

## APPENDIX 1: PART V DESIGN STATEMENT

### WHY ARE STATEMENTS NECESSARY?

The quality of new development is a matter of public interest and a matter of proper planning concern. The Government and the Council are committed to raising the quality of our built environment. PPG1 sets out the need for the submission of design statements and the City of Southampton Local Plan further clarifies overall policy on design.

### WHEN WILL A STATEMENT BE REQUIRED?

Design Statements will normally be required by the Council to accompany a planning application if the development meets one or more of the following:

- Comprises 5 or more dwellings, or has a floor area greater than 500sqm
- Is greater than 0.5Ha in area
- May affect the character and/or appearance of a Conservation Area, Area of special Townscape Value, or Waterfront
- May affect the setting of a statutorily Listed Building, or Locally Listed Building, or Scheduled Ancient Monument
- Abuts the junction of two A classified highways
- Is in or may affect the setting of the Strategic Gap or a park or Greenway
- Sites identified as important Nodes or Gateways in the City Centre Development Design Guide Gap or a park or Greenway
- Is greater than 6 stories or 15m high.

Statements may also be required for other forms of development where design sensitivity is considered a critical issue.

### WHAT WRITTEN MATERIAL IS REQUIRED?

The Council has identified a set of sustainable design policies in the Local Plan fundamental to raising the quality of development within the City. Together with the design principles in the City Centre Development Design Guide these provide the basis for assessing the design quality of a

proposed development. Design Statements will be expected to have addressed the following:

#### CHARACTER AND CONTEXT

The promotion of character in townscape and landscape by responding to and reinforcing locally distinctive patterns of development, landscape and culture. For developments in the City Centre refer to Section 2.1 of the Development Design Guide.

#### CONTINUITY AND ENCLOSURE

The promotion of continuity of street frontages and the enclosure of space by development that clearly defines private and public areas. A checklist of development form types must be submitted explaining what form type is proposed and why.

#### EASE OF MOVEMENT

The promotion of accessibility and local permeability by making places that connect with each other and are easy to move through, putting people before traffic and integrating land uses and transport.

#### PUBLIC REALM QUALITY

The promotion of public spaces and routes that are attractive, safe, uncluttered and work effectively for all in society, including disabled and elderly people.

#### DIVERSITY AND CHOICE

The promotion of diversity and choice through a mix of compatible developments and uses that work together to create viable places that respond to local needs.

#### LEGIBILITY

The promotion of legibility through development that provides recognisable routes, intersections and landmarks to help people find their way around.

#### ADAPTABILITY

The promotion of adaptability through development that can respond to changing social, technological and economic conditions.

#### DETAILED DESIGN OF BUILDINGS

The promotion of sustainability and high quality in the detailed design of buildings.

These principles would be best addressed by cross-referencing to the illustrative materials provided, in order to identify clearly how they relate specifically to the development proposed.

### WHAT ILLUSTRATIVE MATERIAL IS REQUIRED?

Applications that are submitted without the following will not be accepted:

- A site plan of not less than 1:200 for an individual building, or 1:500 for a development comprising a number of buildings. This plan should be used as the basis for the following plans:
  - Existing and proposed levels,
  - Tree survey,
  - Access,
  - Planting and built form/footprint
- Plans and Elevations of existing and proposed buildings at 1:100/1:50, including those existing buildings which constitute the street scene
- Site sections (1:500/1:200) and building sections (1:100/1:50)
- A photographic survey of the site and surrounds

The Council reserves the right, where the above has failed to clarify the issues, to request the following additional material:

- A context plan at not less than 1:2500 which shows an area of not less than 400mm radius (10 minute walking distance) from the centre of the site
- An axonometric, or perspective drawing
- A scale model

