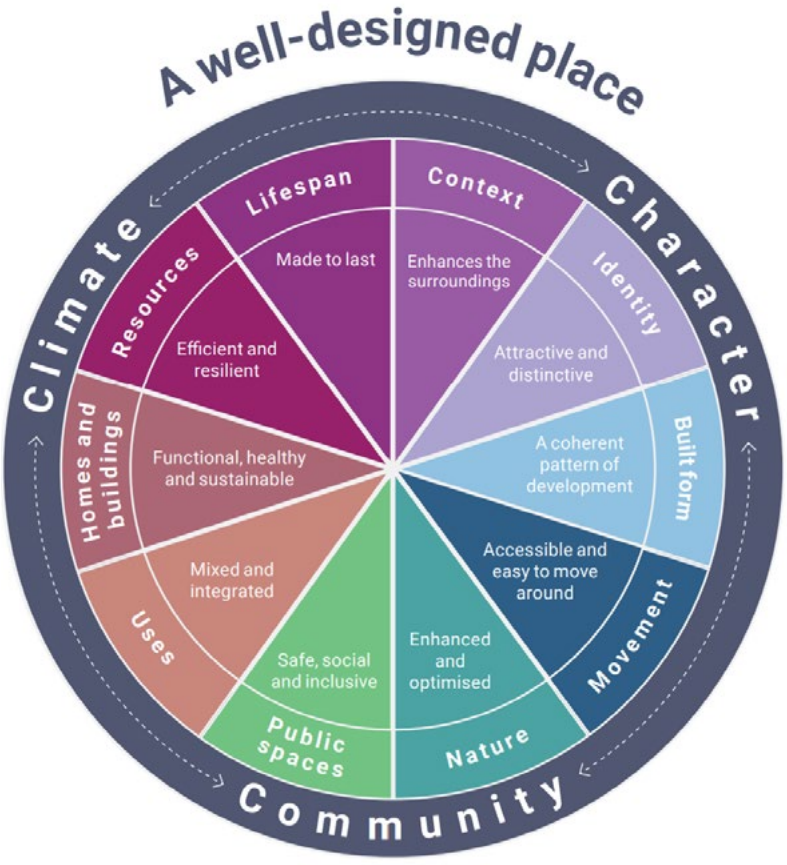


Figure 2. *How applicants should apply the principles of the Model Design Code*

A well-designed place	The part played by the SNDP	What to consider when designing your schemes
Context – enhances the surroundings	The SNDP provides a sound baseline for the wider context of development in Salisbury through a series of maps and descriptions of various parts of the City. It provides detailed maps of the river systems, ridges, views and structural green infrastructure that make Salisbury unique.	Carefully consider the evidence in the SNDP and online. Understand how the proposal site relates to the local and wider context. How does the proposal fit into its wider context?
Identify – attractive and distinctive	The SNDP has provided descriptions, maps and policies which are elaborated in this design guide that illustrate the visual and cultural identity of areas of Salisbury's natural and built environment.	Look at the area around the proposal and identify the positive features that could be included in the new development. How does the proposal make a positive contribution to its surroundings?
Built Form – a coherent pattern of development	This design guide gives advice on extensions and the SNDP chapter on the built environment describes areas of particularly unique form. The Churchfields Masterplan gives specific guidance on building heights for that area.	Consider the surrounding development in terms of building heights, size of gardens and open areas to the front of the building, and the overall density of development in the area. Does the development fit in with the wider density, height and placement on the plot as nearby buildings?
Movement – accessible and easy to move around	The SNDP chapter on transport and movement provides detailed guidance on connectivity, walking and cycling including maps.	Consider how users of the scheme will gain access to the road network. Does the development encourage walking and cycling and safe vehicle access?
Nature – enhanced and optimised	The SNDP contains a wealth of information on the natural environment in Salisbury which is a theme that runs through the document.	Consider the entirely of the SNDP and its appendixes to understand how nature can be brought into the development. Does the development respect the natural environment, including by adding biodiversity net gain and preserving and enhancing natural connectivity and processes?
Public spaces – safe, social and inclusive	This design guide provides advice on how to address the public-facing side of development.	Consider how other people in the public realm will experience the development. Will the development provide well-designed public facing spaces for people of all ages?
Uses – mixed and integrated	The SNDP seeks to provide policies and advice for all types of development. This design guide specifically addresses how different land uses (for instance residential and commercial) should be integrated into the City.	Make a note of neighbouring land uses and whether they are all the same or mixed. How does the development complement neighbouring development?
Homes and buildings – functional, healthy and sustainable	The NDP and this design guide offer advice on a range of matters that will help make homes and commercial buildings good places to live and work. This includes advice on zero carbon development, electric vehicle charging and general design principles.	Look at the advice in the SNDP and this guide and take time to consider how building materials and techniques can lead to more sustainable buildings that are cheaper to maintain. Is the development made with the best materials that last the longest, provide best energy efficiency, and will lead to a safe and comfortable inside environment?
Resources – efficient and resilient	This design guide discusses how to make use of resources, including re-use of certain building materials.	Check the materials for the development to ensure that where possible, they incorporate either re-used material or material that has a low carbon impact. Do the building material reduce the need for virgin materials and come from sustainable sources?
Lifespan – made to last	The SNDP text, and this design guide, illustrate that Salisbury's charm is to a large part derived from its historic environment. Building in the past was enduring and robust. New building should likewise be made to last.	Consider the material in the existing building and nearby and identify what materials have best stood the test of time. What will the materials look like in 15, 30 and 100 years' time and will they be costly to maintain?

provides local context.

11 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.

12 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.

13 National planning policy makes it clear that applications for development that are not well designed should be refused[1].

References

[1]National Planning Policy Framework 2021, para. 134.

Landscape and planting

Landscape and local context

14 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.

15 Salisbury City is nestled within a spectacular 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. The original centre of Salisbury was in Old Sarum, an elevated castle to the north of the current city – views of Old Sarum are also a defining feature of Salisbury and should be preserved where they exist.

16 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.

More information about the place-shaping influence of the riparian system can be found in the appendixes to the SNDP.

17 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 15 and its supporting text provides further guidance on how development should respond to a riparian location.

18 SNDP Policies 10,11 and 12 set out requirements for the enhancement of blue and green infrastructure including biodiversity net gain.

Green infrastructure

19 In January 2023, Natural England launched its Green Infrastructure Framework. These documents might be interest to planning applicants when designing their schemes.

20 The Green Infrastructure Framework comprises:

- Green Infrastructure Principles: the what, what and how of good green infrastructure.
- Green Infrastructure Standards: guidance on national standards for green infrastructure quantity and quality.
- Green Infrastructure Maps: mapped environmental, socio-economic datasets to support the standards.
- Green Infrastructure Planning and Design Guide: practical, evidence-based advice

on how to design good quality green infrastructure.

- Green Infrastructure Process Journeys: guides on how to apply all the products in the Green Infrastructure Framework.

21 The Green Infrastructure Planning and Design guide is aimed mainly at planning authorities such as Wiltshire Council who will use this as the basis for future planning policies. Some of its recommendations have already been implemented in the SNDP.

Trees and development

22 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.

23 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. For more information visit Wiltshire Council's pages on trees and hedges[2].

Protecting trees during construction

24 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.

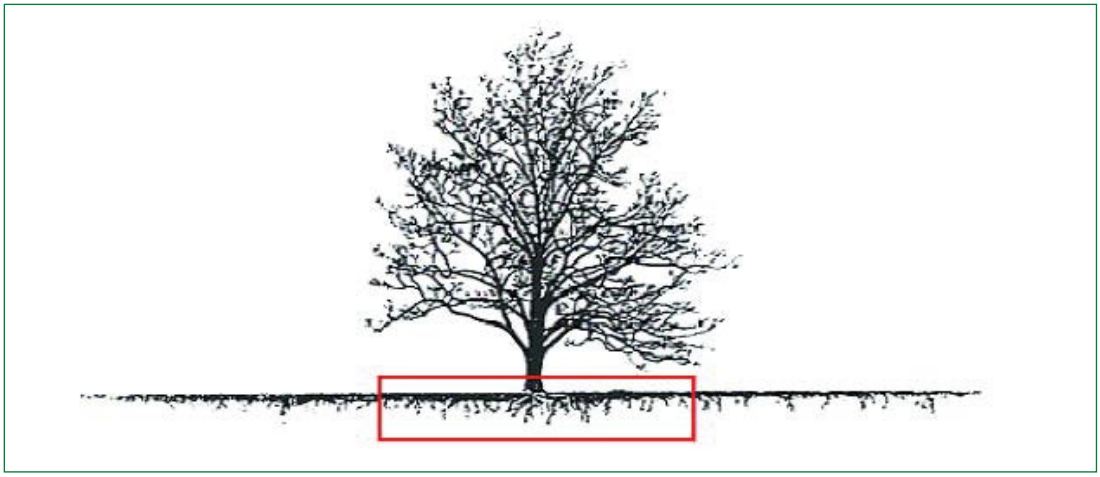


Figure 3: *A tree rooting system can reach a far greater extent than its crown. It is generally accepted that the majority of tree roots are within the top 600mm of the soil and that these can extend out to twice the height of the tree. Care should be taken at the design stage to ensure that service runs for electricity, gas etc. are placed to ensure that damage to tree rooting systems is avoided.*

References

[2]*https://www.wiltshire.gov.uk/planning-trees-hedges*

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.

