



Isles of Scilly Design Guide



ISLES of SCILLY



Area of
Outstanding
Natural Beauty



The Countryside Agency

**Landscape
Access
Recreation**

Isles of Scilly Design Guide

by Colin Buchanan and Context 4D

Published by The Council of the Isles of Scilly 2006.

The Council of the Isles of Scilly would be pleased to receive any comments on the content and scope of the guide, and especially any suggestions as to how it could be improved.

Any comments should be sent to:

The Chief Planning Officer
Council of the Isles of Scilly
Old Wesleyan Chapel
Garrison Lane
St Mary's
Isles of Scilly
TR21 0JD

Printed by:
Tangent UK
Truscott House
32 – 42 East Road
London
N1 6AD

Copyright in this publication rests with The Council of the Isles of Scilly, the IOS AONB and the authors. All rights reserved. No part of this document may be reproduced in any form (including by storage in any retrieval system), transmitted by any means, electronic, mechanical, photocopying, or otherwise, or adapted without the prior written permission of the authors and publishers.

Copyright 2006 The Council of the Isles of Scilly
The Isles of Scilly Area of Outstanding Natural Beauty
Colin Buchanan and Partners Ltd
Context 4D Ltd.

Neither the authors (Colin Buchanan and Partners Ltd. and Context 4D Ltd.) nor the publishers (The Council of the Isles of Scilly and IOS AONB) are responsible for the consequences of the use of advice offered in this document by anyone to whom the document is supplied. Nor are they responsible for any errors, omissions or discrepancies in the information provided.



Foreword

As we are all aware, the Isles of Scilly is a very special place to live, work and visit. This design guide has been prepared to help ensure that the islands retain their special qualities.

The guide complements the Local Plan, Local Development Framework and the AONB Management Plan. It aims to promote and achieve high quality and sustainable design on the islands by offering comprehensive, clear and practical guidance. We hope the guide will be inspirational and raise the standard of design to ensure the special character of Scilly is preserved and wherever possible enhanced.

We all have a stake in the future of the islands. Together with our other policy documents, we hope the design guide will help secure good quality and sustainable development of the right type and in the right place to ensure Scilly remains a special place for us all to enjoy.

Christine Savill
Chairman of Council

Gordon Bilsborough
Chairman of Planning and Development



01 Introduction - 10

- Purpose of the guide
- Status of the guide
- Statement of consultation
- How to use this guide
- The development plan
- Approach
- Living in balance
- Sustainability checklist
- Essential components of a good design
- Creating new living spaces

02 The signature of Scilly - 26

- The character and landscape of the Islands
- The character of St Agnes
- The character of Bryher
- The character of Treco
- The character of St Martin's
- The character of St Mary's
- Settlement patterns
- Character of Hugh Town
- Building form and layouts
- Traditional materials
- Character criteria summarised

Design Guidance - 50

Introduction

03 Part I: Site appraisal and layout - 52

- Reading the landscape
- Landscape setting
- The settlement
- Adjacent properties
- The site

04 Part II: Appropriate design responses - 68

- Incorporating local distinctiveness and sustainability into the design of houses
- Scale and Massing
- Extensions and alterations
- Gap and infill sites in Hugh Town
- Gap and infill sites outside Hugh Town

05 Part III: Design elements - 82

- Windows and doors
- Porches
- Roofs
- Walls

06 Public realm - 98

- Overarching principles
- Gateways from the sea
- Streets and public spaces in towns
- Coastal walks and country lanes

07 Appendices - 110

- Planning applications
- Design statement
- Statement of consultation
- Photograph credits
- Acknowledgements

Sustainability on Scilly is about living in balance - within a very defined and remarkable natural and man-made environment. Scilly is a beautiful place and for the sake of its environmental, economic and social well being, it is imperative that it remains so.

Introduction



Introduction

This document, in its presentation style and content, captures the very simple yet compelling message that “The Isles of Scilly are special”. This is the opening line from the Local Plan and governs everything in respect of the management of the islands and their exceptional environment, designated an Area of Outstanding Natural Beauty, Heritage Coast and a Conservation Area. The character and distinctiveness of the islands which this guide seeks to preserve is the product of past and present activities and our interaction with the natural environment.

As is the nature of the place, the concept of sustainability when applied to Scilly is about living in balance – within a very defined and remarkable natural and man-made environment. An environment that can be exclusive and expensive for many of its residents, Scilly is nonetheless a beautiful place and for the sake of its environmental, economic and social well being, it is imperative that it remains so.



4

Purpose

The primary purpose of this guide is to ensure the highest standards for the built environment are achieved on the islands, and that accessible and affordable buildings can be provided to meet the needs of their residents and visitors. By delivering consistent and stimulating advice on design and construction, the guide aims to make it easier to obtain planning permission for those proposing to build, renovate or extend properties of all types. Notwithstanding the primacy of the policy position presented in the Local Plan, it aims to do this by making it clear what the planning system requires when planning applications are made. It explains how choices about the site and the design can make a difference to the success of a planning application and the completed project. However, in assessing any proposals there will be other policy and material planning issues to consider alongside good design.

Status

The guide has the status of a 'Supplementary Planning Document' (SPD) providing further detail to policies and proposals contained in the Isles of Scilly Local Plan. It forms part of the Local Development Framework for Scilly and will be an important consideration in determining planning applications submitted to the Council. The Local Plan and all documents prepared as part of the Local Development Framework can be viewed on the Council's website www.scilly.gov.uk.

Statement of consultation

A full statement of consultation is contained in the Appendices of the document. This provides details on the measures taken to engage with the Council, community, other interested organisations and individuals and the statutory and non-statutory stakeholders that are involved in the care and management of the environment. Consultation has been carried out in accordance with the principles contained in the Council's Statement of Community Involvement.

A note on building regulations

This guide does not address matters relating to building regulation. Designers should satisfy themselves that fire safety and building regulations requirements are met. This may require specialist expertise in some areas. The Council's Planning and Development Department should be contacted for advice from the Building Control Officer.

How to use this guide

The guide is laid out to assist in ensuring that all the required design considerations are taken into account so that your planning application is more likely to be successful. There will of course be other planning considerations to be taken into account besides design in assessing any proposal.

The first two sections of the guide give advice on basic considerations that need to inform **any proposal**, from small house extensions to major developments. It should be noted that the guide does not provide specific advice in relation to listed buildings as the design considerations contained in this document apply to all types of buildings - although the guidance will apply more strictly to listed buildings.

The 'Introduction' gives advice on:

- the planning policy context - page 15
- ensuring from the start that your design is sustainable by introducing the concept of living in balance and a sustainability checklist - pages 18-21
- a checklist of main design considerations critical to a success of a design - pages 22-23
- an illustration of an appropriate and inappropriate house in the context of the islands, to be used as a quick reference before you start working on your design - pages 24-25

The Signature of Scilly summarises the main characteristics of the landscape and built environment and the close relationship between the two on the islands. Given the unique nature of the Isles of Scilly, in using this guide, everything begins with character. Depending on the **location of your proposal** you should look at the following sections:

- the character of St Agnes (pages 32-33), Bryher (pages 34-35), Tresco (pages 36-37), St Martin's (pages 38-39) or St Mary's (pages 40-41)
- for planning applications in Hugh Town, an understanding of its special character is required (pages 44-45)
- for any other new build proposals, it is important to understand the settlement patterns on the islands (pages 42-43)
- for all planning applications an understanding of building forms and layouts (page 46) and materials (page 47) is essential.

Once an understanding and appreciation of local character is achieved, the following sections set out design guidance for proposals relating to buildings (03, 04, 05) and the public realm (06).

- if your development is a **new build** project than you should consult pages 54-67 of section 03 on site appraisal and layout; pages 72-74 of section 04 on incorporating sustainability and scale and massing; and pages 85-97 of section 05 on design elements
- if your development is an **infill** project then you should consult pages 58-67 of section 05 on relating to adjacent properties and placing a building on site; pages 72-74 of section 04 on incorporating sustainability and scale and massing; page 80 for infill projects in Hugh Town; page 81 for infill projects elsewhere and pages 85-97 of section 05 on design elements
- if you are proposing an **extension or alteration** to an existing building you should consult pages 58-67 of section 05 on relating to adjacent properties and placing a building on site; pages 72-74 of section 04 on incorporating sustainability and scale and massing; pages 75-78 on extensions or alterations; and pages 85-97 of section 05 on design elements
- if your proposal involves changes to **detailed design elements** of your property, such as changes to windows or doors you should consult the relevant pages of section 05 (pages 85-97)
- if your planning application is for a **public realm project**, such as installing new signage or changes to a shopfront, you should consult section 06 (pages 101-108)

Although the guide is set out in a logical sequential order, good design is a parallel process, not a sequential one. The approach should not be to find a location, then select a site, then contemplate a design and finally choose your finishes. Rather, your design must be a product of a thought process which deals with all these aspects in parallel and as a whole.

For **any proposal** you should consult the appendix on planning applications which includes a checklist of required information and examples of the types of drawings that you will be required to submit.

Development plan

This guide has the status of a Supplementary Planning Document to the main Isles of Scilly Local Plan and Local Development Framework, which can be viewed at www.scilly.gov.uk. The Local Plan and Local Development Framework have primacy and, together with the AONB Management Plan, set down the policy framework for the control of development on the islands.

The lead policy of the Local Plan is set out in Policy 1 - Environmental Protection and Policy 2 – Sustainable Development; these policies set the context for the advice delivered in this guide.

Isles of Scilly Local Plan Policy 1 (Environmental protection)

To ensure that all relevant future development proposals respect and protect the recognised quality of the islands natural, archaeological, historic and built environment, they will be permitted only where, as applicable, they:

- conserve or enhance the natural beauty, wildlife and cultural heritage of the AONB and protect the unspoilt character and good appearance of the Heritage Coast;
- preserve nationally important archaeological remains and their settings;
- preserve or enhance the character or appearance of the Conservation Area and preserve the architectural or historic interest of all listed buildings including their features and settings;
- safeguard the integrity and nature conservation objectives of Special Protection Areas (SPA), Ramsar Sites and Special Areas of Conservation (SAC);
- protect a statutorily protected plant and animal species and the wildlife, geological and geomorphological interest and features of designated SSSIs, and locally important biodiversity habitats, species and landscape features; and
- secure the future character, appearance and setting of any Parks and Gardens of Special Historic Interest, included in the English Heritage Register.

Isles of Scilly Local Plan Policy 2 (Sustainable development)

Development will be permitted in situations where a proposal would, where practicable and appropriate, contribute to the sustainability of the islands environment, economy or local communities through:

- conserving or enhancing the landscape, coastlines, seascape and existing buildings of the island through appropriate design including siting, layout, density, scale, external appearance (i.e. details and materials) and landscaping;
- ensuring or facilitating the re-use of previously developed land and existing buildings for the economic, social and environmental benefit of the islands and local communities taking into account any environmental designations set out in Policy 1; and
- utilising natural resources efficiently in the design, construction and future use of land and buildings including, where appropriate, energy conservation and the use of renewable sources of energy generation, minimising the consumption and discharge of water and waste and by securing the recovery and reuse of suitable building materials.

Approach

This guide is focused on ensuring that common sense and good practice that have traditionally underpinned development activity on the islands are followed – the language of the day has us referring to it as sustainability, but it is something that an island community will always have had to address.

Scarce resources, limited materials, expensive shipments, intense weathering and more recently prohibitive prices and rising building costs, all combine to present the contemporary challenge to the resident community. Add to this the special and unique quality of the nationally designated landscape of the islands and its delicate eco-system (which is critical to the economic prosperity of the community), and the challenge emerges as one of living in balance. The Guide has been prepared with an understanding of these constraints so that the advice throughout is realistic for the islands.

This guide is driven by the following:

- Design as a parallel process, not a sequential one - the approach should not be to find a location, then select a site, then contemplate a design and finally choose your finishes. Rather design is a product of a thought process that deals with all these aspects together.
- The promotion of flare and innovation in a demanding, yet conservative, built environment. Innovative design is a welcome addition to the islands but only if expertly and sensitively handled.
- Longevity and guardianship – a new building permanently alters the island landscape, therefore we need to understand its long-term impacts. Buildings should be durable, capable of future adaptation and be fully integrated with the landscape
- Design that is driven by character and sustainability - the Scillonian signature must be present in all new projects.



Building supplies on Tresco



Building supplies being delivered to the off islands

Our Shared Vision

The Isles of Scilly Area of Outstanding Natural Beauty Management Plan 2004-2005 - Planning a Bright Future. The AONB Management Plan seeks to provide a co-ordinated approach to the sustainable management of the island's nationally important protected landscape, its environment and communities. The Plan has nine management themes including Communities, the Marine and Coastal Environment, Archeology, the Historic Environment and Heritage and Nature Conservation and Geology. Each theme has a long term vision or goal which sits within the overall shared vision of the Plan generated through extensive consultation.