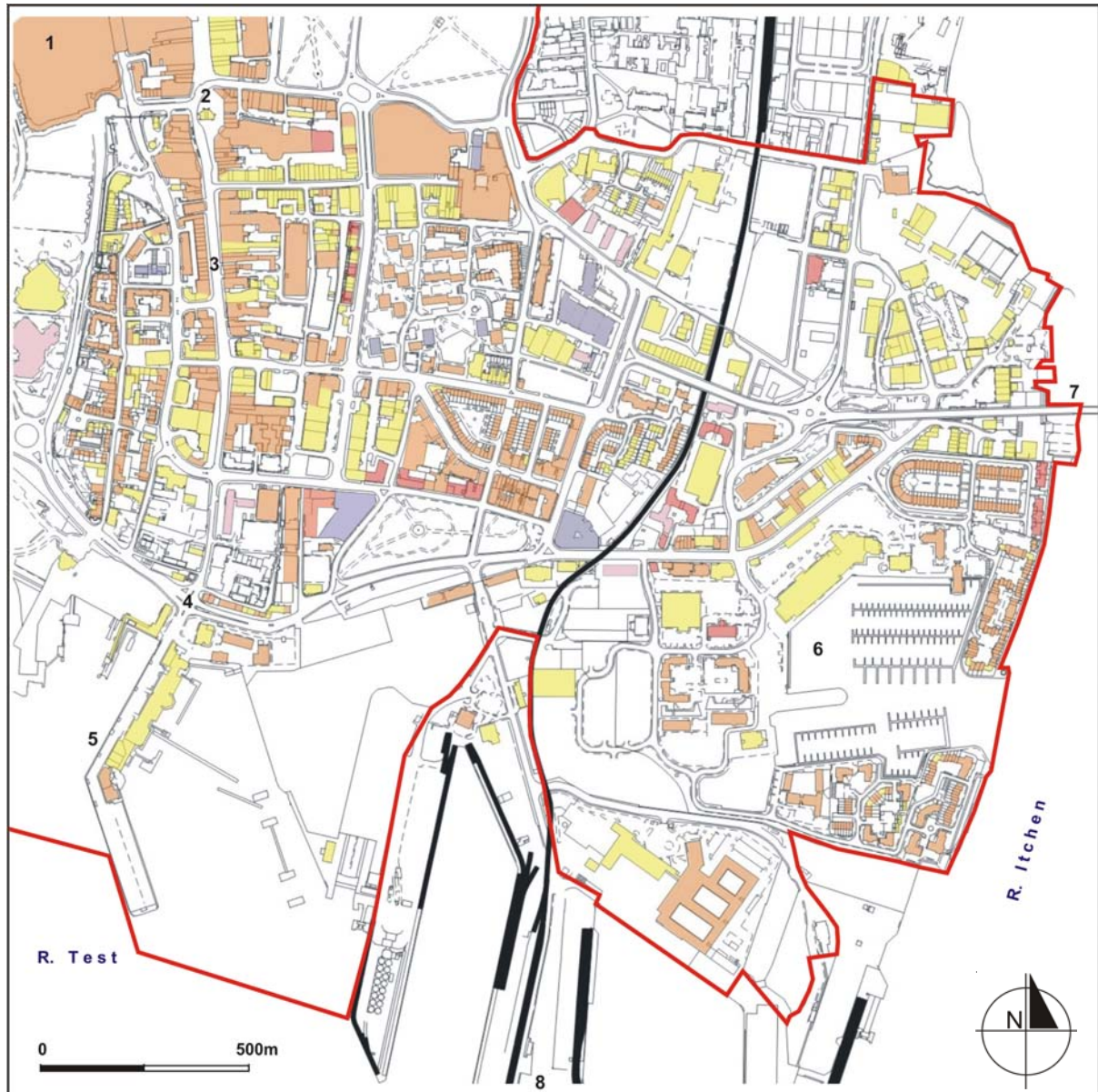
### WHAT TO DO NEXT?

If your application requires the submissions of a Design Statement, you should request the contact details of the Development Control Officer who will handle your case. That Officer will assist you to identify the major issues relating to the submissions of a satisfactory Design Statement. Design statements will in some cases be assessed by the City Design Team, the Architectural Design Panel and CABA as well as development control officers.