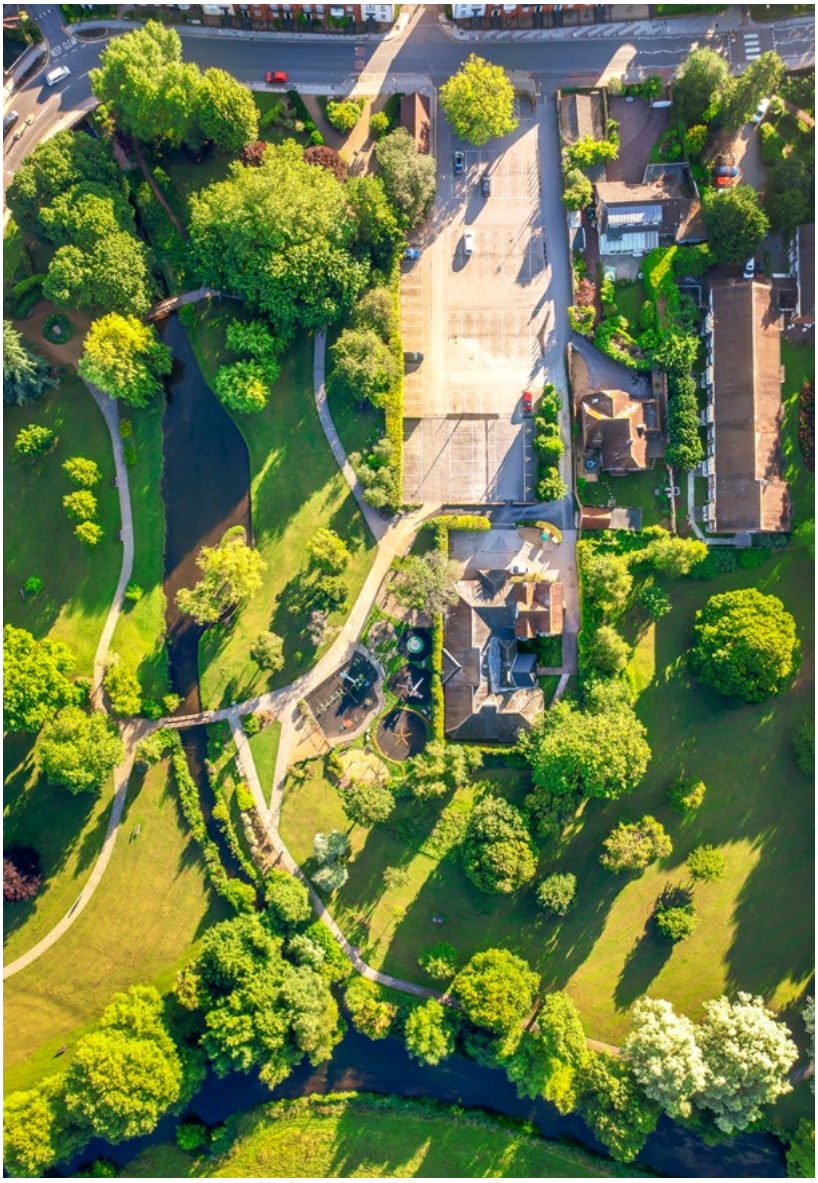
27 The local geology means that soils in Salisbury are more alkaline in character; and there are extensive areas of wetter low-lying ground in the valley bottoms where there are gravels and alluvial soils. However, in general terms in the Salisbury area, the soil quality and quantity is reducing with 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.

Tree species selection

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 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. Examples include the belts of beech planted to mark the Queen's coronation in 1953 on the south side of the city, and 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. 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.

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,

Location type	Tree species
Formal/Urban areas	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	Narrow crown forms and cultivars such as lime, field maple, or rowan can be used where space is particularly restricted.
Long term structural tree planning	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

Figure 4. *Table showing species to consider in different situations.*

laurel, and hornbeam which favour damper conditions in valley bottoms.

37 More information on hedges can be found by on the Planning Portal website[3].

Landscape design for new developments

38 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.

39 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.

Below
An attractive scene in the Market Place, showing how different historic styles can combine to create successful streetscapes.

[3]*https://www.planningportal.co.uk/permission/common-projects/hedges/garden-hedges*

References

40 As already mentioned, 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.

41 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.

42 Wiltshire Wildlife Trust can offer support to create wild and natural planting. More information can be found by visiting the Wiltshire wildlife Trust website[4].

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.

44 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?**

Boundary treatments/ landscape buffer zones

45 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.

References

[4]https://www.wiltshirewildlife.org

46 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.

47 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 thereafter to 25 years and identify who will be responsible for the planting during this period.

48 Policy 1 seeks to secure a 30% tree canopy cover where the site size and configuration allows this. Landscaping schemes for major development should show the expected canopy size for all trees in plans and schematics at 15 years after planting. The 15-year canopy should be considered against the total site size and configuration to demonstrate that tree planting has been delivered as far as possible, ideally up to 30% of the total site area. Where tree planting is being used to justify biodiversity net gain, landscaping plans and statements on biodiversity net gain should explain how habitats are being created or how nesting and roosting opportunities are being created. A minimum 15-year management plan should be included in all landscaping schemes, including measures to replace planting that has suffered disease or death.

Street trees and landscaping

49 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.

50 When designing street trees into a scheme, care should be taken so that the choice of species is reflective of the

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

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.

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

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

53 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.

54 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.

Biodiversity net gain

55 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.

New legislative provisions

56 Until now, the system has been introduced piecemeal in accordance with existing local planning policy and National Planning Policy Framework requirements. The new Act formally introduces the new system as a statutory requirement. Much of the detail will be introduced through Regulations which were consulted on between January-April 2022. The main components of the system are clear, and they are highly relevant for Parish Councils to consider in promoting Neighbourhood Plans.

Biodiversity metric

57 The government has published a biodiversity metric which can be accessed online[5]. 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 using a biodiversity metric. A Small Sites Metric, designed to simplify the process of calculating biodiversity net gain on smaller development sites, is also available.

58 Developers are encouraged to use the metric at an early stage of their site selection and site design process so that impacts on the existing biodiversity can be avoided or minimised, before thinking about how design of proposals can conserve and enhance biodiversity, and how the development can incorporate additional benefits. The metric is used again to 'score' the biodiversity value of the site post development, to produce a net gain of 10% in biodiversity units over the baseline, pre-development conditions.

59 Developers will need to submit a Biodiversity Gain Plan or information in support of their planning applications, and the full gain plan in order to discharge this condition following grant of permission. The plan will set out the calculated baseline biodiversity value of the site, address the factors which have influenced site selection and design to mitigate impacts

References

[5]https://naturalengland.blog.gov.uk/2023/03/28/measuring-biodiversity-net-gain-publication-of-biodiversity-metric-4-0/

and take opportunities for enhancement. It will demonstrate the position on whether biodiversity net gain can be met on site and, if so, how this will be achieved over time through the phases of the development. This would be particularly relevant in relation to outline planning permissions with clear phases. The government propose to make it a requirement to demonstrate compliance prior to commencement of each phase.

60 Proposals for all new development must also 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. 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.

61 SNDP Policies 10 to 12 are relevant to the consideration of biodiversity net gain.

62 CIEEM, IEMA and CIRIA have set out Good Practice Principles for Development and an associated practical guide and case studies for biodiversity net gain.

63 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.

Conservation areas and listed buildings

Context and neighbourhood

64 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.

65 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

66 Much of Salisbury's reputation for its beauty can be attributed to the range and quality of historical buildings, 6,442 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 Historic England. The list can be accessed via the Historic England website[6].

67 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.

68 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 the Wiltshire Council website[7].

69 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.

70 Whilst it is recognised that owners' needs change, and buildings sometimes

References

[6]*https://historicengland.org.uk/listing/the-list/*
[7]*https://www.wiltshire.gov.uk/planning-listed-buildings*

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.

Extensions to listed buildings

71 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.

72 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.

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

74 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 efforts 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.

75 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. Listed Building Consent is always required. Historic England offers specific advice on how to update windows in listed buildings[8].

76 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.

[8] *https://historicengland.org.uk/images-books/publications/traditional-windows-care-repair-upgrading/*

References

Conservation Areas

77 There are four designated Conservation Areas in Salisbury:

- City of Salisbury,
- Old Manor Hospital,
- Milford Hill and
- Stratford Sub Castle.

78 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.

79 City of Salisbury Conservation Area Appraisal and Management Plan Adopted December 2014[9] should be consulted when considering appropriate design responses in or near designated conservation areas.

80 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.