The Isles of Scilly AONB:

- Retains the qualities of its land and marine aspects that together form the island's unique essence.
- Is recognised, understood and conserved for all to appreciate, enjoy and respect in a sustainable manner.
- Welcomes visitors who contribute sustainably to the economy and spirit of the islands without overwhelming the qualities that they have come to enjoy.
- Supports a farming community successfully rising to the challenges of the changing economics of agriculture through sustainable diversification.
- Supports a community for whom Scilly is home, to enjoy a good quality of life, providing opportunities for young people whilst achieving an environmentally sustainable economy.



Living in balance

The isolation of the Isles of Scilly, has meant that historically there has been a need to live in balance with what the islands had to offer. This is evident in the harmony between building and landscape that can be seen in the remaining examples of vernacular building styles on the islands.

With greater reliance on the mainland to provide the islands' resources as well as livelihood, this balance and the character of the built environment have been eroded.

'Living in balance' is an underlying message throughout the guide. Sustainable design on Scilly means development that retains and enhances the local character, reconnects buildings to the environment and ensures that the islands remain a viable place to live and an outstanding area of natural beauty to visit.

" Sustainable development means meeting four objectives at the same time, in the UK and in the world as a whole:

- *Social progress which recognises the needs of everyone;*
- *Effective protection of the environment;*
- *Prudent use of natural resources; and*
- *Maintenance of high and stable levels of economic growth and employment. "*

Countryside Agency definition of sustainability

Diffused or direct sunlight is strongest from the south

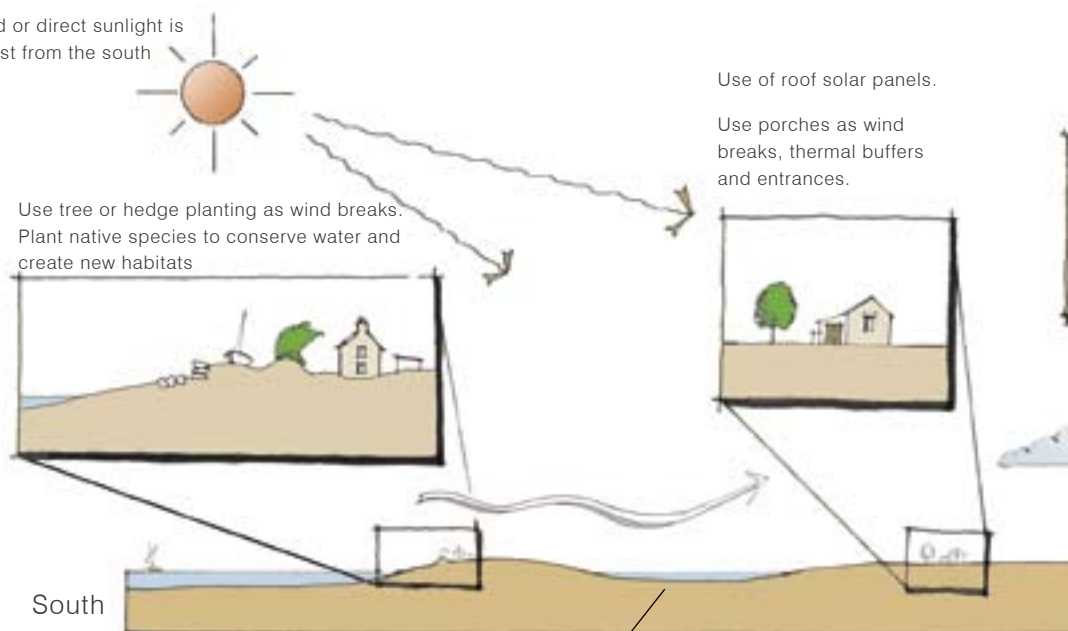
Use tree or hedge planting as wind breaks. Plant native species to conserve water and create new habitats

Use of roof solar panels.

Use porches as wind breaks, thermal buffers and entrances.

South

On the north side of the hill, conditions will be shaded and damp.



Use natural elements to your advantage:

- Maximise southerly solar gain, minimise northerly heat loss.
- Maximise the use of trees for shelter, privacy and air cleaning.
- Avoid choosing a site in a wet frost hollow or on an exposed mound.

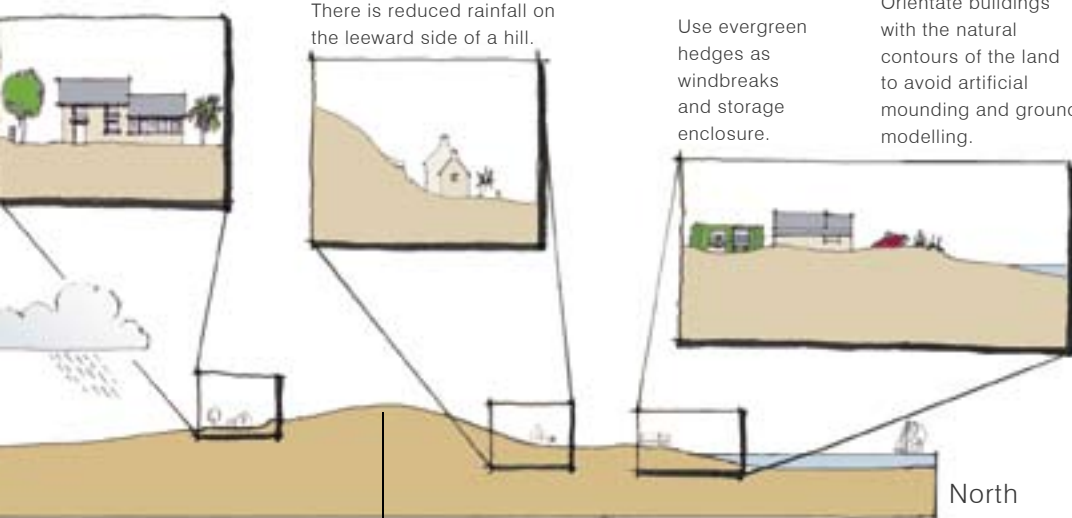


Use glazing on the south side with good insulation on the north. Restrict sides of openings on the north side to minimise heat loss.

There is reduced rainfall on the leeward side of a hill.

Use evergreen hedges as windbreaks and storage enclosure.

Orientate buildings with the natural contours of the land to avoid artificial mounding and ground modelling.



Do not site houses where they will be physically or visually exposed.

Sustainability checklist

Sustainable principles should guide all design from the very early stages of its development. Outlined below is a checklist of objectives to consider based on the Countryside Agency's aims as promoted in their document 'Towards a New Vernacular' of;

'promoting high quality sustainable new development in the countryside'

The check list refers to the sections throughout the guide where these principles are illustrated and expanded:

Energy:

- Is the building orientated to maximise opportunities for capturing and providing solar energy (energy from the sun)? (see pages 62-63,72,73)
- Have you specified energy efficient lighting /electrical appliances and intelligent controls?
- Are you proposing the generation of renewable energy - solar energy, photovoltaic cells, ground source heat pumps, biomass heating systems, wind power and hydrogen fuel cells? (see pages 72,73)
- Have you considered how to minimise energy loss through the building fabric? Is the building sealed tightly? (see pages 72, 73,90)
- Have you considered the building thermal capacity, the use of thermal massing to absorb heat / release it slowly? (see page 72,73,97)



Glass recycling depot on Tresco

Water:

Use / reuse water in a sustainable way.

- Have you considered water saving measures? (spray taps, flow restrictors and more efficient toilet flushes should be minimum requirements)
- Have you organised the site to collect rainwater? (see page 55)
- Have sustainable drainage principles been considered (ways to control surface water infiltration and run off in a manner that mimics natural systems)?
- Have you considered recycling waste water (bath, shower, washing machine) and the use of rainwater? (see pages 72,73)
- Have you chosen vegetation to reduce the need for irrigation? (see page 64)

Quality:

New development should be of high quality and make a positive contribution to the islands' built environment.

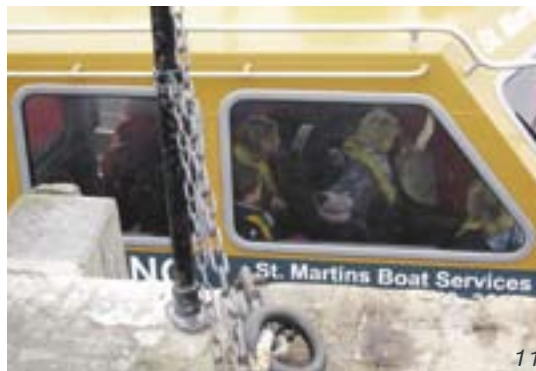
- Does the design deliver high quality architecture and positively enhance the character of the surrounding area?



Landscape as shelter and buffer, St Agnes



10 *Re-use of found material, St Martin's*



11 *The school run from St Martin's*

Flexibility:

Building should be capable of adaptation and modernisation over time.

- Have you considered re-using existing structures / buildings or previously developed land on the islands? (see page 75).
- Have you considered how the building can adapt over time to accommodate change of use?
- Have you considered future improvement in materials and component replacement? (see page 85).
- Have you designed to facilitate future recycling and given thought to how the building might be deconstructed? (see page 85).

Environment:

New developments should seek to enhance the landscape, local character and the natural ecosystem.

- Does the development protect the best natural features and biodiversity and create new habitats where appropriate? (see pages 64-67)
- Is the proposal sensitive to the existing landscape? (see page 64-67).
- Does the external space encourage association with the seasonal environment? (see page 64-67).
- Have you considered using green roofs?
- Has waste been considered as a material resource or an energy resource?
- Does the development where appropriate reduce the impacts of noise, pollution and flooding?

Community:

Development should be part of a viable community.

- Does the design and siting of the development discourage car ownership and the usage of alternative means of transport?
- Do the access arrangements and road layout ensure safe, easy and convenient pedestrian movements?
- Does the design ensure inclusive access for everyone including those with particular needs?

Materials:

Building materials should be long lasting and from renewable resources. Scillonians have been reclaiming materials from old buildings and shipwrecks for centuries.

- Have you considered using reclaimed / recycled local materials? (see page 96).
- What are the traditional materials used on the islands and why have they been used? (see page 46-47).
- Have you chosen renewable materials and are they from a certified source- i.e. managed and harvested in a responsible way? (see page 85).
- Have you chosen robust and durable materials that can withstand the elements of the islands for a long time?
- Have you considered the impact of chosen materials on the environment during their whole life cycle? (ecological damage caused by extraction, energy consumption at all stages (including transport), water consumption, noise and odour pollution, harmful emissions, reparability, reusability, waste) (see page 85).

Essential components of a good design

There are many things that a good design must address before it can be deemed to be successful. Some are obvious and others are much more subtle. Too often design solutions only address the basic requirements of accommodation, access and visual impact and fail to take account of critical issues such as integration, privacy and the principle of being a good neighbour.

Opposite are listed components which may be common to many projects. A good design will incorporate all of these. A poor design will have neglected many of them.

As we progress through the guide, advice will be offered on how to secure as many of these items as possible in order to achieve a good design solution. This list should form the basis of your design brief to your architect.





Prominence



Visual impact and views



Shelter



Landscape and boundary treatment



Overlooking (privacy)



Scale of dwellings



Energy conservation



Drainage (water conservation)



Fuel and water storage



Waste and recycling



Infrastructure / utilities



Access



Getting the car off the street



Safe place to play



Live / work

Creating new living spaces

These two illustrations demonstrate the difference this guide is trying to make. Taking the list of essential components on page 23, the house on the left is able to comfortably accommodate all those appropriate to its location or setting in a well mannered, integrated and sensitive way. In so doing the building is in character and makes a positive contribution to the built environment of the islands.

The appropriate house is:

- in scale with its neighbours (in height, proportion and plan shape).
- in a sheltered location within the site (below the ridgeline).
- sited to maximise garden and amenity space (the site as a whole has been planned).
- designed to minimise overlooking of its neighbours and to have its own private outside area.

- designed to enable living and working on the site (note the studio/workshop annexe).
- wired for telecom and internet.
- energy conserving (storm porch minimises heat loss, smaller windows, photovoltaic cells on lean-to structure exceeds minimum insulation standards).
- water conserving (water storage is integrated into the design).
- built to incorporate recycled materials (e.g.. granite, reclaimed timber, rubble hardcore, and to store waste for recycling).
- able to accommodate vehicle storage within the site.
- sited to avoid prominence in an area where it would be inappropriate.
- accessible to all, as the entrance is ramped from the level of the site, and the door is wide enough to easily accommodate a wheelchair.