**Please remember that, in order to avoid delay, an application will not be registered until a satisfactory statement has been submitted.**

## APPENDIX 2: Existing Building Heights.

Plan A.1 EXISTING BUILDING HEIGHTS, SOUTHERN PART OF THE CITY CENTRE



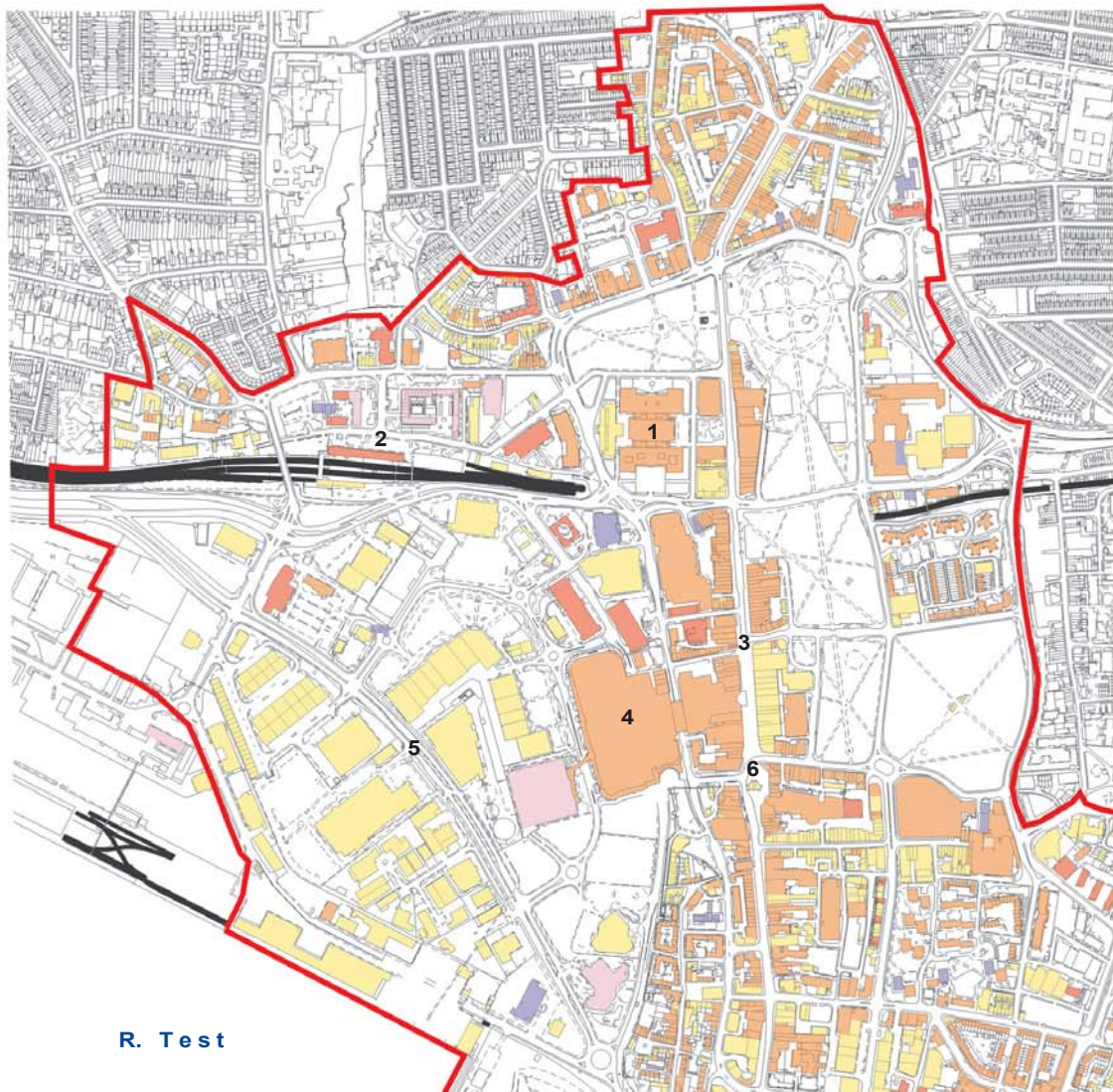
**Key:**

- 1 or 2 storey buildings
- 3 or 4 storey buildings
- 5 or 6 storey buildings
- 7 or 8 storey buildings
- Buildings of 9 storeys or above
- Development Design Guide Boundary