81 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

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

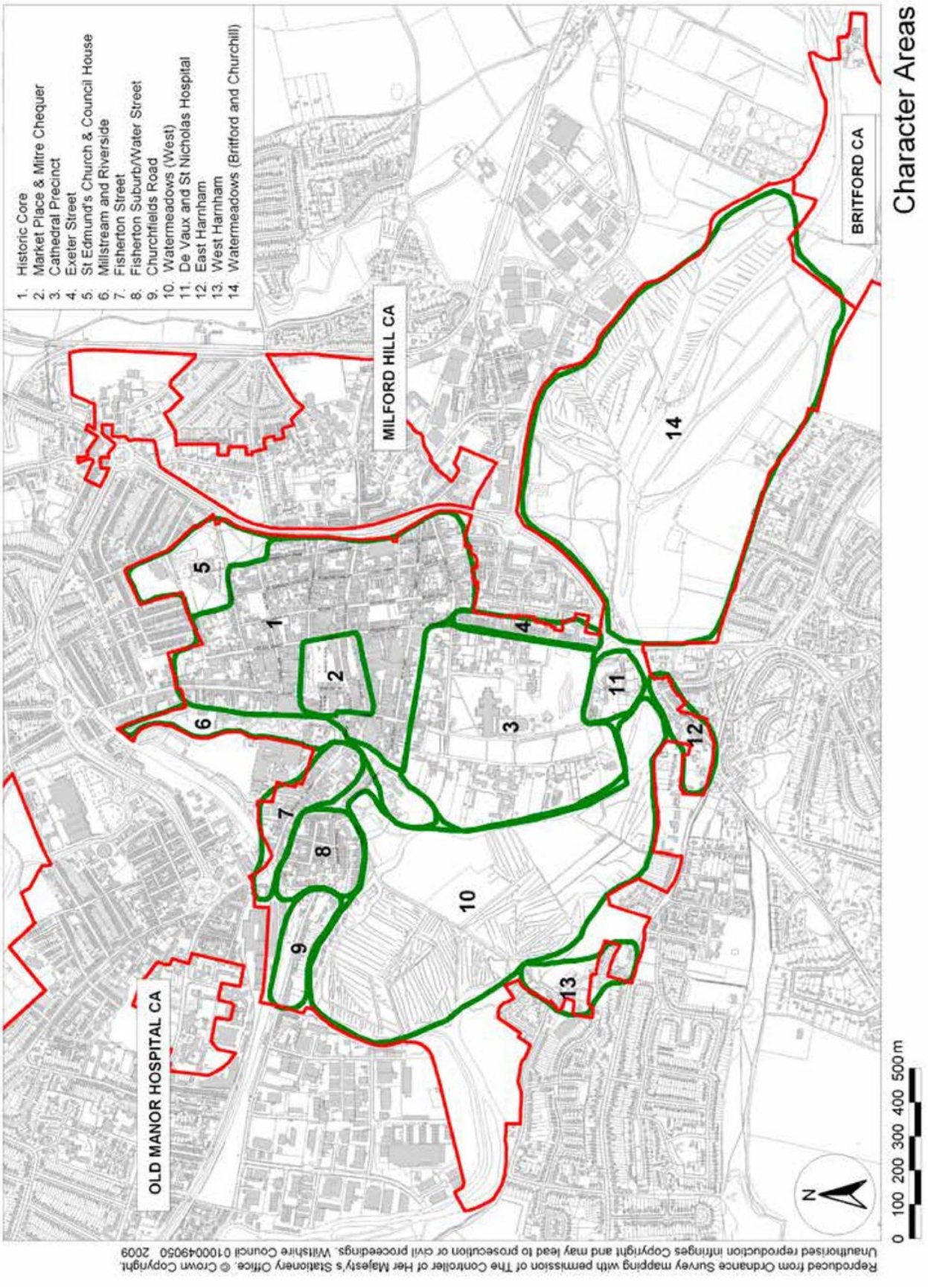
83 A scheduled monument is an historic building or site that is included in the Schedule of Monuments kept by the Secretary of State for Digital, Culture, Media and Sport. The regime is set out in the Ancient Monuments and Archaeological Areas Act 1979 (1). The scheduling of a monument means that permission - 'Scheduled Monument Consent' (SMC) - is required for works affecting that monument. Each year the department processes about 1,000 applications for scheduled monument consent.

84 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

References

[9]https://www.wiltshire.gov.uk/media/989/Salisbury-plan-2014/pdf/Salisbury-plan-2014.pdf?m=637106451974230000

Figure 5. *Conservation areas.*



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

Registered parks and gardens

85 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 II designated and part Scheduled Monument)
- Crematorium Garden of Remembrance (Grade II designated)
- North Canonry Garden (Grade II designated)

Infill development on brownfield land

86 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.

87 Wherever possible, the City Council will seek the reuse of urban land (brownfield) and will resist development of open land (greenfield). 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.

88 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

Right
This aerial photo of Old Sarum shows one of Salisbury's most notable Scheduled Monuments.

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 sand 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.**

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

90 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.

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

Above *This photo shows the importance of green spaces between buildings and how they help create neighbourhood character. and harmonises well with the existing town.*

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

Construction and renovation

Design and access statements

92 Architectural design is often viewed as a purely subjective issue. The SNDP rejects this view. Architectural design is fundamental to achieving high quality new buildings in Salisbury. Design and access statements should explain how the design chosen is appropriate to its context and SNDP Design Policies, particularly Policy 6.

93 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 used. The City Council will oppose proposals for outline planning permission that in any way preclude full scrutiny of scheme design at reserved matters stage.

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

95 Different 'character areas' as envisaged by the Central Area Framework (CAF)[10] 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.

96 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[11] on how to improve access to buildings.

97 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.

98 Salisbury has been developed around its 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.

99 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.

100 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 section on residential conversions, below.

References

[10]https://www.wiltshire.gov.uk/salisbury-future
[11]https://www.newbuildinspections.com/wp-content/uploads/2016/07/nhbc-part-m-disabled-access.pdf

Encouraging high quality and creative design

101 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.

102 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.

103 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.

104 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.

105 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 and the benefits of peer design review.

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.*

106 What to avoid when formulating built design:

- **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.**

The importance of public art

107 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.

108 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

109 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.

110 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.

Scale and density

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

112 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.

113 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.

Figure 6.
An example of a well-considered layout.

Sustainable design and construction

Making best use of energy

114 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.

115 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.

116 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.**

117 "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.**

118 More information about energy saving can be found on the Planning Portal website[12].

Renewable energy

119 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.

120 SNDP policy 3 sets out requirements for energy generation.

121 More information on solar panels can be found on the Planning Portal website[13].

122 More information on biomass can be found on the Planning Portal website[14].

123 More information on ground source heat pumps can be found the Planning Portal website[15].

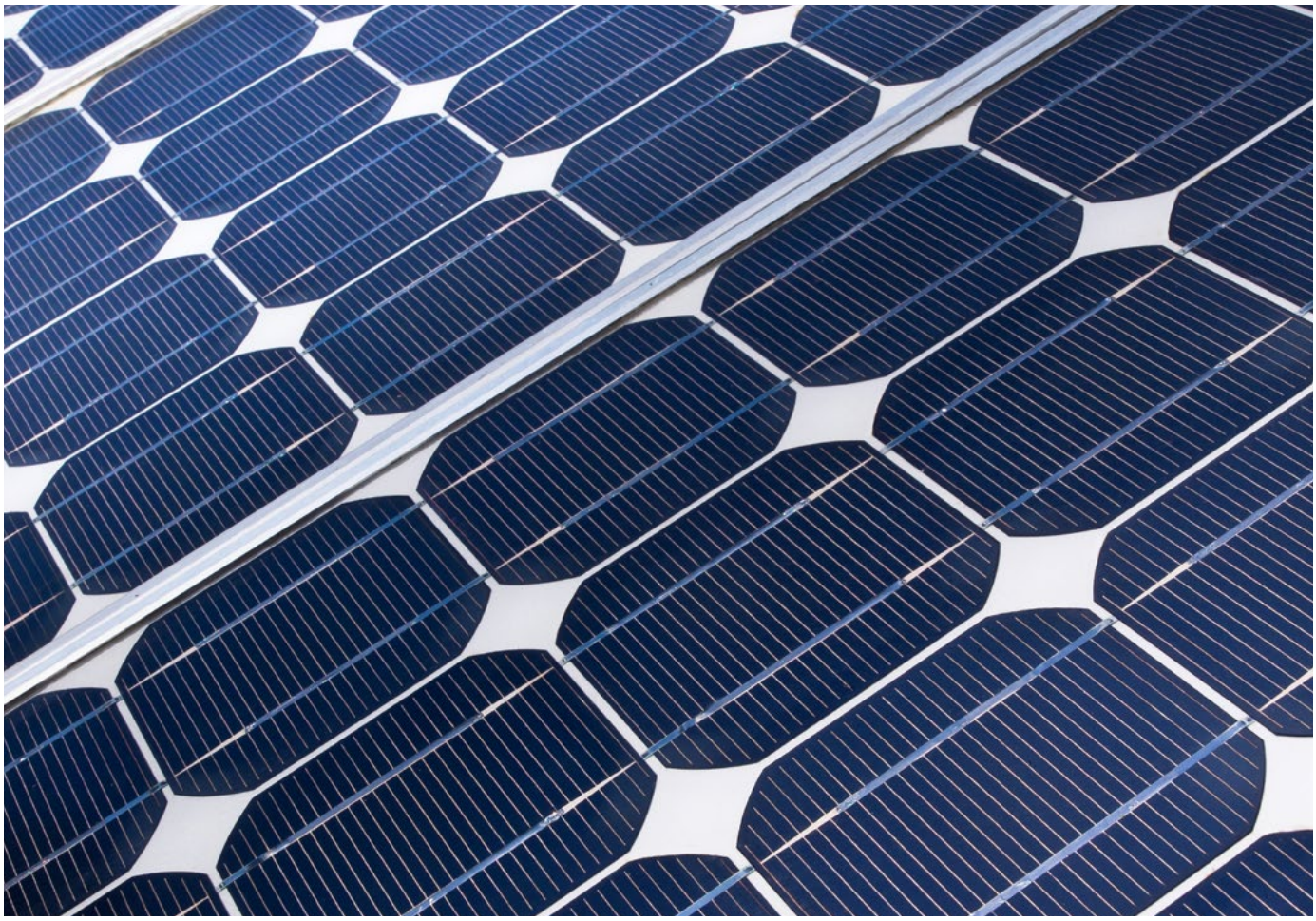
Energy saving materials

124 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.**

References

[12]https://www.planningportal.co.uk/permission/common-projects/energy-saving/how-can-i-save-energy-in-my-home
[13]https://www.planningportal.co.uk/permission/common-projects/solar-panels/planning-permission
[14]https://www.planningportal.co.uk/permission/common-projects/biomass-fuelled-appliances/planning-permission
[15]https://www.planningportal.co.uk/permission/common-projects/heat-pumps/planning-permission-ground-source-or-water-source-heat-pump



- **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

125 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

126 It is not sustainable to build buildings that will need to be demolished because they were either not durably constructed or inflexible and do not allow for future occupants to use space differently.

127 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.
128 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.

Materials

129 The landscape and geology of south Wiltshire produces an unusually wide variety of stone and other building materials which have led to a diverse range of vernacular building forms. These include upper cretaceous chalk, greensand, chilmark and chicksgrove stone together with field and knapped flint and cob.

130 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.

131 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 in PAS9980:2022.

132 The majority of pre-19th Century roofs in the city have clay tiles of a red-orange hue – Welsh slate is used elsewhere, and a smattering of lead and zinc, but the dominant character is of the tiles. It is important to strive to retain this. The success of this long-standing pattern has been widely acknowledged in "The sustainable growth of Cathedral Cities in historic towns"[16].

133 The historical use of locally available materials and the craftsperson'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.

134 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.

Landscape and sustainable development

135 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.**

[16]*https://historicengland.org.uk/images-books/publications/sustainable-growth-of-cathedral-cities-and-historic-towns/*

References

- **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.**

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.*

Drainage and managing surface water

136 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.