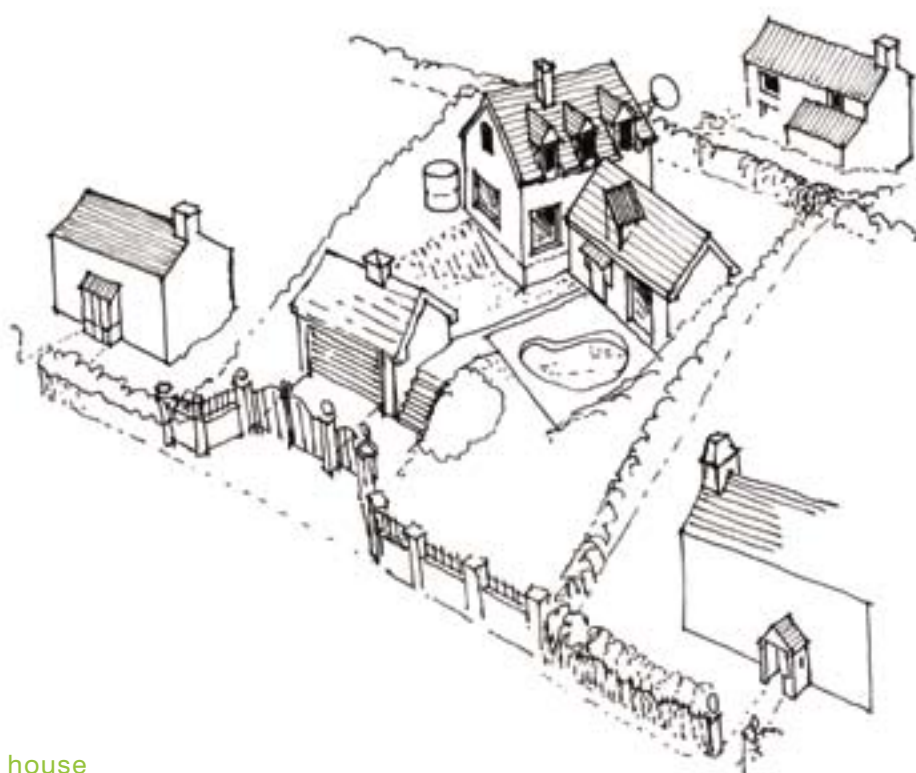


Appropriate house

The house on the right on the other hand fails to address the full list of components on page 23 and hence delivers very little merit. It is the objective of this guide to deliver more of the former and less of the latter.

The inappropriate house is:

- not in scale with its neighbours (in terms of height, proportion and plan shape).
- not in a sheltered location. Its siting close to the ridge means that it is exposed to driving rain, wind and possibly sand blow.
- sited so that garden and amenity space is compromised; the awkward layout of the buildings means that much of the site is wasted or 'left over' land.
- a poor neighbour in that it causes overlooking problems.
- not effective for living and working as workspace overlaps with private poolside space.
- not designed for energy conservation: no storm porch, large windows, retro fitted photovoltaic panels designed to minimum energy efficient standards.
- extremely prominent in its skyline impact and its inappropriate boundary treatment.
- not easily accessible by wheelchair (steps up to front door, path runs close to the pool, split level ground floor).
- not built to integrate water storage.
- giving undue emphasis to vehicle storage and access space in relation to its setting.



Inappropriate house

A location's character is created through a combination of factors: its landscape and land use, its buildings and geology, its aesthetic, social, and cultural activities, its sounds, smells and its history.

The Signature of Scilly 02

27

The Signature of Scilly



The signature of Scilly

The purpose of this section is:

To identify the aspects that contribute to the character of the built environment and landscape of the Isles of Scilly.

Introduction

Both central and local government planning policy requires that new development respects the character of its setting (see Planning Policy Statement No 1 and the Local Plan Policies 1 and 2), in order that the proposed development maintains or enhances the positive elements of that character. This is especially so as the whole of the Isles of Scilly is designated as a Conservation Area and an Area of Outstanding Natural Beauty.

Why should we be concerned with relating to existing character?

The planning authority and many residents are concerned about the piecemeal erosion of the character of the area. The relationship of new developments and alterations to existing properties to the landscape and the form, shape and materials of buildings too often have little to do with the landscapes and established settlement patterns of the Isles of Scilly.

What is character?

In terms of this guide a location's character is created through a combination of a number of factors: its landscape and land use, its buildings and geology, its aesthetic, social and cultural activities, its sounds, smells and history.

Whilst the archipelago as a whole has a certain character, outlined in this section, each island has subtle variations on this character, related to its coastal or inland parts, types of settlement or other groups of buildings.

Throughout the islands there is a close relationship between landscape and building marked by the use of locally derived materials such as granite and the limited range of materials which could be easily imported.

Readers wishing to investigate aspects of the character of the Isles of Scilly in greater detail should refer to the Landscape Character Assessment for the islands and which can be viewed on the Isles of Scilly AONB website - www.ios-aonb.info.

This section introduces the main factors affecting the physical character of the islands which should be considered in the design of new developments:

- the landscape - it is the landscape of the site (levels, boundaries etc.) and the landscape of the context (shelter, exposure, views, skyline) which have a significant effect on the impact of individual buildings
- the importance of views of the sea and from the sea
- the skyline, landmarks and features
- settlement patterns
- building types and forms
- boundaries; and
- building materials.



The character and landscape of the islands

An isolated archipelago, the character of Scilly is hugely influenced by its maritime surroundings. Each of the islands has its own unique character and distinctive feel derived from its position, shape, topography, landscape and relationship to the other islands and the sea.

Within themselves there are certain broad landscape characters that can be clearly identified:

- The headlands
- The coastal edge
- The interior hills and valleys
- The agricultural land

These categories can be further sub-divided into distinct landscape types. The subtle differences of combinations create the distinctiveness of each island and the richness and diversity to be found within the Isles of Scilly.

The headlands can be broadly divided into exposed heathland, low lying southern headlands and on St Mary's fortified headlands (the main example of this being the Garrison with 17th and 18th century defensive walls).

The coastal edge generally breaks down into rocky shore, cliffs and sandy or boulder beaches. The extent of the tidal range creates a constantly changing landscape, atmosphere and character. Other coastal habitats include sandflats, dune systems and coastal heathland.

The interior of the Islands is a mosaic of unenclosed hills supporting heathland and gorse scrub, a small number of wooded hills such as those on Tresco and agricultural land typified by small enclosed strips surrounded by evergreen hedges or by larger pasture fields enclosed by native hedgerows.

Landscape character of the islands



15
Rocky shoreline



16
Sand/shingle beach



17
Fortified headland



18
Headlands and hilltop heathland



19
Wooded hills and tree belts



20
Enclosed bulb strips



21
Pasture fields



22
Valleys with pools and marsh



23
Low lying dunes and heath



The Isles of Scilly

“ Planning decisions must ensure that new development is in character with the Isles of Scilly. New development should therefore positively reinforce the special and distinct qualities of the islands’ environment. In order to achieve this objective the design of a proposal should be based on a thorough and caring understanding of its place and context. This approach allows for some innovation and it is not just about preserving things as they are. A design statement accompanying a planning application should illustrate how a proposal relates to the site and its wider context. In certain cases an environmental impact assessment may be required to inform the decision making process.”

Paragraph 27 of the Isles of Scilly Local Plan



St Agnes

“ The shores of St Agnes are very ragged and rocky and the land is a gradual ascent all the way up from the sea to the lighthouse and most part of it is enclosed into little fields.”

(Spry, H, An account of all the Scilly Islands 1800)

Character of St Agnes

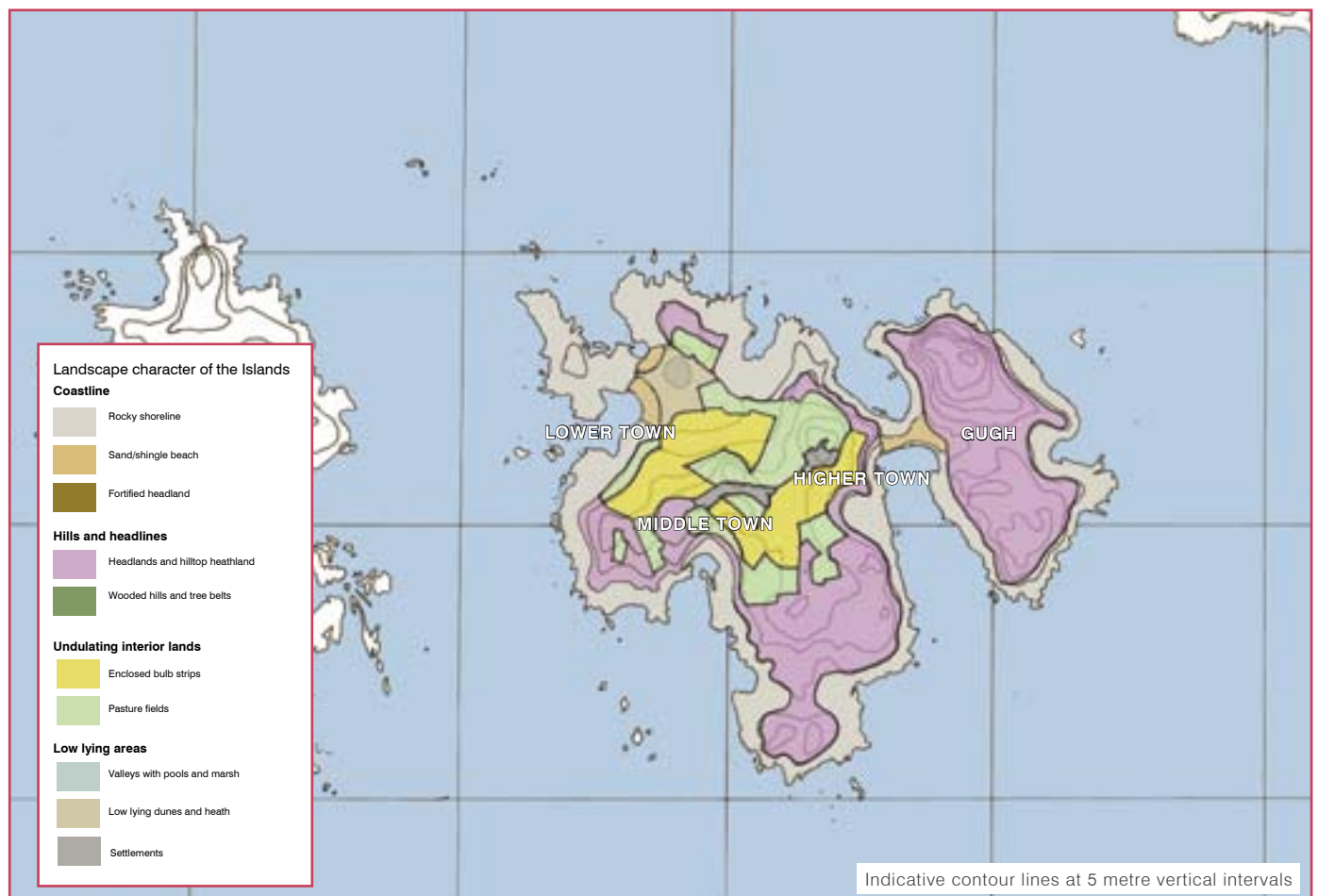
St Agnes is the most southerly inhabited island of the archipelago. Of all the Islands, St Agnes is the smallest and most intimate in character. The island is somewhat rounded in shape and slopes gently up to a central high point crowned by the dominant lighthouse at Middle Town.

The settlements on the island are comprised of small groups of dwellings, known as Lower Town, Middle Town and Higher Town linked by a single track road. On the slopes around the 'towns' an attractive enclosed landscape of small fields and bulb strips forms the core part of the island.



24

Country lane, St Agnes



Landscape character of St Agnes

St Agnes

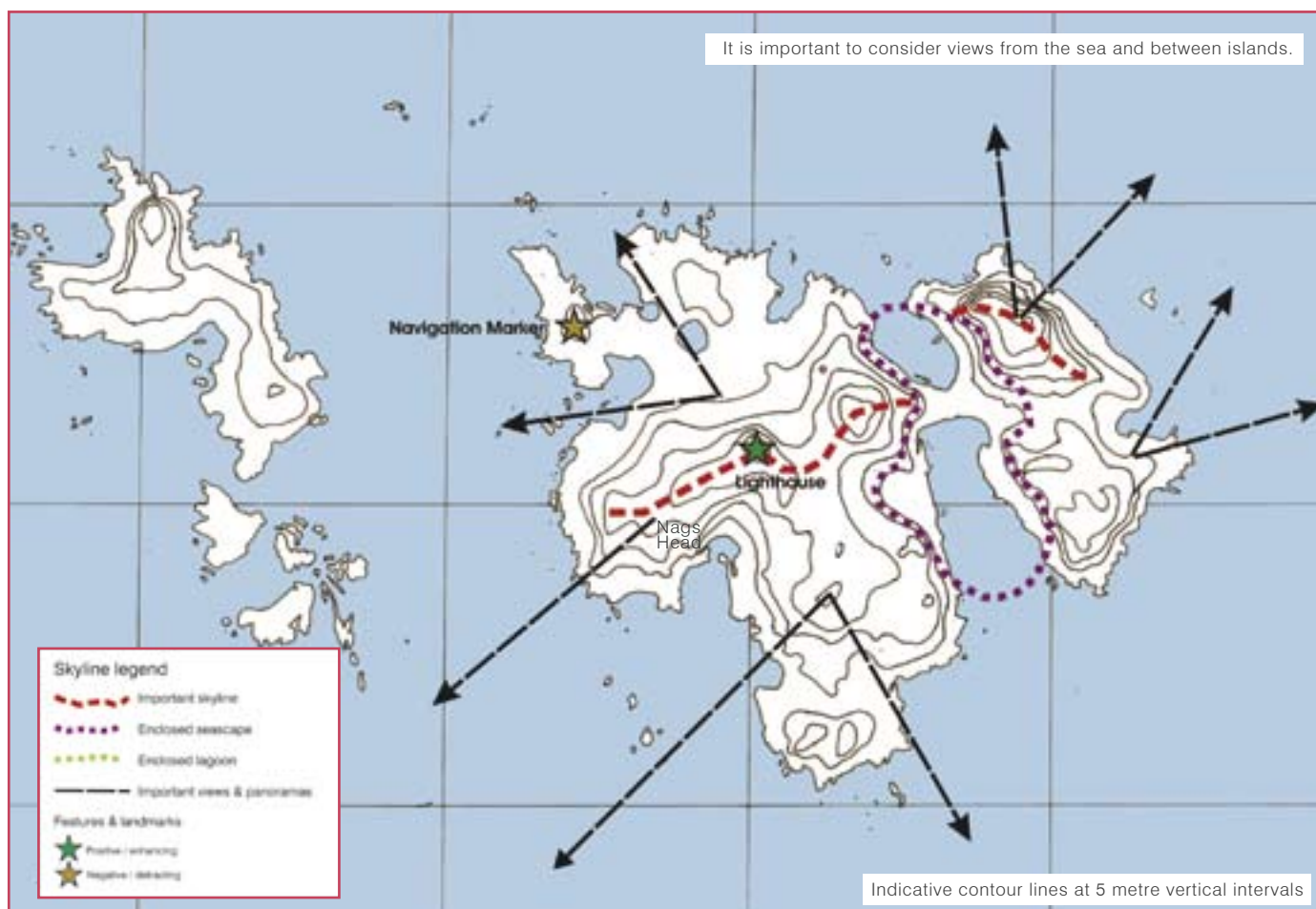
02

The outer coastal areas are mainly sandy heathlands that form headlands and bays edged by an indented rocky shoreline. The heathlands contain granite outcrops that have been weathered into interesting tors such as 'The Nags Head' on the west side of the island.