- 1. WestQuay Shopping Centre
- 2. Bargate Monument
- 3. High Street
- 4. Town Quay Road
- 5. Town Quay
- 6. Ocean Village
- 7. Itchen Bridge
- 8. Eastern Docks

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**Plan A.2 EXISTING BUILDING HEIGHTS, NORTHERN AND WESTERN PART OF THE CITY CENTRE**



R. Test



**Key:**

- 1 or 2 storey buildings
- 3 or 4 storey buildings
- 5 or 6 storey buildings
- 7 or 8 storey buildings
- Buildings of 9 storeys or above

- Development Design Guide Boundary

- 1. Civic Centre**
- 2. Central station**
- 3. Above Bar**
- 4. WestQuay Shopping Centre**
- 5. West Quay Road**
- 6. Bargate Monument**

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## APPENDIX 3: THE NATURE OF COLOUR

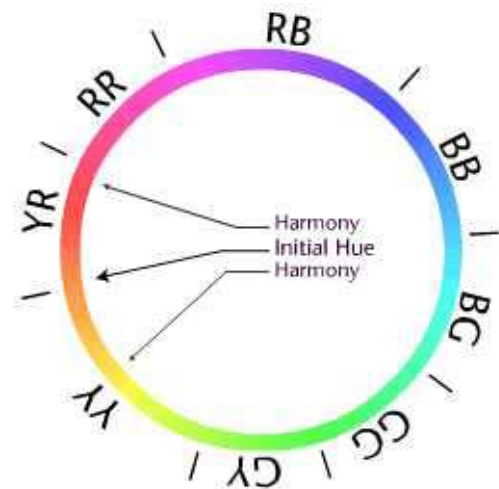
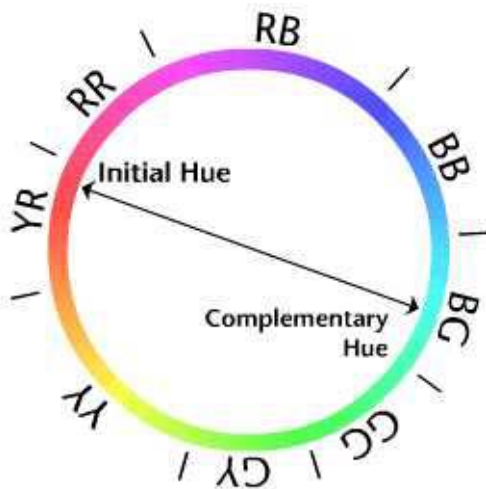
### 1. About colour

Colour in nature is used to attract attention, to convey information and to stimulate the senses: all of which we have adapted for our purposes. Colour is generated by light falling upon the surfaces of objects, which absorb some of the wavelengths and reflect others to be absorbed by the eye and the brain, to form coloured images. White reflects most wavelengths of light and black absorbs most wavelengths. Colour is measured in terms of three dimensions: **hue** (colour), its **intensity** or **saturation**, and **reflective** value. (Ref. Michael Lancaster, Colourscape).

### 2. In search of balance

In the external environment the use of very strong and bright colours of paint or modern artificial facing products can disturb the visual balance of the street scene. These should be co-ordinated with the colours of building materials to achieve a suitable balance.

The colour circle is a useful tool for comparing colours of paint (see diagram below). Those that are either close to each other or on the opposite side of the colour circle usually look best together. Any three colours that are equidistant on the colour circle will also work well so long as one colour is dominant and the others are used as highlights. Some building materials are diffuse mixtures of colours, not pure colours. Great care must be exercised in relating these to paint colours.



*These colour circles illustrate a way of ensuring whether a chosen palette is harmonious. An excellent specifier's guide called 'Colour and Contrast' is available from ICI Paints (E-mail: [duluxtrade\\_advice@ici.com](mailto:duluxtrade_advice@ici.com)). The above diagrams are reproduced by kind permission of ICI.*

### 3. Colour effects

Colour is fundamentally about relationships. Size, shape, angle and alignment of one surface in relation to another will affect how the colours are perceived. Hence the colours of material samples should always be judged at the site for which they are intended, and preferably on a sunny as well as a cloudy day and in different seasons. Highly saturated colours should generally be confined to small areas and the colours of large surfaces should be more subdued. For example, strong colours could be limited to the linear and structural elements of buildings.