137 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. In Salisbury, where there are 5 rivers, the Environment Agency is putting into place better flood management infrastructure in the River Park improvement scheme. However, as the climate changes and there are more frequent periods of high rain fall, it is necessary for all new development to make a contribution towards overall flood management by taking necessary steps to manage water that falls onto that site.

138 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. The Environment Agency has produced a technical note on SuDS which can be downloaded following this link[17].

139 When considering SuDs, it is imperative that a long-term management plan is included in the proposals so that the system remains functional throughout the life of the project.

140 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.

141 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.

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

143 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

144 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

[17]The SuDS Manual (C753F), Civil Infrastructure Initiative, 2015. https://www.ciria.org/ItemDetail?iProductCode=C753F&Category=FREEPUBS&WebsiteKey=17be687b-0441-4487-b752-43d52261e129

References

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.

145 Water availability is likely to become one of the most challenging aspects of climate change adaptation. . The Salisbury area is considered a 'water stressed area' as of 2021. Therefore, residential developments should aim for a target of under 90 litres per person per day.

146 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?**

Commercial and industrial development

147 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.

148 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 allocations

149 The SNDP welcomes appropriate commercial development because it is key to establishing a vibrant and viable community. Wilshire Council has identified specific employment sites in the Core Strategy 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.

150 A planning a contextual analysis of the site should be prepared which considers:

- 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

Above *Churchfields estate is Salisbury's largest employment and commercial area.*

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.*

151 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, including an audit of existing green and blue infrastructure such as planting, landscaping, biodiversity gain and surface water management, although depending on the scale of development these should be accompanied by the design statement.

152 Where new development is being introduced into an existing area, it is important that the compatibility of the new business in relation to existing neighbouring uses is acceptable.

153 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.

Below *A "mixed use" development where commercial premise are on the ground flood with accommodation above.*

Mixed-use development

154 Mixed-use development includes a range of many different uses, for example retail, residential, community and entertainment all on one site.

155 A large housing development that also includes proposals for other uses like shops, schools, employment and community facilities, can really have a beneficial impact. Mixing land uses, when done properly can help build a new community because residents will be able to meet their day to day needs conveniently, usually within walking distance of their homes. 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.

156 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 planting features, including green walls, green roofs, pre-grown green screens or hedgerow planting (rather than timber fencing).

157 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. This is the character of Salisbury's historic core. 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.

158 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 lively 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.

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

- **A mix of uses (shops, leisure, community, commercial and residential)**
- **A variety of property tenures (freehold, rental)**
- **A range of properties affordable to all, including affordable housing**
- **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.**
- **Opportunities to work from home or in the local neighbourhood.**

Below *The Maltings is a good example of a mixed-use scheme.*

House extensions

160 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.

161 There are different rules for roof extensions depending on the type of house that is proposed for modification. A good starting point can be found on the Planning Portal[18]. Some house extensions do not require planning permission (except on listed buildings and in Conservation Areas) and it is important to check planning requirements before beginning construction.

Figure 7. *Table showing key principles when planning an extension to an existing dwelling.*

There are a number of key principles to 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. The key principle is that it will still be obvious what part of the building was original, with later extensions being clearly subordinate. In some cases, however, a new extension can extend the original roof line if this will make the entire building more symmetrical or uniform.
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 usually 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 unless there are good design reasons why the original roof line should be extended.
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. Dormer roof extensions are usually permitted development outside conservation areas and not on listed buildings.

References

[18]https://www.planningportal.co.uk/permission/common-projects/extensions/planning-permission

Conservatories

162 Adding a conservatory to a house is considered to be permitted development, not requiring an application for planning permission, provided certain limits and conditions are met. 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.

163 More information on conservatories can be found on this on the Planning Portal[19].

164 The following advice will be useful when considering adding a conservatory:

- **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, are suitable in the right circumstances as they can add to the character and interest of the building.**
- **Careful consideration should be given to the siting of the conservatory, especially in relation to adjoining properties.**
- **Obscure glazing, a solid wall or a screen fence may help to protect the privacy of neighbours.**
- **Overly ornate, "fussy" pseudo-Victorian conservatories may not be attractive on simple cottages and most modern housing as it adds an inappropriate and jarring clash of styles.**
- **Generally, conservatories should be located to the rear, private side of properties. However, on the occasion where they are appropriate to the front or side elevations or where they are on view from the public domain, they should add to the local street scene.**
- **Well-designed and proportioned conservatories that reflect the character of the wider context in form and use of materials are best.**
- **uPVC conservatories and polycarbonate glazing are inappropriate materials for listed buildings and will not be permitted.**

Left *An example of a conservatory.*

Windows

165 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.

166 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.

[19]*https://www.planningportal.co.uk/permission/common-projects/conservatories/planning-permission*

References

167 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?**

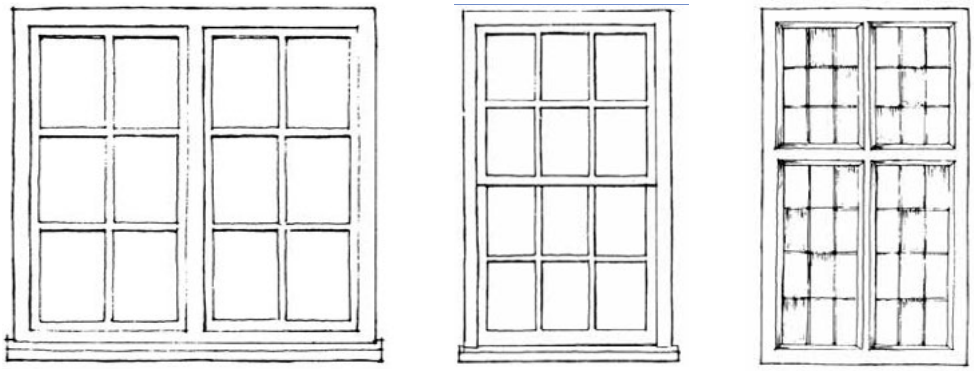
168 As a general rule, older properties in Salisbury have a strong vertical emphasis, i.e., their height is greater than their width. The qualities of traditional buildings derive in an important way from their vertical proportions and the arrangement and design of windows have a critical role to play. 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.

169 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 and less in height than those for ground floor openings, reinforcing the secondary role of upper floors against areas of principal living accommodation.

170 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.

171 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.

172 A final point to look for is how the traditional windows within the context of



Above and below *Example of traditional window types*

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

173 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 city.
- 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.

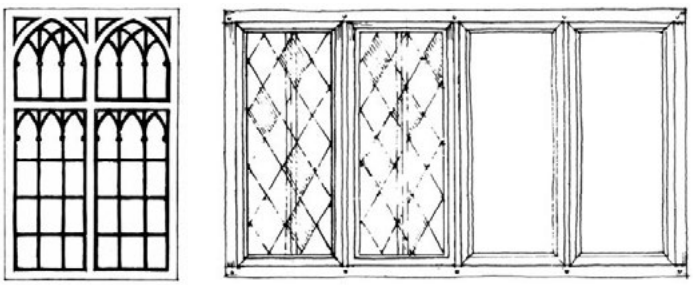
Innovative use of glazing

174 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.

175 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

176 Choosing how to replace old or substandard windows can be difficult and confusing. The type of window appropriate



Traditional forms of dormer windows

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.

177 Listed Building Consent is always required for window modifications in listed buildings. 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.

178 Historic England offers advice on replacement of windows in historic buildings on their website[20].

When is permission required to replace windows?

179 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.

180 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.

181 Additional information on doors and windows can be found on the Planning Portal website[21].

References

[20]https://historicengland.org.uk/advice/your-home/making-changes-your-property/types-of-work/alter-my-windows
[21]https://www.planningportal.co.uk/permission/common-projects/doors-and-windows/planning-permission

Roof dormers and loft conversions

182 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. Current building regulations often make this very difficult to achieve.

183 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.

184 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.

185 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.

186 Detailing should adopt simple eaves and fascias, using lead or sometimes tile-hung cheeks where appropriate. Bulky soffits tend to over-emphasise the presence of the dormer to the detriment of the overall façade.

187 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 and it may be better to add a new storey which can be designed look as though it were part of the original building. If they are not designed correctly, front/back dormers may look top-heavy, swamp the character of the original property and form a prominent and incongruous feature within the street-scene.

188 Additional information on loft conversions can be found on the Planning Portal website[22].

[22] *https://www.planningportal.co.uk/permission/common-projects/loft-conversion/planning-permission*

References

189 Additional information on adding an upper storey can be found on the Planning Portal website[23].

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

Doors

191 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

192 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.

193 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.

194 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.

195 Sliding patio doors and French 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.

196 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 can be a good option. Up and over garage doors are not generally acceptable. Panelled Georgian or Tudor two

References

[23]https://www.planningportal.co.uk/permission/common-projects/additional-storeys-extending-upwards/planning-permission

separate doors rather than a single style garage doors are now widely available wide door should be used.

Non-traditional external doors

197 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.

Chimneys

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

199 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.

200 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.

201 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.

202 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.

203 Additional information on flues, chimneys and soil and vent pipes can be found on the Planning Portal website[24].

Porches, canopies and door surrounds

204 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.

205 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,

[24] *https://www.planningportal.co.uk/permission/common-projects/flue-chimney-or-soil-and-vent-pipe/planning-permission*

References

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.

206 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

207 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.

208 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.

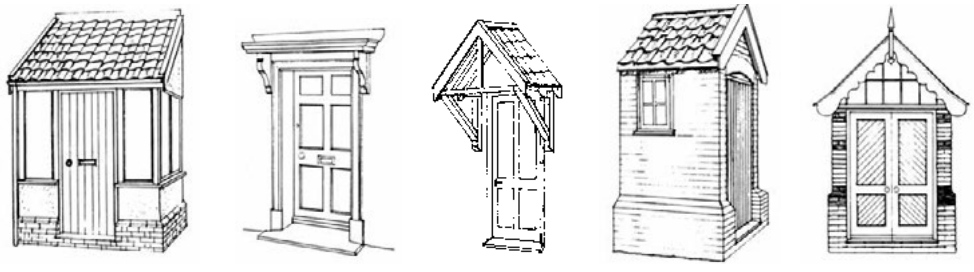
Walls, fences, gates and other boundaries

209 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.