On the eastern side of the island a low sand and shingle bar connects St Agnes to the Gugh. This is a low lying headland comprising of heathland with rocky outcrops around the shore. On it there are two dwellings of unique character and traces of now disused agricultural enclosures.



Lighthouse, St Agnes



Skyline of St Agnes

Bryher

“ The appeal of Bryher lies in its precarious man versus environment position. It is an island romantically cliff-hanging between cultivation and civilisation.”

(Mumford, C, Portrait of the Isles of Scilly 1967)

Character of Bryher

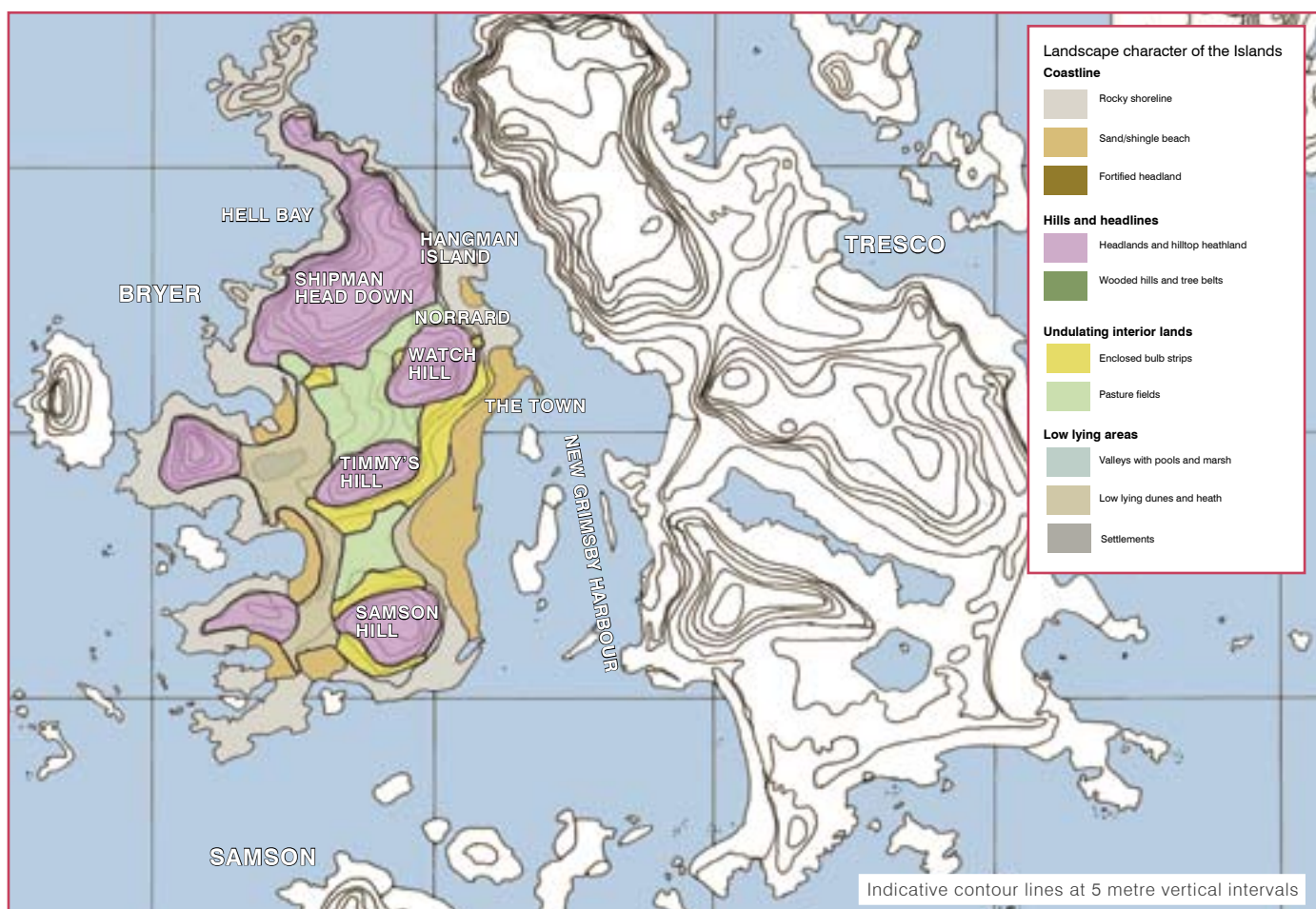
Geographically Bryher and Tresco (and to a certain extent Samson) form a group of islands within the overall archipelago. The two islands are separated by a narrow straight known as New Grimsby Harbour. However Bryher has a distinct character of its own. Its westerly location facing out to the full force of the Atlantic gives it a rugged character that is reinforced by a deeply indented western shoreline and the impressively named 'Hell Bay'.

The landform of Bryher is characterised by high ground and round top hills that run north to south from Shipman Head Down, Watch Hill, Timmy's Hill to Samson Hill. This series of hills seems to be continued by the two similar undulations that comprise the island of Samson to the south. The top of Watch Hill provides an excellent vantage point in all directions especially across to Tresco along the length of the Great Pool. The name 'Bre-yer' means place of the hills. The hills on the island form exposed unenclosed heathland with some rocky outcrops.

New Grimsby Sound and Tresco Channel form an enclosed seascape that visually unites Bryher and Tresco. Within this area features such as the steep rocky outcrop of 'Hangman's Island' and 'Cromwell's Castle' on Tresco are significant both visually and historically.

The lower inland parts of the island between the hills form cultivated enclosed landscapes of fields and bulb strips with scattered isolated houses. There are small hamlets at Norrard on the east side, a cluster of houses on the lee of Watch Hill known as 'The Town' and another grouping at Southward on the west side which includes the Hell Bay Hotel.

The east shoreline facing Tresco is sheltered with more sandy coasts and dunes.



Landscape character of Bryher

Bryher

02

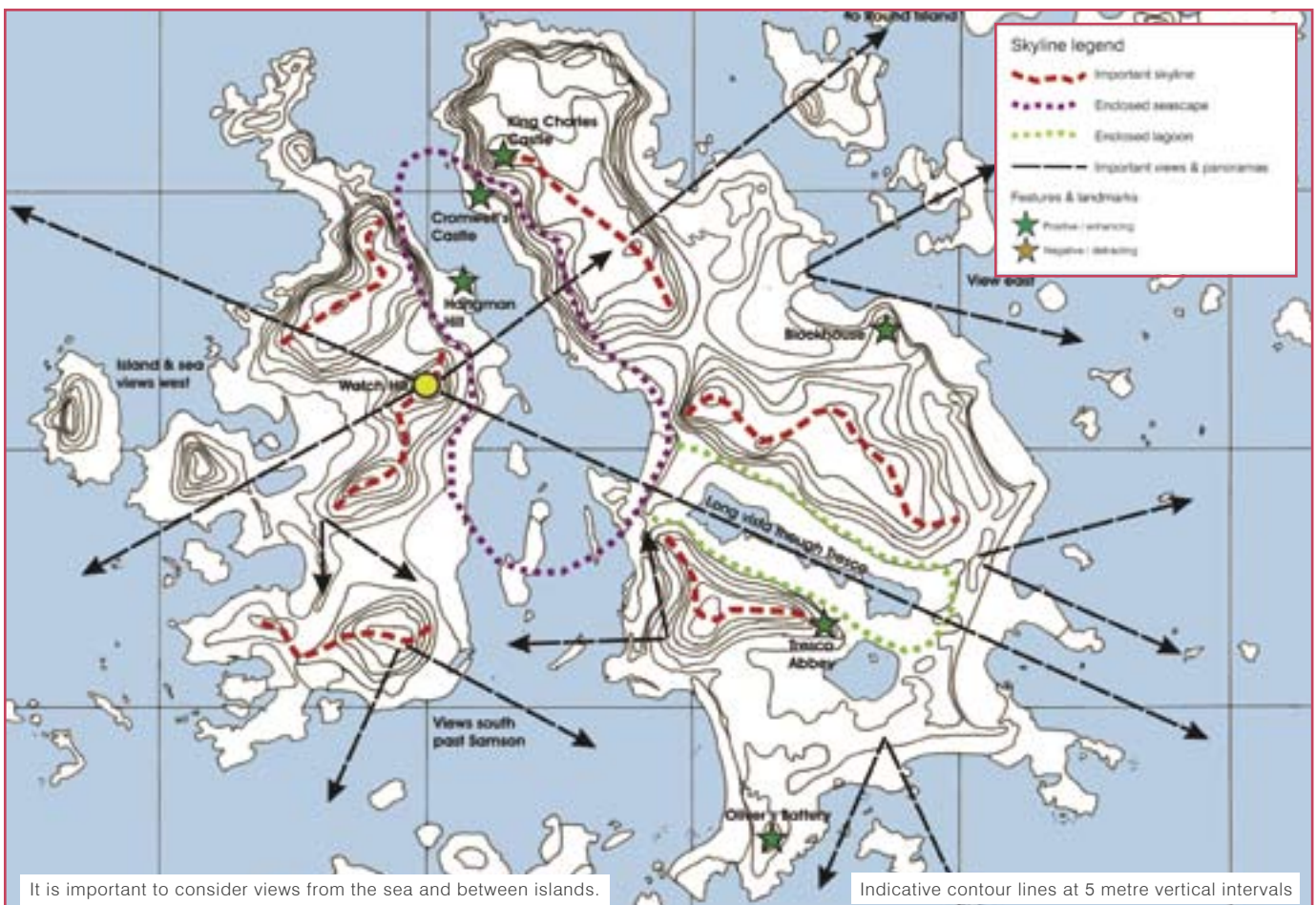
This illustration shows the southern part of the island of Bryher. The drawing has been constructed from mapping and aerial photography to highlight in detail the existing character of the island. The hills shown are unenclosed heath-covered uplands rising 30m to 40m above sea level. These are open wind-swept places that provide good walking areas with excellent vantage points from which 'to take' in the unique panoramic Scillonian sea and island views.

Nestling between the rises of Timmy's Hill and Samson Hill is a broad cultivated valley that opens out to the sea on both sides of the island. Here the structure of the agriculture is clearly shown with the long narrow bulb strips on the lower slopes of the hills enclosed by thick evergreen hedges of Escallonia, Pittosporum and Euonymus.

In the central flatter part the fields are larger and more regular in shape. The area shows individual scattered properties mainly positioned for shelter.



Detailed landscape character of southern edge of Bryher



It is important to consider views from the sea and between islands.