Blue should be used with caution. Blue is a visually receding colour, suggesting distance whilst red and yellow (or light colours) are visually advancing hues. This effect can help designers break up a large, monolithic development. Some of the most pleasing effects are achieved by the simplest means, using few colours.

## APPENDIX 4: SHOPFRONT DESIGN WITHIN CONSERVATION AREAS

As the most visible part of a building is often the ground floor, it is vital that shopfronts are well designed and attractive. Individual shopfronts can disrupt the eye from the streetscape as a whole if not designed sympathetically. Therefore extra care must be taken in a sensitive location such as the Old Town. A few specific policies related to shopfronts within conservation areas are detailed below.



*East Street highlights the need for stronger control of the clutter and obtrusiveness that shopfronts can cause.*

### General

- New shopfronts should be of a high quality design and complement the surrounding townscape (REI9).

### Scale

- New and replacement shopfronts should relate to the scale of the building/plot and to the scale of surrounding shopfronts
- Where a shopfront spans more than one building/plot, the character of each individual building/plot should be retained
- Each shopfront element should be of a design and scale appropriate to each of the individual buildings/plots

- Fascias should not extend above first floor level or project beyond the shopface, except for canted fascias.

### Quality and Care

- Good quality modern shopfronts may be acceptable, but should be sympathetic to the character of the building to which they are being added. New shopfronts should not damage the ground floor of historic buildings or increase the damage that may have already been done.

### Design

- Traditional design to historic shopfronts, and those in conservation areas and on listed buildings, must be retained and reinstated where partially present
- Historic shopfronts should use transoms and mullions to subdivide large sheets of glass, define suspended ceilings or frame decorative glass, along with stallrisers at their base.

### Materials

- Well seasoned, high quality hard wood is the most traditionally appropriate material for shopfronts.

### Colours

- Colours of shopfronts should be rich and dark, and paint should be gloss, rather than matt. Bright obtrusive colours should be avoided

### Signs

- Fascia boards should normally be no more than 600 mm (24 in) deep and lettering should not occupy more than 60% of the fascia depth.
- Fascia signboards should be flush with the building facade or slope inwards, but must not project beyond the fascia
- Projecting signs of traditional or modern design are encouraged but should be small, neat and in materials appropriate to the shopfront. They should be in line with the fascia panel and should give a minimum of 2.5m clearance to the footpath

- Signs of plastic, boxed construction will not be permitted
- Illumination should be external; internal illumination will not be permitted
- No sign should obscure a window.

### Blinds/Canopies

- Shop blinds should be of a traditional canvas style and all blinds must, by law, be at least 2.43m above the ground
- Blinds should normally be retractable and be of a folded éfaní or éroller blindí type. They should be capable of being retracted on a daily basis, without the need for special tools
- The retracted blind should be housed in a éblind-boxí fitted flush with the fascia
- Blinds should usually cover the whole of the shopfront, but not obscure the pilasters, fascia, or any other architectural detailing
- Colours should be subtle rather than gaudy
- Glossy, wet-look, rounded-edge style éDutch Blindsí will not be acceptable.



*Shutters should be internal, and of the open lattice type, to avoid blank frontages predominating at night.*

### Security Measures

- Strengthened, laminated glass shop windows and reinforced stallrisers should be used
- Glazing bars, mullions and transoms, helping to subdivide the shop-window into smaller and therefore less vulnerable parts should be used if extra protection is required
- External shutters of any type are unsuitable. Open lattice-type shutters or demountable grilles well set back behind the shop window are acceptable, unless otherwise agreed with the City Council. Shutter housings should not project beyond fascias
- Alarm boxes should be colour coordinated with the shopfront and positioned at one end of the fascia
- Shop windows should be internally lit at night using low energy bulbs.



*A well-designed security shutter that protects the shop's stock but retains a window display, allows views through into the shop and lets light spill onto the pavement.*