210 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.

211 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

Examples of typical traditional porches



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.

212 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.

213 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.

214 Planning permission is not normally required to replace existing or erect new fences or gates except in a conservation area or for a listed buidling's curtilage.

Lighting

215 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.

216 Where development faces green spaces, whether local parks, areas with trees or the open countryside, lighting should be provided only where necessary and should be down-facing in order to protect light-sensitive species.

217 More information on lighting can be found on the Planning Portal website[25].

Eaves, verges, fascia, soffits and bargeboards

218 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.

219 The use of traditional methods on new buildings will be actively sought so that

[25] *https://www.planningportal.co.uk/permission/common-projects/lighting/lighting-planning-permission*

crude detailing does not compromise the overall appearance of the building.

220 More information on facias can be found on the Planning Portal website[26].

Avoidance of clutter

221 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.

222 In all cases, care should be taken to locate additional features 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.

223 More details on Satellite, TV and radio antenna can be found on the Property Portal website[27].

224 Design questions to ask to avoid clutter:

- **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? Listed buildings require approval.**
- **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.**

References

[26]https://www.planningportal.co.uk/permission/common-projects/fascias/planning-permission
[27]https://www.planningportal.co.uk/permission/common-projects/satellite-tv-and-radio-antenna/planning-permission-general-information

Residential conversions

225 Subject to certain criteria, the conversion of a Class E unit to Class C3 residential is permitted development (Class MA development) and therefore planning permission may not be required. However, there is a requirement to submit an application for Prior Approval, which only takes into account certain matters such as transport impacts, safe site access, contamination, flooding risks, impact on the character or sustainability of the conservation area, provision of natural light, or loss of a registered nursery or health centre.

226 It is therefore important for all applicants to contact the Local Planning Authority to understand whether their proposals meet the Permitted Development criteria.

227 Where a proposal involves a building located in a conservation area and involves the change of use of the whole or part of the ground floor, the impact of the proposal should be in keeping with the character and sustainability of the conservation area. Salisbury's main shopping precinct in the central area is designated as a conservation area for these purposes.

What detailed design issues should be considered?

228 Once a conversion is considered acceptable in principle, the Local Planning Authority will look at the design of the conversion. Elevation drawings will be required as part of any application, together will details of the materials to be used in the conversion.

Retention of original shop front features

229 Where the planning authority has determined that it is permissible to change the ground floor use of a shop to residential, it is important that most, if not all, of the building's original shopfront features are retained, in particular those that contribute to the character of the area. In these instances, and where privacy

Conversions may be appropriate dependent on the following criteria:	
Character:	The level of retail activity (including concentration and clustering) and the general nature of the area would be considered, and conversions that harm the character of the area will not be permitted.
Community:	The conversion would need to leave a reasonable range of shops within walking distance for local residents.
Design:	Shops by their nature are usually in highly visible locations often on main routes, particularly corner shops. It is therefore essential that the design of the conversion is of the highest quality to ensure it makes a positive contribution to the street.
Amenity	The quality of the living environment will be considered. Issues such as the level of activity both during the day and evening; noise; traffic congestion; proximity to a bus stop; and width of footway in relation to residential privacy will be used to determine whether ground floor living accommodation would be appropriate.

Figure 8. *Highlighting the appropriate conversion criteria.*

is an issue, the lower section of the shop window could be covered by blinds, internal shutters or louvres.

230 The use of frosted/etched glass is discouraged.

231 In some cases only the cornice, fascia, corbels and pilasters of traditional shop fronts should be retained, particularly where the ground floor projects out from the upper floors. This will bring a natural divide between the old and the new, and reference the building's heritage.

Materials

232 The choice of materials is of vital importance to any design. Where the conversion forms part of an existing building, particular care should be taken to ensure that the materials chosen match or complement the existing ones. Where materials cannot be matched, it may be necessary to re-treat the whole building frontage, for example through rendering. However, this will only be considered favourable if this is typical of the area.

An example of a bad residential conversion

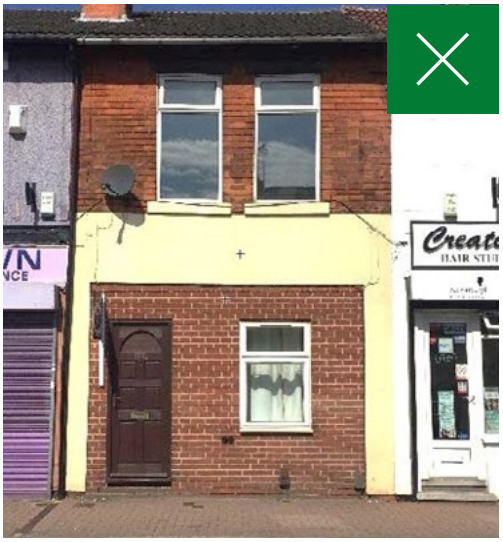
- Poor match of brick.
- Poor match of mortar.
- No consideration of how to treat fascia – UPVC cladding.
- No direct front access.
- Poor window alignment and proportions.
- Poor consideration of rainwater goods/services.

Relate ground floor features with the upper storeys

233 In order to achieve a balance in the building façade, it is important to relate the ground floor features with those above. The following images show how this can be achieved.

Existing arrangement.

Preferred arrangement. Lower-floor windows aligned with upper floor and window heads are replicated.



Existing arrangement.

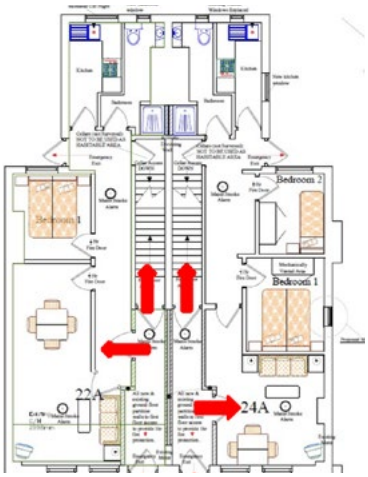
Preferred arrangement. Lower-floor windows aligned with upper floor and window heads are replicated.

Treatment of corner shops

234 Corner shops are by their nature in prominent locations. It is therefore essential that the conversion is of the highest quality. Corner buildings also provide a good opportunity to bring natural surveillance to the street and therefore should have ground floor windows on both elevations where possible.

Existing arrangement.

Preferred arrangement. Lower-floor windows are aligned with the upper floor and window heads are replicated.



This conversion follows the basic principles, with four apartments accessed by two front doors.

Access

235 To encourage street activity and give greater security for residents, doors should be provided at the front of the property (or side of the building in the case of corner shops) rather than from the rear.

236 Where there is more than one residential unit, a decision may need to be made on whether to install one or two doors. Private entry for each unit is preferable, however some facades are too narrow and will look out of balance with more than one door. Where this is the case, a single shared external door should be provided with internal private doors to each flat.

Privacy, daylight and sunlight

237 Ensuring all homes are built with adequate privacy, daylight and sunlight (internal and external) is important for the wellbeing of residents. Equally, the impact on neighbouring residential properties must not result in their loss of privacy.

Internal space standards

238 Residential conversions will conform with The Technical Housing Standards – Nationally Described Space Standard which can be found following on the the government website[28].

Outdoor amenity space standards

239 Dwellings require direct and convenient access to an area of private open space in addition to bin or bike storage space. In order to meet the following specifications where this is possible within the constraints of the existing building:

- one- or two-bedroom flats and maisonettes should provide either a private balcony that is large enough for a

[28] *https://www.gov.uk/government/publications/technical-housing-standards-nationally-described-space-standard*

References

small table and chairs and has provision for outdoor clothes drying, or terrace of usable level space, or direct access to a private or shared garden;

- flats and maisonettes of three or more bedrooms must provide either a private balcony that is large enough for a small table and chairs and has provision for outdoor clothes drying or terrace of useable level space with a minimum dimension of 1.5 metres depth by 3 metres length, or, in the case of ground floor flats, direct access to a private garden or shared garden with some private space.

Refuse and recycling storage

240 All residential development will provide adequate storage space for waste and recycling bins that will be discrete and will not cause visual or hygiene harm to neighbouring developments. Poorly sited or designed recycling and refuse storage has the potential for considerable adverse impact on the visual appearance and general amenity of an area, for both residents and the passing public.

241 It is unacceptable for the scheme to require bins to stand permanently on the street because this can obstruct the footpath. This can be particularly problematic for wheelchair users and people with pushchairs.

242 Unpleasant odours emanating from bins and storage areas can blight the amenity of adjoining occupiers.

243 In some instances, forecourts can be converted to front gardens and designed to accommodate bins. However, where this is not feasible, consideration should be given to a store inset into the facade, or internal storage where appropriate.

244 The Local Planning Authority may refuse designs for conversions that have inappropriate refuse and recycling storage.

Privacy, parking and the treatment of forecourts

245 Privacy of residents should be considered when drawing up proposals for a conversion. Where the shop has a forecourt, the area should be separated from the pavement by a low wall or other appropriate boundary treatment and landscaped to create a front garden. This will bring greater privacy for the residents and enhance street quality.

246 The uses of rooms next to the pavement also have an impact. For example, bedrooms and bathrooms require greater privacy than a lounge or kitchen, and so should not be positioned at the pavement edge of the building.

247 Some forecourts are used for parking. This can often spoil the appearance of the street and cause conflict between cars and pedestrians. Where this applies to a proposal, parking provision may not be appropriate.

248 Secure cycle storage should be provided in all conversions.

Above *An example of street clutter caused when rubbish collection was not considered in the design.*

Paraphernalia

249 Paraphernalia such as meter boxes, gas pipes, satellite dishes etc. can have an adverse effect on both the individual property and the street scene as a whole. Paraphernalia must not proliferate on the front elevation and should be well considered at an early stage in the design and conversion process.