Indicative contour lines at 5 metre vertical intervals

Skyline of Bryher

Tresco

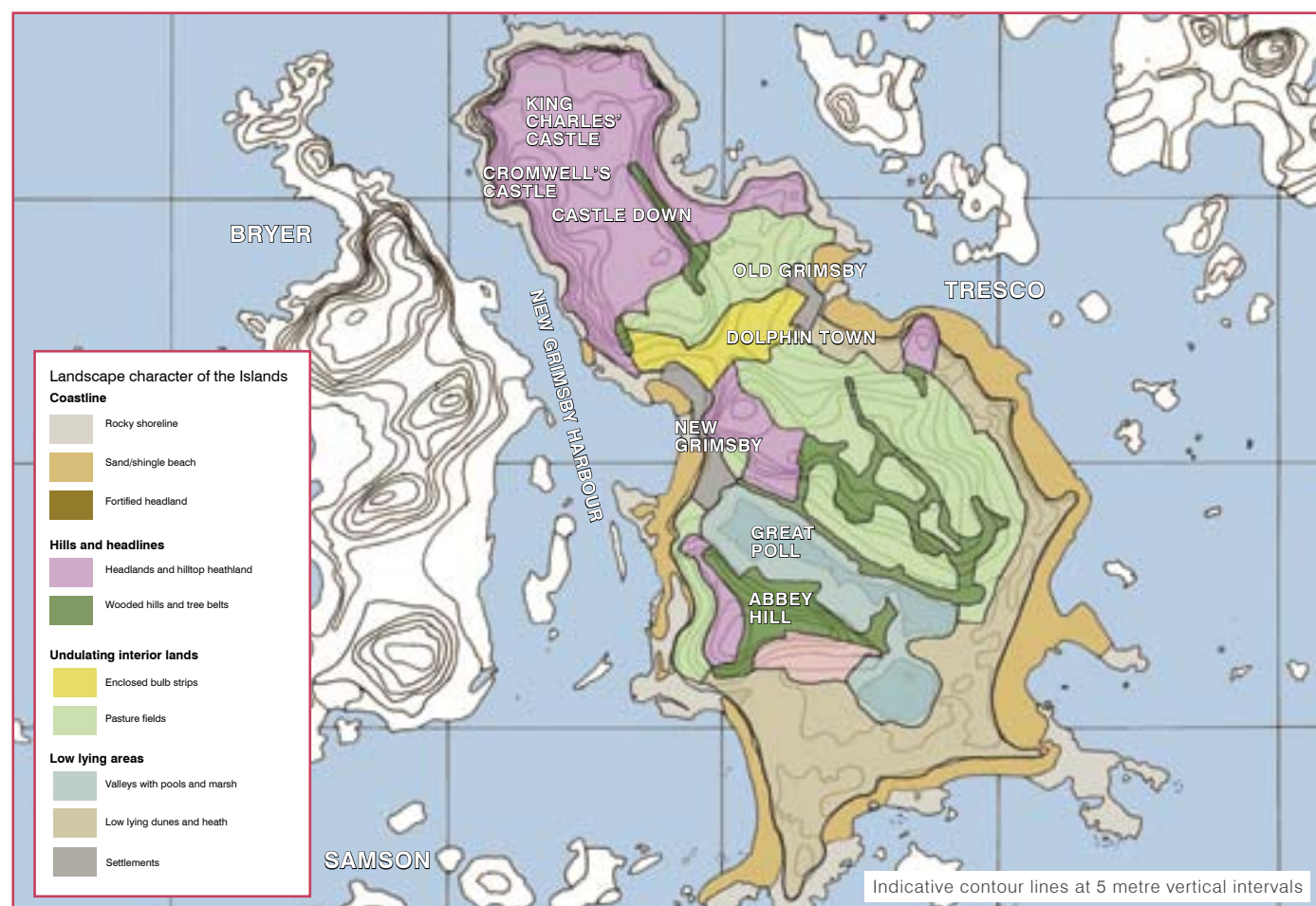
“Through the gaps in the trees at the foot of the hill, the long blue shock of the Great Pool lay awaiting. The Great Pool nearly splits the island in two and on either side lies hillside woodland. No other Scillonian island can offer such a walk.”

(Hunt, J, Islands apart: the Isles of Scilly 1989)

Character of Tresco

Tresco, like Bryher, has a roughly linear north / south orientation. The northern headland known as Castle Down or North End features two important castles: the remains of King Charles' Castle on high ground overlooking the channel and the prominent round tower of Cromwell's Castle on the western shoreline. The southern end of Tresco is dominated by the wooded upland of Middle Down and Abbey Wood which shelters the house and gardens of Tresco Abbey. The valley between Middle Down and Abbey Hill contains the scenic 'Great Pool', a linear brackish lake surrounded by marshes that almost separates the island in two.

The shoreline around Tresco is generally characterised by sandy beaches and coastal dune systems. It also has the island's most dramatic cliffs at its northern end. There are extremely attractive bays such as Green Porth with its sandy beach and prominent military Blockhouse on the adjacent headland. The heathy headland in the north gives way in the central part of the island to a managed and enclosed field system with the small hamlets of New Grimsby, Dolphin Town and Old Grimsby stretching across the middle of the island from the west to east coast



Landscape character of Tresco

Tresco

02

Since the nineteenth century the island has been leased to the Dorrien-Smith family who have managed the landscape to create a unique character. Larger more regular fields were created. Extensive woodlands predominantly of Monterey Pine which were planted on the hills and as shelter belts have long since matured. Augustus Smith also started the subtropical gardens in the mid -19th Century. Today the gardens are an attractive and well known feature of Tresco and of the Isles of Scilly in general.

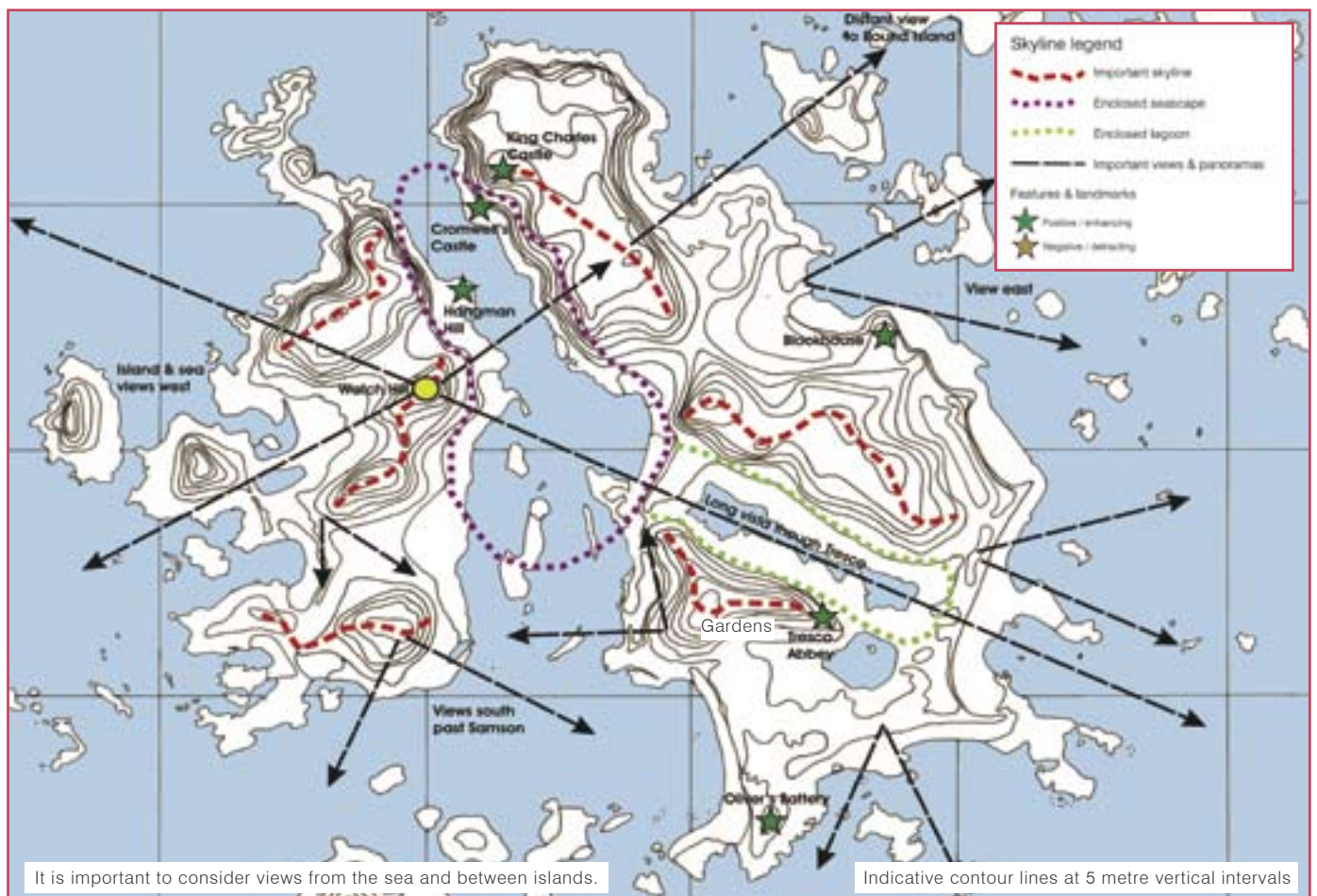


26



27

Porches on Tresco



Skyline of Tresco

37

The Signature of Scilly

St Martin's

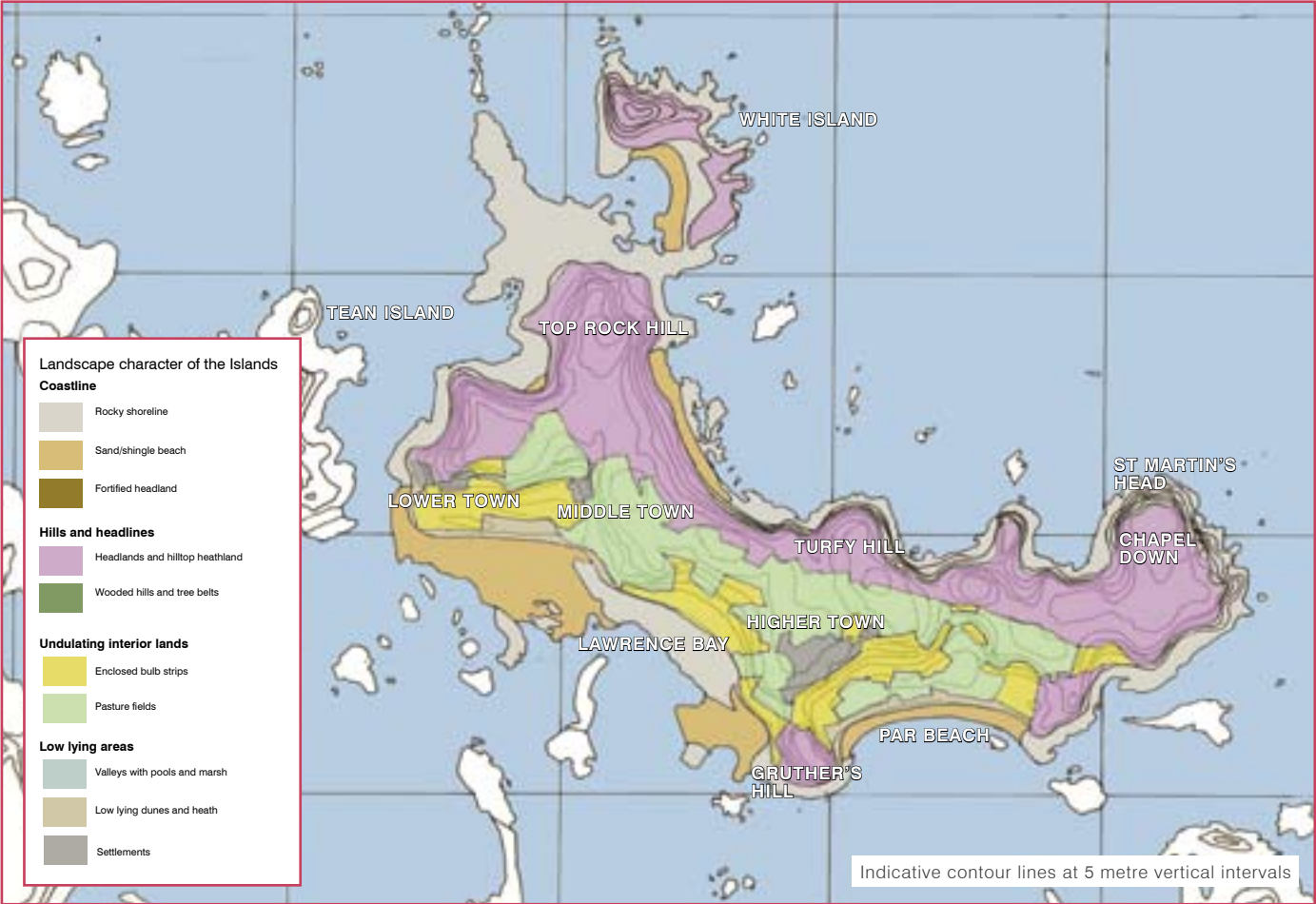
The spacious bay with its broad, fabulous, glittering sand...the rocky chaos of Cruther's Hill to the left; the bold cliff and fresh ocean stretching to the extent of the horizon to the right; form a picture which may be contemplated with much interest"
(Woodley, G, A view of the present state of the Scilly Islands, 1882)

Character of St Martin's

St Martin's is the most northerly inhabited island. It takes the form of a long narrow shape with a ridge line running approximately east to west along the centre of the island. Close to the west of the island is the uninhabited island Tean. White Island which is accessible from St Martin's at low tide lies to the North. The Eastern Isles, a group of uninhabited islands lie to the eastern end of St Martin's. The northern side consists of exposed headland heaths and wild sandy beaches with dunes and a series of high points from Top Rock Hill, Turfy Hill to Chapel Down, that form headlands along the coast Chapel Down and St Martin's Head are dominated by the distinctive red and white striped Daymark navigation marker.

The southern side of the island is in the lee of the ridgeline. Here there is more shelter and the landscape is one of small fields enclosed by stone walls and evergreen hedges and areas of bulb strips set around the three settlements of Lower Town, Middle Town and Higher Town. A single narrow road links the settlements and the high water and low water quays.

The southern shoreline is sculpted into two distinctive curving beaches; Lawrence's Bay and Par Beach, separated by a prominent headland of Cruther's Hill.



Landscape character of St Martin's

St Martin's

02

The middle of the island around Higher Town has been illustrated to demonstrate the typical landscape character and settlement pattern. The more rugged northern coast is illustrated showing the stretches of exposed heathland and rocky shoreline in the vicinity of Turfy Hill.

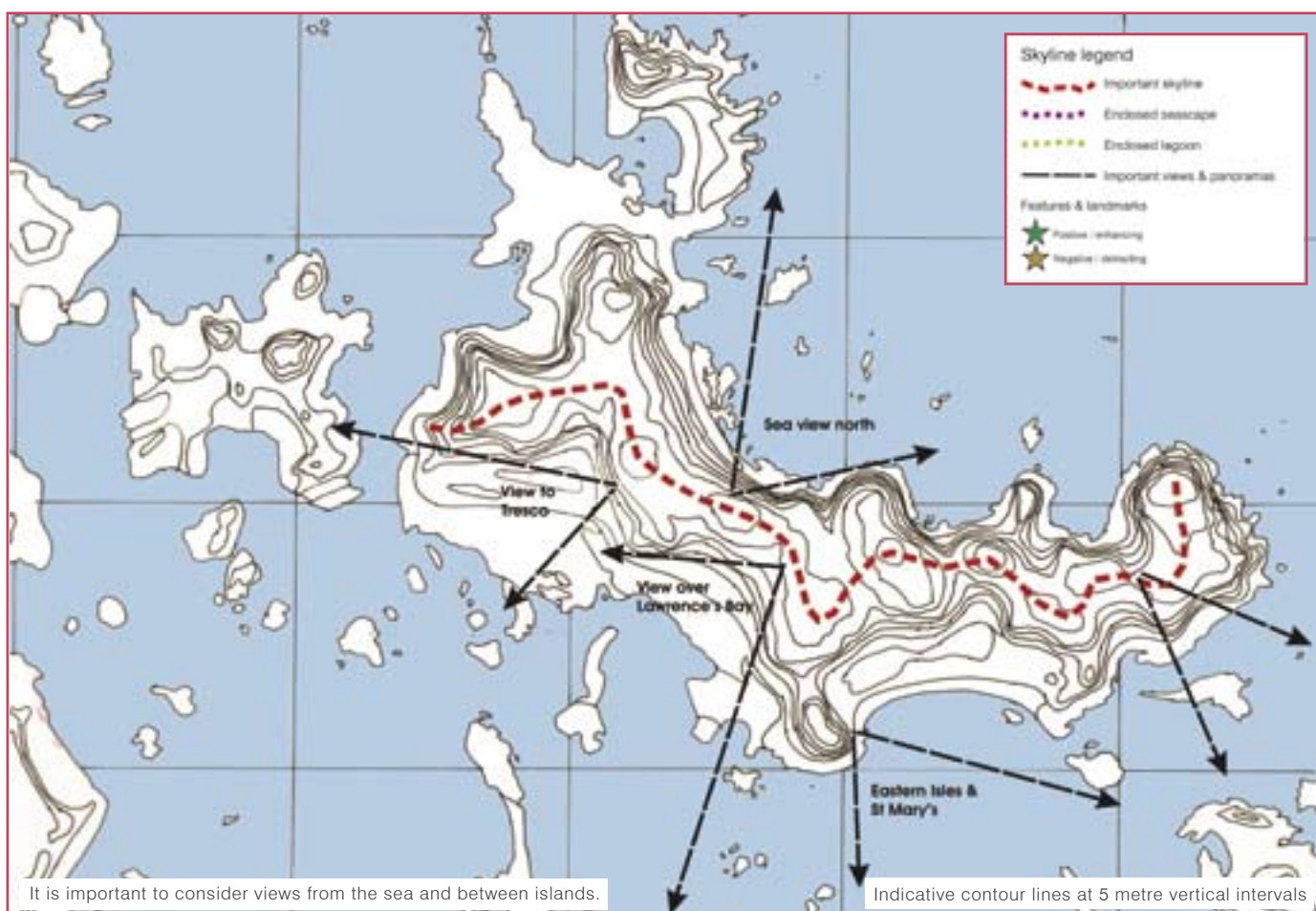
The southern, or lee side of the island's meridian ridge is more sheltered and the inhabitants have established over the centuries a cultivated landscape of fields enclosed by green hedgerows, (locally known as fences) and stone walls (locally known as hedges). There are clear patches of bulb strips and larger more regular fields for grazing.

The narrow linear bulb strips are generally orientated in a south or south westerly direction giving rise to a distinctive pattern of parallel hedges sweeping down to the sea along the southern shore.

Higher Town is clustered along the south facing slope between Turfy Hill and the distinctive round top of Cruther's Hill on the southern shore.



Detailed landscape character, St Martin's



It is important to consider views from the sea and between islands.

Indicative contour lines at 5 metre vertical intervals

Skyline of St Martin's

St Mary's

“ From the ground the skylines are disturbed; from the air the skyline is beginning to appear sophisticated. Yet behind this change lies all the romance of seas and rocks, of wild flowers and human history.....”.

(Jellicoe, Sir G A, A landscape charter for the Isles of Scilly 1965)

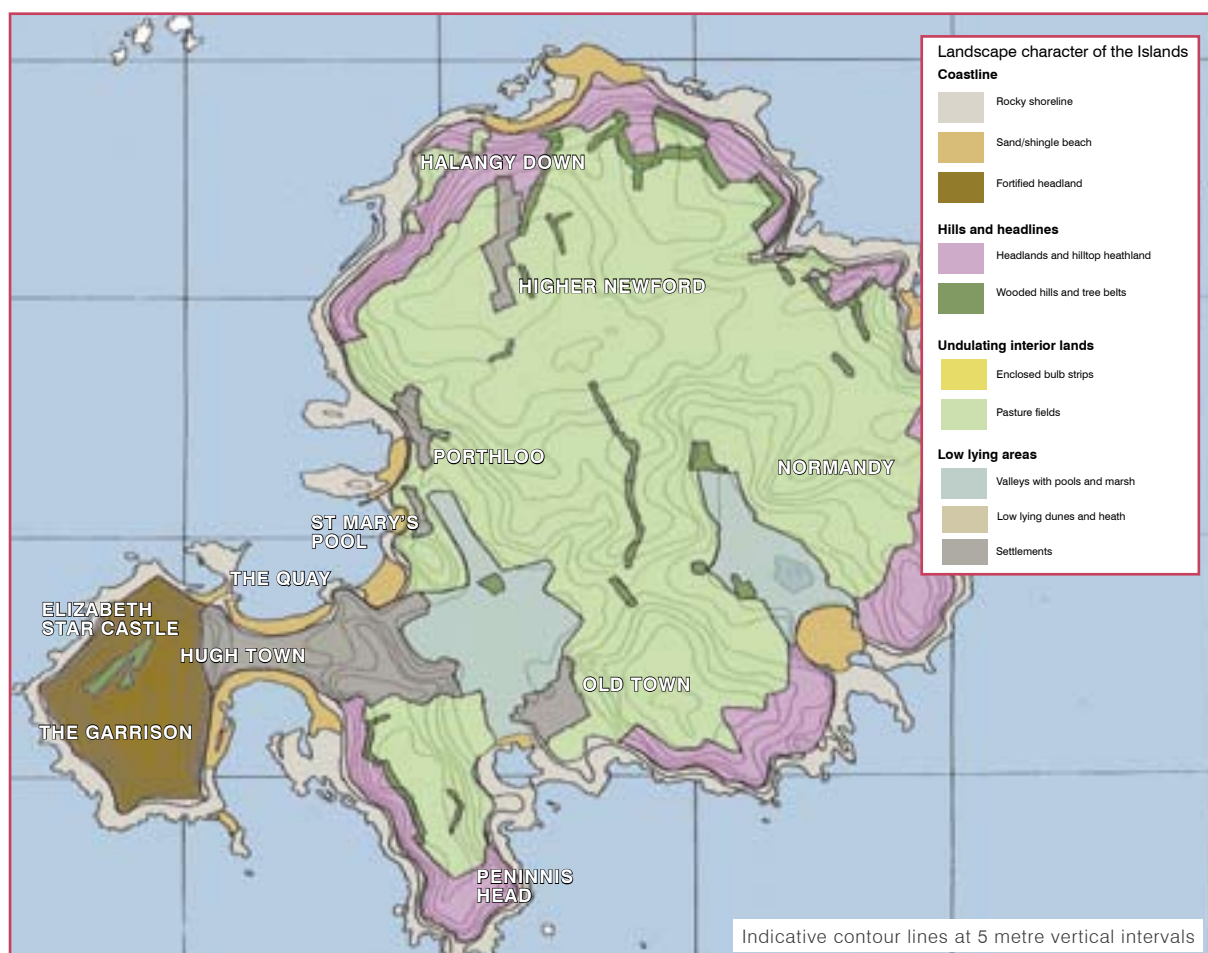
Character of St Mary's

Scilly's main island is St Mary's. It is the largest island and contains the only sizeable settlement, Hugh Town. There are several other settlement areas including Old Town and Telegraph. Other settlement areas include Porthloo, Higher Newford and Normandy. There are numerous dispersed farmsteads and small clusters of houses connected by narrow winding lanes. This island supports the local airport and the principal harbour, St Mary's Pool.

The island has a rounded shape with two prominent headlands; Peninnis Head on the southern side of the island and the fortified 'Garrison' jutting out to the west. The Garrison is distinctive in that it has been heavily fortified over the centuries so that the shore is lined with ramparts, breastworks and battery positions. The headland also contains the Elizabethan Star Castle on the highest point.

The narrow isthmus that links 'The Garrison' to the rest of the island provides the low and level ground on which Hugh Town stands. The town is flanked to the north and south by beaches and lies around a natural harbour. The quay which extends out past Rat Island provides year round docking facilities. The town is compact and narrow in form and densely built.

The main part of the island is comprised of an undulating interior landscape of comparatively larger fields (although still small compared to mainland locations), wooded valleys and low lying marshy areas. There are some places on St Mary's from which the sea cannot be seen.



Landscape character of St Mary's

St Mary's

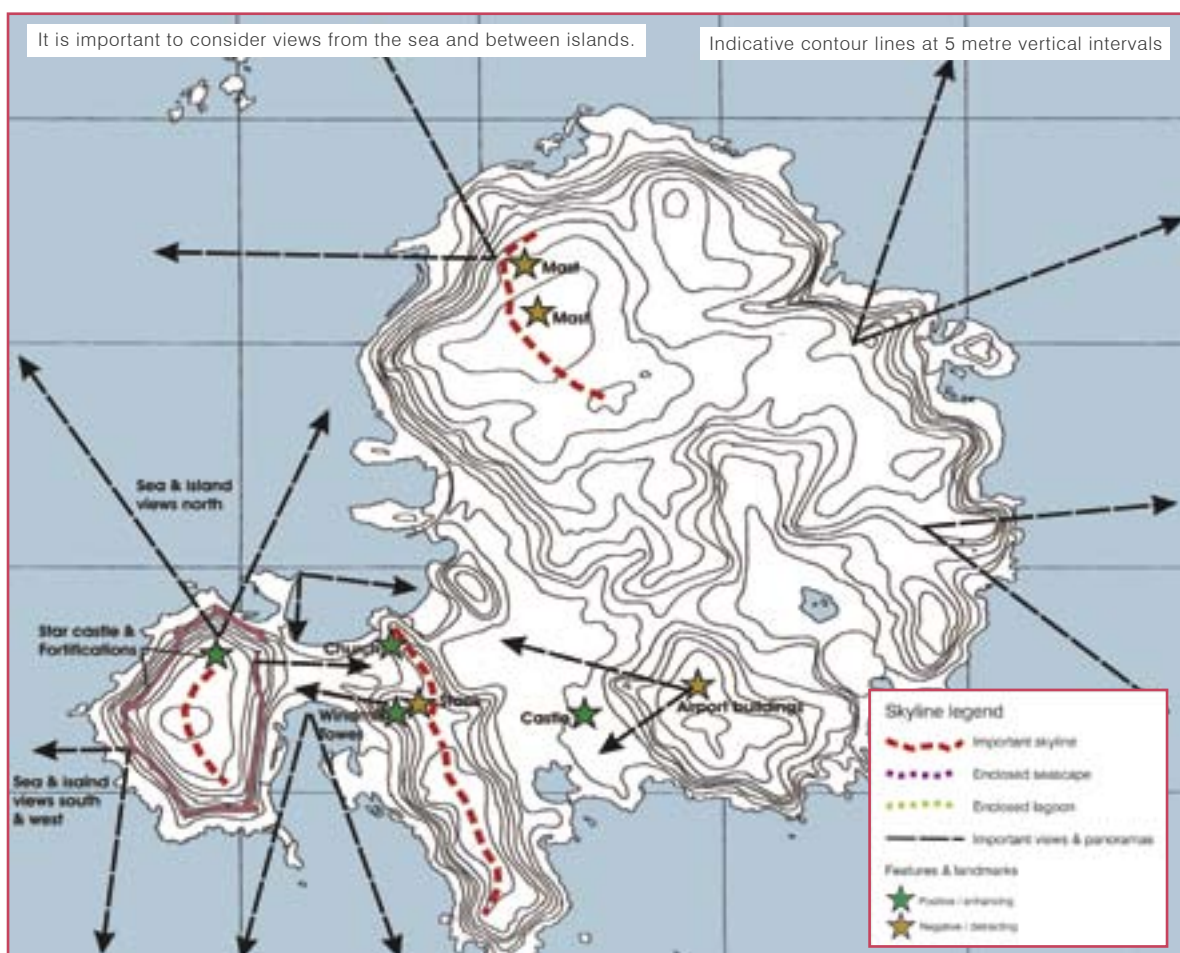
02

The coastal strip is made up of exposed headland heaths, rocky coast with heathland and areas of sandy shore.