250 The colour of additional paraphernalia can be important. For example, white apparatus may blend in with a white background but may be more obvious against darker backgrounds, such as brick or stone.

Building Control

251 The Local Authority Building Control team should also be consulted when considering residential conversions, at which time consideration of the effect of the proposals on means of escape, glazing and the disabled will take place. Alterations to buildings that reduce the existing means of escape provisions, or those for the disabled, are not permitted.

Above *An example of how paraphernalia can add to a sense of clutter.*

Check list of basic conversion principles

☐ Retain as much of an original, traditional shopfront as possible, remembering the general rule of "cornices, corbels and pilasters should be retained".

☐ Ground floor windows and doors should normally be aligned with upper windows, using centre lines and window edges.

☐ The shape and style of upper floor windows should be followed. This will include window heads which can be used above windows and doors. Window heads are particularly important as they are often dominant features of the façade.

☐ Window reveals (how deep the window is sunken into the façade) should be the same at ground floor as they are at upper floors.

☐ The door should be recessed at least as much as the window reveals.

☐ Ground floor materials (such as brickwork) should be 'matched' to upper floors. Many brick suppliers provide a 'matching' service that can help with this. The builder should also be instructed to follow the brick arrangement (usually referred to as bonding pattern) and mortaring style of upper floors. Rendering will not be considered favourably unless this is typical of the area.

☐ Limit the number of doors on the front elevation, a single door is usually the ideal.

☐ Refuse and recycling storage should be integral to the design. Where there is a forecourt, this may be converted to a front garden and designed to accommodate bins. Where this is not possible, consideration should be given to a store inset into the façade, or internal storage where appropriate.

☐ Resident privacy and parking should be considered at an early stage. Where a shop has a forecourt, the area should be separated from the pavement by a low wall or other appropriate boundary treatment and landscaped. Bedrooms and bathrooms should not be positioned at the pavement edge of a building as these rooms require greater privacy.

☐ Paraphernalia such as meter boxes, gas pipes, satellite dishes etc. do not proliferate the front elevation and have been well considered.

Shopfronts and advertising

252 Salisbury is perhaps the best surviving example of a medieval planned city in England. It has a special character and "sense of place" created by the buildings, local building styles and materials and the medieval pattern of the streets and Chequers. Within this context, shopfronts and advertisements have an important contribution to make to the character of the area and the quality of the environment.

253 In this guide, "shop" is defined as including all E Class premises including retail in all locations and all commercial premises, including banks, betting offices, restaurants, , estate agents and building societies. The designation of "shop" for the purposes of this guide also includes some Sui Generis uses such as theatres, launderettes, petrol filling stations, motor vehicle showrooms, taxi firms, nightclubs, casinos, betting offices, pay day loan shops, public houses, drinking establishments, hot food takeaways, cinemas, concert halls, and bingo and dance halls.

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

255 It is recognised that busy and vibrant shops and businesses are vital to Salisbury's economy.

256 The Wiltshire Council planning policies in the Wiltshire Core Strategy (2017) are designed to support and promote the role of the town centre by taking a positive approach to growth, management and adaptation. The emphasis is on providing an appropriate mix of retail, commercial and leisure uses which provide a good choice of shops and services for local people and visitors.

257 Residential uses are an important element of a diverse and vibrant centre, providing increased activity. However, the location of such uses must be appropriately sited and designed to not impact on the street scene or create conflict between users. The SNDP considers that retail and other Class E uses should form the principle uses within city centre.

258 A significant number of changes to the planning regulations, permitted development rights and the use classifications were introduced during 2020 and 2021. Principally, these changes were designed to allow greater flexibility between town centre uses and to promote the opportunity for conversion of commercial properties to residential.

259 Saved policies from the Salisbury Local Plan 2011 have to some extent been made out of date by this recent secondary legislation which introduces new permitted development rights under Class MA development[29]. For the purposes of this design guide, Saved Policy S1 (Primary frontages in Salisbury and Amesbury) and S2 (Secondary Shopping Areas in Salisbury and

References

[29] *The Town and Country Planning (General Permitted Development etc.) (England) (Amendment) Order 2021.*

Amesbury) are now out of date.

260 The matters raised by Class MA Development of most relevance to this Shopfront Design Guide are those relating to changes of use for from Class E (commercial, business and services) to Class C3 (dwelling house) for proposals affecting part of a listed building or land within its curtilage and the impact of the development for safe access.

261 Core Policy 38 (retail and leisure) indicates:

All proposals for retail or leisure uses on sites not within a town centre in excess of 200 sqm gross floorspace, including extension of existing units, must be accompanied by an impact assessment which meets the requirement of national guidance and established best practice, and demonstrate that the proposal will not harm the vitality or viability of any nearby centres. All such proposals must also comply with the sequential approach, as set out in national guidance, to ensure that development is on the most central site available.

262 Core Policy 57 (ensuring high quality design and place shaping) states that:

A high standard of design is required in all new developments, including extensions, alterations, and changes of use of existing buildings. Development is expected to create a strong sense of place through drawing on the local context and being complementary to the locality. Applications for new development must be accompanied by appropriate information to demonstrate how the proposal will make a positive contribution to the character of Wiltshire.

263 This design guide sets out local detail for delivery of these relevant Core Strategy policies as well as gives guidance on how to approach prior approval applications for Class MA development.

264 This guide therefore sets out the SNDP policies in respect of shopfronts, advertisements and conversions. It applies equally throughout the city and aspires to the highest standard of design and materials especially for Listed Buildings and Conservation Areas.

265 The guide includes examples of actual shops in this guide as we feel these best illustrate the issues discussed. The inclusion of the 'negative examples is not intended as a criticism of the occupiers as these shopfronts were approved by the local planning authority. They are included rather so that we can benefit from past experience.

Below *Loake in Queen Street*

General principles

266 These general principles apply to retained and re-modelled shopfronts as well as change of use.

267 Where the existing shopfront or shop sign contributes to the character of the building and the surrounding area, it should be retained. Where the property is converted to residential, it should nonetheless retain signage where this will not interfere with the new use.

268 Other shopfronts which, although altered, still retain much of their original character and which contribute to the historic ambience of the area, should also be retained. Permission will normally only be granted for their repair or restoration. Figure 2: An attractive glazed shopfront in Catherine Street

269 Historic adverts, features or signs which have a long association with the building, should be retained where possible. For example, where a sign has been painted on to a wall - this should be retained, or where glazed tiles have been used in the design of the shopfront, these should be retained, and a scheme developed around such features.

270 Where an existing shopfront or shop sign that is unsympathetic to the character of the building is proposed for renewal, the proposed alteration should aim to improve significantly the appearance by integrating it into the building in terms of its design, appearance and scale. Existing features of historical or architectural interest should be retained and integrated into the new overall design.

271 Shopfront design and conversions to residential use should take into account the age and architectural style of a building, and should deal with the building as a whole. For example, a shopfront must not attempt to visually separate the ground floor from the rest of the building, or to over-emphasise a fascia. Where residential conversions are implemented, as many of the historic features as possible should be retained.

272 New shopfronts will only be supported where the design is of high and fitting quality.

273 Replacement shopfronts or shop signs for historic buildings should generally reflect the historic details of the building with a traditional style of shopfront and by utilising traditional materials. They should be designed to respect the period and style of the building and the form and proportions of the superior shopfronts or shop signs in the local area.

274 Refurbished and new shopfronts should be contained within the space originally designed for the shop unit.

275 Refurbished and new shop signs should be in proportion with the building and should not unduly dominate any elevation. Generally, signs should be contained within any space originally designed for them and should not obscure the surrounding façade or traditional elements.

Above *An attractive glazed shopfront in Catherine Street.*

Above *An attractive shopfront in a mainly residential area.*

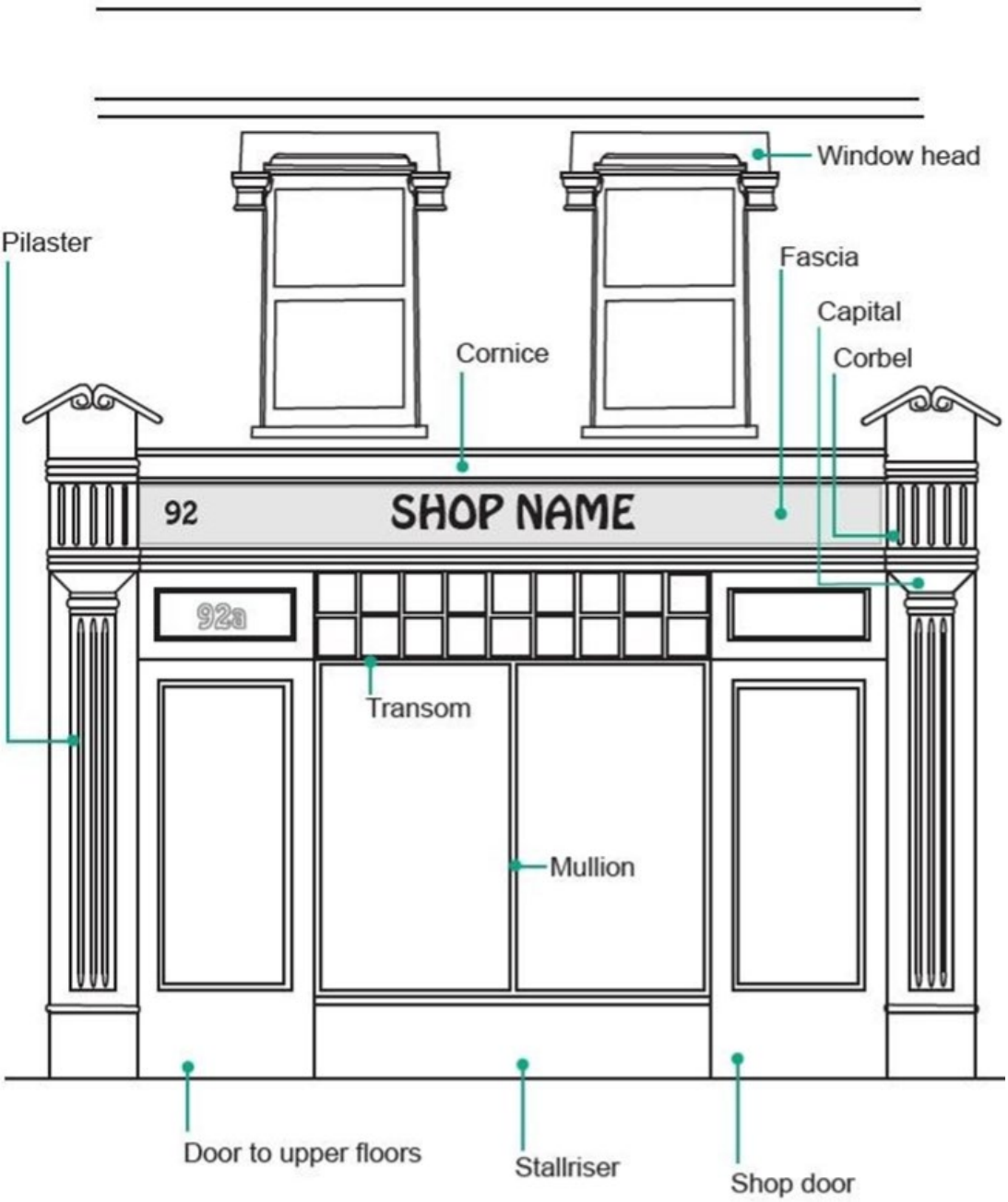
Above *An example of a traditional recessed doorway well-suited signage on the facia.*