On the southern part of the island the small airport has a significant visual impact as it is situated on high ground and is therefore very prominent. To the north at Halangy Down there are a number of very tall communication masts which are visible from far away. These developments impact negatively on the intimate scale of the Scillonian landscape. However, they do provide some of the vital infrastructure necessary to support the islands' community and economy.



Aerial view of St Mary's



Skyline of St Mary's

Settlement patterns

The landscape and topography of the islands sets the context for the settlements and buildings. The exception perhaps is the core of Hugh Town where the townscape of streets provides the setting for individual buildings.

This section deals with all the settlements of the islands with the exception of Hugh Town as it is different in size, scale and character and is therefore covered separately.

Inevitably with a total population of about 2000 for the five inhabited islands, the size of the settlements is extremely small and their scale domestic and rural. Thus even the development of an individual house can have a significant effect on the whole of a settlement as well as its adjacent neighbours.

Despite their size, which is usually that of a hamlet (a small village), most of the settlements are referred to as 'Towns' (8 out of 13). Most of them are not situated immediately on the coast (with the exception of Hugh Town, Old Town, New and Old Grimsby there are no harbourside/quayside frontages). Most of the settlements, whilst being grouped at intersections of lanes, are relatively loose grained in that there are only short streets with individual houses or short terraces of no more than 3 or 4 houses. Nevertheless, plots can often be quite small and irregular, resulting in locally cramped conditions characterised by small gardens and overlooking (this is particularly noticeable in Higher Town, St Martin's). In these situations extensions or new infill development can prove difficult.

The towns on St Martin's have the most compact character whilst those on the other islands are a little more dispersed. Treco's settlements reflect the 'estate' nature of the island in that they are slightly more formal in layout often in short regular terraces.

Outside the towns, there are isolated terraces of houses: Blockhouse Cottages at New Grimsby, Norrard and Bay Row on Treco; single row houses on the road to Higher Town Bay, St Martin's and the coastguard cottages at St Agnes. These terraces are usually late 19th Century and are built straight, along the contour, usually below the skyline.

The illustration shows Higher Town, St Martin's and demonstrates a range of urban groupings found on the Isles of Scilly.

1. A row of short terraces fronting directly onto the roadway. This linear form is seen in many locations, mostly on one side of the roadway. In this situation the group forms an approach to the settlement.
2. Buildings framing a sizeable green and providing it with a sense of enclosure and shelter. As the major space it is the focus of the settlement.
3. A secondary green, again relatively enclosed, with a 'pinched' entry point.
4. A 'pinchpoint'. The buildings are tightly arranged to deflect the route and the views from this space. Buildings terminate views and enclose the space.
5. A more informal grouping creating intimate semi-private spaces between the buildings.

The only significant settlement patterns dating from the 20th Century are on St Mary's with parts of Old Town (and about half the urban area of Hugh Town) and the free-standing settlement of Telegraph. These are suburban in character with some local authority built terraces, two storey detached and semi-detached. These developments are of a form which has little to do with the character of the 'Towns'. It is not only the built form but the road pattern, plot size and grain which is markedly at odds with the pre 20th Century settlement pattern.





Urban groupings in Higher Town St Martin's

Cluster of houses near the beachfront on Tresco

Character of Hugh Town

This is the only truly 'urban' settlement on the islands. The historic (mainly 18th and 19th Century) core extends from the ramparts and batteries of the Garrison to the west, along Town Beach on the north side and along Porthcressa Beach to Buzza Hill and Peninnis Head to the south. The isthmus upon which it is built is about 500 metres in length by about 150 metres in width. Within this small area there are a variety of townscapes. The historic town contains about 70% of the Listed Buildings on the Isles of Scilly. Any new development or redevelopment must be considered within this context.

Hugh Street has the greatest sense of enclosure, relieved by an informal 'square' to the east. The frontages are almost continuous with good 19th Century shop fronts and town houses.

The Parade is the largest public space on the island. This was originally an unenclosed parade ground. It has now been grassed and surrounded by a hedge. It suffers from clutter of street furniture at its western end. The simple classical Town Hall dominates the space.

Church Street is spacious with elegant informal terraces with front gardens. The view east is terminated by the somewhat austere neo-gothic parish church.

Higher and Lower Strand face the Town Beach across Holgates Green, which acts as a promenade. The houses here are modest two storey vernacular terraces. Their low roofline is a significant feature framing the harbour.

Back Lane is an informal lane with a 'mews' character. Thoroughfare is of a similar character but it has more mixed uses and is more enclosed.

The waterfront from the Quay to the Custom House has a curving, tight, bustling frontage with buildings built directly onto the beach, some with steps down to the beach. At the eastern end recent infill development has a less strong frontage and roofline.

The buildings fronting Porthcressa Beach form less coherent frontages. The central area south of the Town Hall could benefit from a terraced development which would bind together the disparate parts of the seafront.

The remainder of Hugh Town is of the suburban form. The scarce supply of urban building land has meant that detached properties are situated on very small plots. In the case of the Museum building and Porthcressa Flats, it has resulted in three storey developments with flat roofs, built in the 1960s.



Church Street



Church Street

Character areas

(Defined by Cornwall & Scilly Urban Survey – Cornwall County Council 2002)*

- 1 Church: Carn Thomas and Buzza Hill
- 2 Church Street and the Parade
- 3 Town Beach Thoroughfare and the Strand
- 4 Porthcressa Bank
- 5 Porthcressa post-war housing
- 6 The Historic Core : the Bank and Hugh Street
- 7 Garrison Lane, Garrison Hill and Jerusalem Terrace
- 8 The Quay
- 9 The Garrison

Areas 2, 3, 6 & 7 are those where the Infill Guidelines for Hugh Town should be applied. It is in these areas and in areas 8 & 9 that detailed Design Statements will be requested.

Consideration of skyline impact of new developments in relation to the townscape as a whole and landmarks in particular will play a major part in the determination of proposals.

Replacement and infill development in areas 1, 4 & 5 will be expected to reinforce historic street frontages, terminate views and enclose spaces.



* Applicants seeking planning permission in all these areas should consult this study, copies are available at www.historic-cornwall.org.uk/towns/hughtown/hughtown.htm

Building forms and layouts

Given the near subsistence economy and shortage of raw materials that existed over long periods of the history of the Isles of Scilly, it is not surprising to note that the buildings are modest in size and domestic in scale. Thus building plan shapes are simple rectangles, usually having a wide frontage. Roof pitches are relatively shallow, probably originally due to the lack of timber to construct roof trusses. The relationship of the traditional house to its plot can range from set back (up to 10 metres from front boundary) to 1-2 metres, to those on the fringe of the carriageway. There are few pavements outside Hugh Town.

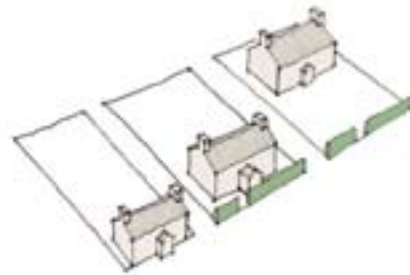
Other characteristic traditional built forms include barns, gig sheds and churches.

Barns, similarly to cottages, are small scale, rectangular and have low pitched roofs. Indeed there are cottages that have been converted to barns or other utilitarian farm uses through the infilling of windows and the widening of doors. The characteristic features of a barn, the large doorway and the limited number and small size of openings, are elements which should be respected in any conversion.

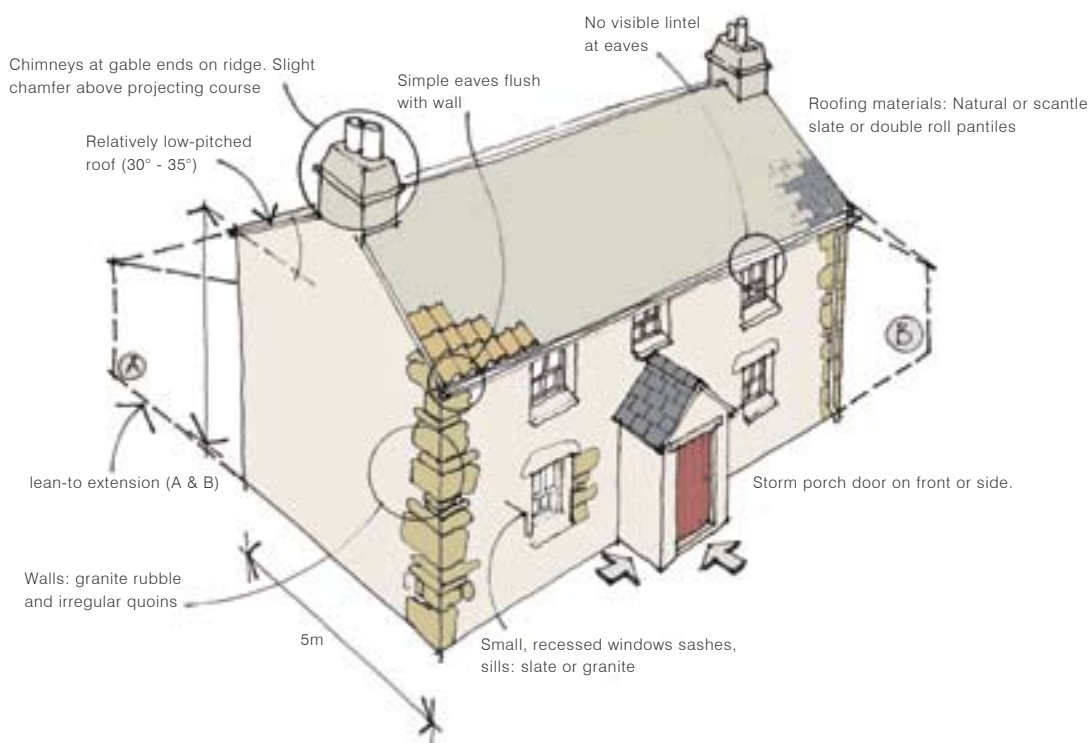
Gig sheds are unique to Scilly. Built to accommodate a single, long, slender rowing boat, they are used for their original purpose and are an essential element in the water related activities of the islands. Gig sheds are of a simple rectangular shape, a little more than 2 metres high.

Most churches are relatively recent, constructed in the late 19th Century. They are often detached from the core of the settlement and are modest in size and simple with few architectural embellishments. Except in the notable case of Hugh Town they have little skyline impact.

Typical variations of the cottage on its plot



Typical cottage - wide frontage, shallow depth



Traditional Materials

Granite is traditionally the main building material for all types of buildings on the Isles of Scilly. The local brown granite from which the islands are formed, is more granular and less durable than on the mainland. Later terraces are rendered.

For the majority of buildings, rough faced granite was laid in courses or roughly in courses. In more important buildings, granite was finely cut, and laid accurately in courses with fine joints.

Timber, which had been washed ashore from wrecks, has been used in buildings when available. Modern infill on the islands has developed a vernacular of rough sawn vertical batten (flat wooden strips) and board timber extensions. Painted timber windows are the tradition on Scilly. Consequently new windows should not generally be varnished nor stained.

The traditional roofing material on the islands was thatch from reeds. Until the last century buildings in exposed positions had their thatch secured by weighted straw ropes which were used to protect against stormy weather. Thatched roofs have all disappeared from the Isles of Scilly.

Slates imported from the mainland became popular in the 19th and 20th Centuries, particularly Delabole 'smalls' and 'peggies'. Slate roofs are frequently scantled (small slates cut roughly, at random widths usually diminishing from bottom to top of the roof slopes, often bedded on mortar and trimmed all the way round). Bridgwater double roman red clay pantiles (curved S shape) were also used.