Above *A superb example of a conversion/restoration of a retail shop to a cafe/restaurant (Orangery, Crane Street).*

Shopfront design

276 Traditional shopfront design relies on a set of principles based on proportion, balance and the right relationship of the parts to the whole. These principles are still valid today, but it is the creative interpretation of traditional features that leads to good new design. Each building and site is unique, and a good design should add to the vitality of the street scene without resorting to pastiche.

Figure 9: *Traditional Shopfront Design.*



The traditional shopfront

277 A traditional shopfront is made up of a number of elements, which form a frame for the shop entrance and shop window. Each element has its own practical and visual function.

- **Architrave:** moulded frame around a door or window.
- The **pilasters** separate each shop from its neighbours and define the width of the shopfront.
- **Pilaster heads** often project to form a bracket or corbel. These can either be a decorative feature or a means to allow the fascia to be fixed at an angle looking down to the pavement.
  - The fascia provides the space within which the name and business of the shop can be displayed.
  - The cornice defines the top of the shopfront and gives protection from the weather.
- **Mullion:** a vertical post or upright dividing a window or opening into two or more lights.
- The **stallriser** gives protection at ground level and provides a solid base to the shopfront.
- Good design will integrate these elements in a way that presents a pleasing relationship between them, and between the shopfront and the building as a whole.

Below *The facia is the correct depth for the shopfront and the lettering sits well within the frame. The colour scheme is subtle and unified the whole front - including the door. The stallriser is an appropriate depth.*

Elements of the shopfront

Fascia and contemporary fascia design

278 The fascia is probably the most important element of the shopfront, both in terms of its function as a shop's display board and in terms of its significance to the overall design. The existence of a former unsuitable fascia (or shopfront) should not be allowed to influence the design of a replacement.

Above *A traditional shopfront utilising a traditional and subtle colour palette. The large glass timber framed window is divided by a mullion.*

279 The fascia should not dominate the shopfront or the building above.

- Facias should be kept well below first floor windowsills, leaving a suitable margin.
- Bottoms of fascias should not extend too far down in proportion to the rest of the shopfront. As a rule of thumb, fascias should be no greater than one quarter the depth of the shopfront below the fascia.
- The fascia must be part of the shop front, separated from the adjacent fascia by pilasters and should not extend uninterrupted across a number of buildings.
- Where an excessively deep fascia has been introduced in the past, the overall height of the fascia should be reduced to expose the wall surface above.
- The fascia on a historic building should be painted timber. Glossy plastic, Perspex, or large areas of highly polished metal finishes, or illuminated signs, are unlikely to be acceptable.

Stallrisers

280 Stallrisers are an integral part of the shopfront and need to be part of the overall design. They vary in height according to the style adopted, but should be at least 500mm high. They give protection to shop windows and should therefore be constructed of substantial and hardwearing materials. Panelled painted timber, brick, stone, rendering or other non-reflective materials are preferred. Where Victorian glazed tiles survive, these should be retained.

Above *Two potentially large windows are broken up by the glazing bars. These also echo the glazing patterns of the upper floors. Note the painted lettering applied directly to the building at second storey level.*

Windows

281 Large expanses of glass present a blank aspect and should normally be avoided. Shop windows should be divided into vertically proportioned sections with glazing bars or mullions so that together with the entrance, they relate to the upper part of a building.

Doors

282 Doors to shops, or premises above a shop, should be designed as an integral part of the facade. Where recessed doorways exist, they should be retained and reinstated on older shopfronts where appropriate.

Colour

283 The colour palette should reflect the context of the area, i.e. a modern colour palette will be acceptable in a modern shopping precinct, although garish 'day-glo' colours are unlikely ever to be acceptable. Where shopfronts and signs are within a historic street, a 'traditional colour palette and finish should be used. Rich, dark colours with a matt finish often look very good, leaving window displays and lettering to provide accents. Whatever the context, colour schemes adopted should be subtle and blend harmoniously with the environment.

Above *A shopfront with a wide expanse of flat glass. The facia is made of modern materials and is overly large, impinging on the first floor. The shopfront does not reflect the architecture and the rhythm of the upper floors. The facia is overbearing and the colouring garish.*

284 Corporate organisations should not assume that their corporate colour scheme will be acceptable, and variations may be required.

285 Listed building consent may be required for the repainting of shopfronts on a listed building, where a colour change would affect its character (please check with the Conservation Officer).

Materials

286 Materials used in shopfront construction should be of good quality, durable and in keeping with a building's existing character. In general, the number and type of materials and colours used should be kept to a minimum. Materials traditionally used in Salisbury are wood, glass, brick, stone, and brass. Good quality modern materials for lettering will sometimes be permitted where appropriate, but fascias made of acrylic sheeting, Perspex, aluminium, or plastic will not generally be permitted.

287 Timber is the most versatile of materials and was the standard shopfront material of previous centuries. Painted timber is preferred to stained hardwood and tropical hardwoods are discouraged as their use is environmentally questionable.

Zero carbon

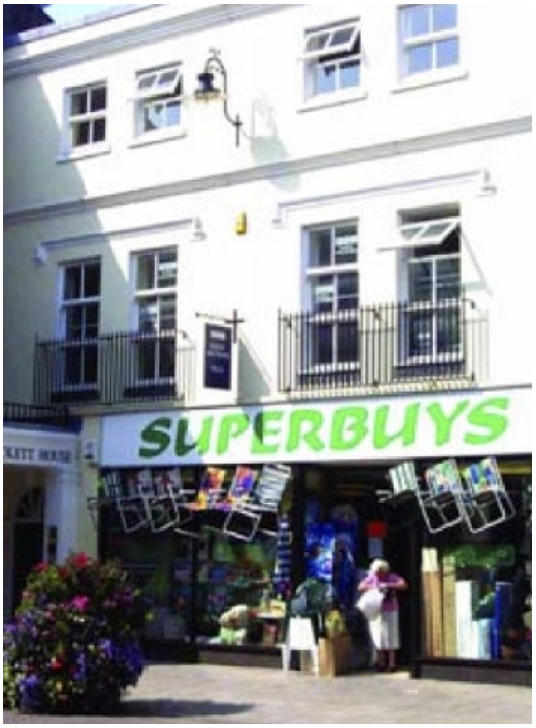
288 Sustainability, especially the prudent use of natural resources, should be addressed in all shopfront designs, refurbishments and conversions. The overall impact of the development on the environment should be taken into account in all modifications. Wherever possible, development and redevelopment of shopfronts should seek to be carbon neutral.

289 Materials should be carefully chosen with energy efficiency, durability, security and maintenance requirements in mind. Natural materials like timber products are usually a more sustainable option than uPVC and aluminium, which need a lot of energy to be produced and harm the environment when disposed of. When undertaking refurbishment works opportunities to reuse and recycle materials should be taken to reduce construction costs.

Lettering

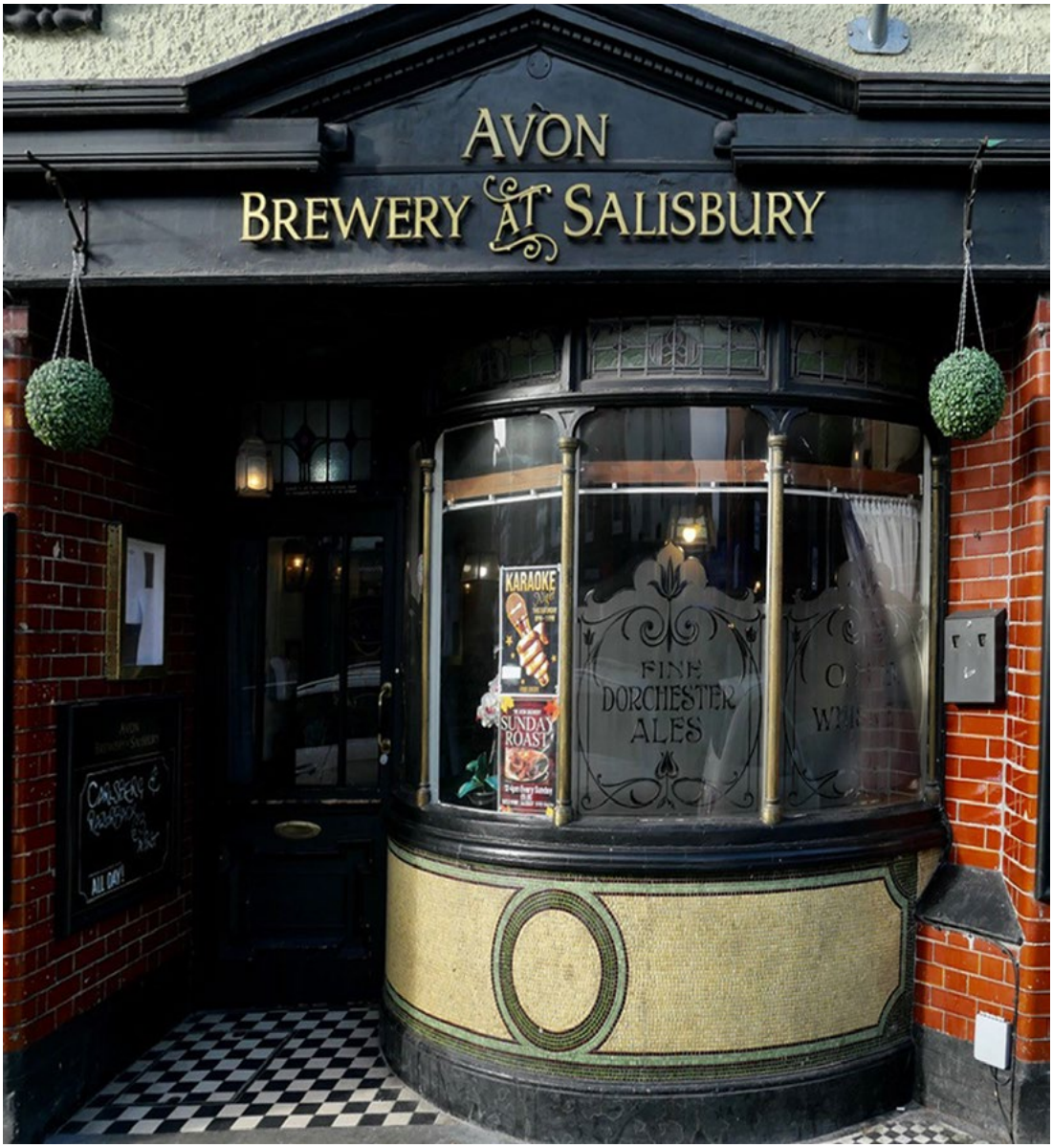
290 Lettering upon the fascia should preferably be traditionally sign written. In some circumstances applied lettering will be considered, for example, gilded lettering with a half-round section is particularly suitable for pubs and hotels. Flat applied lettering on minimal pins will sometimes be acceptable.

291 Lettering should normally be easily contained within the fascia - a ratio of 60% fascia height for lettering, with 20% spacing above and below is a guide. Generally, the length of wording should not be greater than 75% of the fascia length.



Above *The lettering for Superbuys is very large and fills the facia uncomfortably. The facia is plastic and lacks mouldings. The colours are modern and do not relate sympathetically to the shop next door. or the building above.*

292 Where no fascia exists, lettering can be applied either directly to the wall between the ground and first floor level, or on the ground floor windows. Lettering applied directly to the wall should be of a design and material that is sympathetic to the building.



Above *A beautifully restored pub entry - the lettering complements a very attractive facia.*

Signs and advertising

293 Advertisements situated within a building (i.e. in or on the shop window) may also require consent (advertisement and listed building consent where appropriate).

Corporate image

294 National or regional retailers will be asked to modify their standard designs if they are considered to be out of character in a particular location.

Illumination

295 The illumination of shopfronts and signage within well-lit town centres is generally considered unnecessary. In certain circumstances, for example where the business is open in the evening, modest levels of discreet lighting (the purpose of which is to light the lettering and not bathe the whole façade and pavement in a pool of light) may be permitted.

296 External lights to illuminate facias should be carefully sited to minimise their visual impact and should be designed to provide highlighting to the lettering only. Small spotlights or thin trough lights illuminating the lettering may be considered acceptable; rows of swan neck lights rarely will.

297 Light fittings should be discreetly located, painted the same colour as the fascia and concealed under cornices or architectural profiling. On listed buildings, the design of the light source and the number of light fittings will be considered for their effect on the character of the building.

298 Internally illuminated facias **are not** acceptable.

Above *A traditional shopfront with the windowpane divided by glazing bars. The effect is spoilt by the addition of large swan neck lights.*

Right *Detail of a discreet spotlight.*

Above *Spotlights are painted the colour of the wall and highlight the signage without being obtrusive.*

Hanging signs

299 Normally, only one modest hanging sign per shop is appropriate, and generally the style and size of the hanging sign should complement the fascia and be located at fascia level. Guidance already given on lettering, colour and materials also applies to hanging signs.

300 If the fascia is illuminated, the illumination of the hanging sign is unlikely to be acceptable. Internally illuminated hanging signs will not be acceptable. The formal consent of the Local Planning Authority is required under the Highways Act for anyone wishing to erect a sign or similar structure which overhangs a highway or footpath.

Additional shopfront features

Cash dispensers

301 Cash dispensers must be treated as an integral part of shopfront design. They must be located without damaging historic fabric. Generally, they are best placed within a recess or doorway and should be at a height convenient for the disabled, no higher than one metre above floor level. They should be of a simple design with a minimal amount of display material.

Access

302 New shopfronts should allow convenient access for all, including those with disabilities. All new work must comply with relevant standards. However, where an historic shopfront is involved, great care must be taken to avoid erosion of the appearance and character of the listed building.

Burglar and fire alarms

303 Burglar and fire alarms are necessary but can often be unsightly and, if possible, should not be placed on front elevations. On listed buildings, the smallest available size of alarm boxes should be used, painted an appropriate colour to match the background. On new shopfronts, alarms should be considered as part of the overall shopfront design. This also applies to residential conversions.

"A" boards

304 Consent to display "A" boards is needed from the Local Planning Authority. In general, "A" boards are not encouraged as they inhibit pedestrian movement.

Canopies and blinds

305 Boxes and housing for any shutters, of whatever design, should be designed to minimise their impact on the shopfront. They should avoid obscuring architectural features and be designed as part of the overall scheme.

306 Blinds are acceptable so long as they are fully retractable on a daily basis, and do not permanently obscure the fascia. The blind box into which the blinds retract should be integrated within an overall design so that architectural features are not obscured. Blinds should be no wider than the fascia.

307 Fixed blinds, such as a curved Dutch type of canopy, are out of character in historic streets and are not acceptable. The use of plastics, wet-look or stretch fabrics for blinds or canopies is strongly discouraged. Canopies and blinds should not be fitted above ground floor level.

Commercial upper floors

308 Where upper floors of buildings are used for business, any lettering should be applied directly to the window and be not more than 100mm high. Windows should be screened if goods are stacked on upper floors. Any lettering on the first floor should ideally relate only to the business carried out on that floor.

Security shutters and grilles

309 Shop owners naturally wish to protect their property and stock. In Conservation Areas, the most appropriate security methods are those which do not require external shutters or grilles. As a rule, solid metal shutters or shutter boxes will not normally be permitted on shop and commercial premises within Conservation Areas and on listed buildings, but in exceptional circumstances roller grilles may be accepted with spindle boxes recessed behind the fascia board.

310 There are three main alternatives to external shutters or grilles - toughened glass, additional glazing bars or internal grilles.

- Toughened glass incorporates a plastic interlayer and can remain intact even when broken.
- Additional glazing bars reduce glazing size, thus strengthening the glass area and reducing opportunities for theft.
- Internal open-mesh window grilles, fixed inside shop windows behind glass, allow views into the shop even after hours and give a less fortified appearance than external grilles.

311 Design approval is required for the installation of any permanent security shutter on the external face of an existing shopfront. Listed Building Consent will also be needed if the building is listed (both for external and internal shuttering).

Pubs

312 The character of historic and attractive public houses can be detrimentally affected by a plethora of lights and signs. Signs should be kept to a minimum and should reflect the character of the building. Breweries should avoid the repetition of the brewery name and logo - perhaps limiting this to a hanging sign or a small logo on the wall near an entrance.

313 It is accepted that some lighting will be required, however, the lighting should be kept to a minimum. Discreet spotlights will be preferred. Swan-neck lights or trough lights are rarely acceptable.

Above *An attractive pub frontage with discreet signage.*

Garages (petrol filling stations, car showrooms etc.)

314 Garages can potentially require a large amount of signage which often includes pole or totem signs, and are usually modern in design. Many garages are located on principal roads and support separate businesses. As such the potential for an excessive number of incompatible signs on a garage forecourt is great. In order to protect and enhance the appearance of an area, the SNDP requires new signage to be approached in a co-ordinated way. Lighting should be kept to a minimum, illumination kept to a discreet level and pole signs kept to a minimum height (lower than the main building).

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.*

Shopfronts and planning law

315 In general, alterations to shopfronts will normally require planning permission, and alterations affecting the character of listed buildings will probably need listed building consent. Adverts on listed buildings will almost always require listed building consent.

Design approval

316 Planning permission is required for any material change in the external appearance of a shop. This could include altering the glazing, changing facing materials, installing blinds and shutters or enlarging a fascia.

Listed Building consent

317 Any alteration affecting a listed building will require listed building consent. This can include such detail as repainting a shopfront in a different colour, installing a security alarm, altering the shop interior, or installing shutters, blinds and advertisements.

Prior approval for permitted development

318 Before beginning development under Class MA, the developer must apply to the Local Planning Authority for a determination as to whether the prior approval of the authority will be required.

Conservation Area consent

319 Conservation area consent is required for the substantial demolition of any building in a conservation area. This could include the removal of a shopfront.

Advertisement consent

320 Advertisement consent is required for the display of most signs, although there are exceptions. The regulations in respect of advertisements are complex and not easily summarised. All applicants are strongly advised to contact the Development Management section of the Local Planning Authority to establish whether advertisement consent is required. An area of Special Control for Advertisements covers part of the city, and within this area particular care is taken over the control of design and type of advertisements.

SALISBURY
CITY COUNCIL