Local granite, Bryher



Slate roofs, Bryher



Timber extension, Tresco



Clay pantiles, Tresco



Rendered granite, St Agnes



38

St Mary's



39

St Agnes



40

St Martin's



41

St Mary's



42

Character criteria summarised

Historic characteristics to develop in new designs and alterations:

- Simplicity of form
- Robust, durable materials
- Well proportioned, well balanced facades
- Substance to what is built – a sense of weight and strength
- Absence of frills
- Buildings well anchored on their site and integrated in their landscape surroundings

Characteristics to avoid in new designs and alterations:

- Poor proportions
- Proliferation of white plastic (doors, windows, eaves and down pipes!)
- Suburban site treatment – a sea of mown lawns
- Poor fenestration and doors (proportions and detailed design of windows and doors)
- Bad neighbours – buildings that overlook and dominate their surroundings and invade privacy



43



44

St Mary's



Design guidance

Introduction

This chapter aims to bring together guidance on how to deploy good, sustainable design solutions for all types of new development.

The guidance is structured into three parts:

03 Site appraisal and layout

Dealing with principles of good location, landscape and seascape impact, shelter, respecting the privacy of neighbours, making the most of the sun's natural warmth, and linking the site fully with the character of the islands' lanes and countryside.

04 Appropriate design responses

Addressing building form and layout, massing and the approach to extensions, alterations, gap and infill projects.

05 Design elements

Specific and tailored advice on the treatment of specific design elements such as roofs, dormers, porches, doors, windows and boundary treatments.



Bryher

Before designing the development in detail, it is necessary to consider the impact of the proposal on its context or setting. The setting is the landscape and the buildings that can be seen from the site and the area from which the site can be seen.

Site Appraisal and Layout

03

Site appraisal

Reading the landscape

Before designing the development in detail, it is necessary to consider the impact of the proposal on its context or setting. The setting is the landscape and the buildings that can be seen from the site and the area from which the site can be seen.

As the Isles of Scilly is a Conservation Area, the assumption will be that the existing character of the landscape and settlements is such that any proposed development will need to either preserve (not harm) or enhance (positively improve) the character of the setting.



The "ripple effect" of development: what impact will a proposal have on its setting and its site?

Existing buildings on the skyline are usually landmarks such as churches, lighthouses, daymarkers, fortifications or other non-private/ domestic use structures.

Exposed buildings in the landscape are likely to suffer the worst effects of driving rain and wind.



47

Harry's Walls, St Mary's



Landscape setting

Prominence

It is important to remember that prominent developments can be seen when approaching an island from the sea or from other islands.

For most buildings it would be appropriate that they are sited below the skyline and do not have an assertive colour scheme (white or primary colours). Exceptionally due to the significance, size or architectural quality of the proposals, a building which breaks the skyline may be appropriate where a design statement provides reasons for the decision.

The following questions should assist in considering the impact of proposed development:

- Is it likely that the building will be viewed on the skyline from certain points? Look at your proposed development site from different vantage points around the islands and the sea. (for guidance refer to skyline maps in the chapter on the Signature of Scilly-page 29)
- If so, would the proposed development be the only one on the skyline, or is there an established pattern of buildings on the skyline?



Avoid buildings that break the skyline



Wherever possible site buildings below the skyline





Where possible, use the natural backdrop of trees/shelter belts. Deciduous planting to the south will give summer shade and winter light.



House sited in the lee of the hillside for shelter



48
St Mary's

Inland sites using existing tree cover for shelter



Coastal clustering hamlet away from the prevailing wind.

Weathering and shelter

When storms hit the islands they can have devastating effects on the buildings and landscape. Wind blown sand can strip decorative furnishings and destroy flimsy materials. Hence the majority of buildings will deploy robust materials and take every possible advantage to locate in sheltered locations on the lee of a hill or in a tuck in the landscape. Gable (the triangular upper part of the wall at the end of a ridged roof) ends will be orientated into the prevailing southwesterly winds and porches will be commonplace on the southern facing frontages. There is much wisdom in traditional methods of site layout and much can be learnt from observing how older buildings have set themselves into the landscape. These involve making use of natural tucks in the landscape, sheltered areas beside woodland, working with contours (not against them), and generally steering clear of locations that suffer the worst effects of the wind and rain. (for guidance on landscape character and topography of each island, refer to appropriate section in the chapter on the Signature of Scilly - page 29)



The settlement

Integration

- What is the nature of the settlement area in which the building is proposed? (for guidance refer to section on settlement patterns on the Islands- page 42)

It is important that the nature of the surrounding area is understood and reflected in any development proposal. Without this awareness it is likely that a development will be unsympathetic.

Are the existing buildings generally:

- single buildings in large plots, with space in between?
- grouped together informally?
- linked as short terraces?

How do the buildings relate to the local pattern of lanes and boundaries?

Are the existing buildings generally:

- facing directly onto the lane?
- set back 1-2 metres behind the front boundary?
- set back over 2 metres from the front boundary?



49

Tresco



50

Coastguard Cottages on St Agnes

The vertical slate on the gable gives a clue to the ferocity of the Atlantic storms.



Adjacent properties

Relating to neighbours

Maintaining privacy and preventing overshadowing

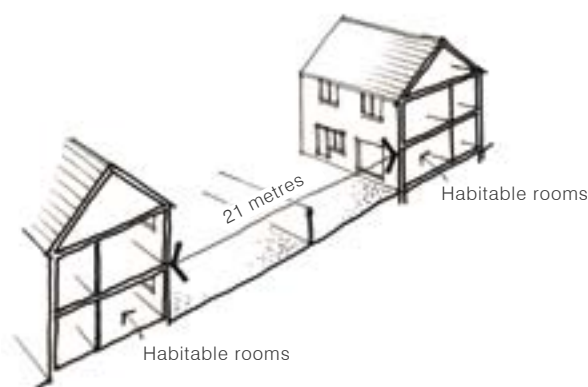
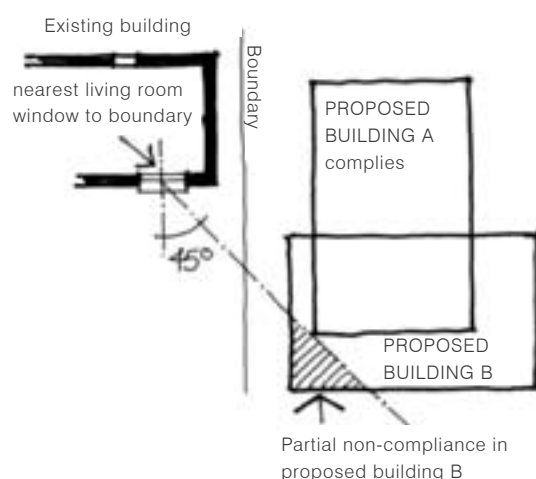
The layout of a new building, or extensions to an existing building, on a plot must take account of the need to respect the privacy of adjacent households. This is particularly important on the Isles of Scilly as in many settlements the house plots are quite small, with the house taking up a relatively large proportion of the site. Thus the distance between houses is limited and privacy between neighbours can be compromised through the ill considered layout and design of a new development.

Privacy has a visual dimension (i.e. freedom from overlooking of private rooms and sitting-out space) and an aural dimension (i.e. freedom from the nuisance of excessive neighbour noise).

Privacy can be achieved by;

- (a) distance (usually the imposition of a standard spacing of 21 metres between opposite living room windows) and
- (b) by design (the layout of one building in relation to another, the careful definition of the public and private side of a house and the size and disposition of windows on an elevation).

Due to the "tight" character of many of the settlements, proposed layouts based on a strict adherence to the distance principle are unlikely to be appropriate as the principle tends to produce a suburban layout, which is rarely achievable or desirable. Thus privacy should be achieved through the careful siting, design (interior and exterior) and placement of windows.



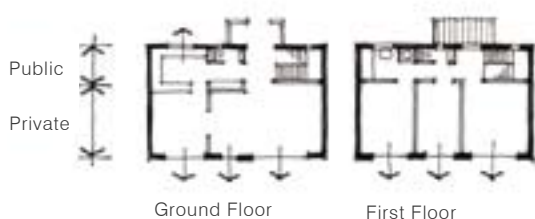
Loss of daylight for neighbours

The diagram above demonstrates the 45° principle for determining whether proposed buildings A or B are likely to restrict the daylight to the existing house (on left). The shaded area shows how much of proposed building B does not comply with the 45° principle.

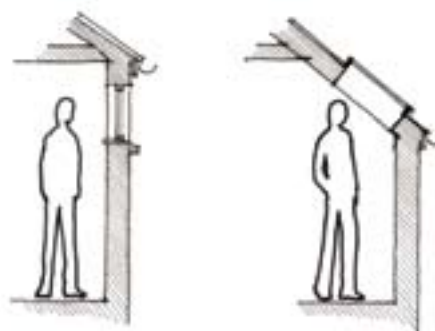
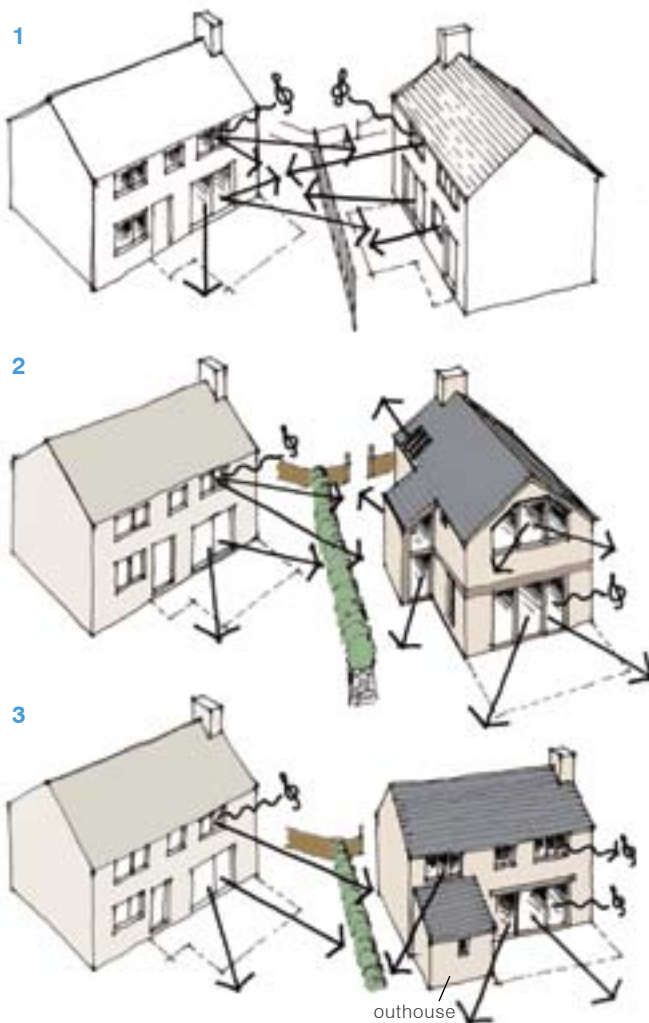




The sequence of three diagrams shows (1) a new building on the right, built to a standard design, having no regard to maintaining the privacy of its neighbour. The new building in diagram (2) on the same layout as (1), has the living room located on the gable end, and the design of windows on the flank wall has minimised any overlooking and as a result produced an attractive contemporary design. Diagram (3) shows that by turning the axis of the house (if site dimensions permit), privacy is achieved. The use of the outhouse reinforces privacy and would act as a sound buffer.



The diagrams showing the ground and first floor plans of a house indicate how it can be planned with a “public” side (facing the street or lane) and a “private” side (facing a garden). The public side contains those elements which do not need to have much outlook or (in the case of a kitchen) are not greatly affected by people looking into the windows. The private side of the house has all the bedrooms and living rooms. As it is screened from the public side, the windows are larger. This type of layout could also be useful where the public side faces north or into cold prevailing winds, as it acts as an insulating zone, so saving energy.



Maintaining privacy / minimising overlooking on ground floor by locating windows at high level.



The site

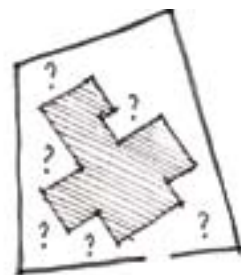
Choosing where to build

Positioning the building on the site:

- Are there parts of the site which are steep (i.e. over 1 in 7 gradient) which would make a building appear too tall or assertive, through the need to have a visible basement or semi-basement?
- Does the proposed plan shape and its orientation relate to the boundaries of the site to allow for useful external spaces? Traditional boundaries help to create shelter from prevailing winds and create privacy between adjacent properties. They also help to "absorb" new buildings into established settings.
- Does the building proposal necessitate the removal of part of the site boundary? Boundaries, whether stone hedge banks or fences (hedges) are a significant feature contributing to the character of the Isles of Scilly. Removal of these, other than in demonstrably exceptional circumstances, will be resisted.
- Which parts of the site receive most uninterrupted sunlight? Are parts of the site more exposed to driving wind and rain?
- Are there existing structures (farm buildings or other disused or under used structures) which could be incorporated into the scheme? Existing traditional farm buildings and structures are important to the character of the area. They should be reused in order to preserve the character of the area. If it can be demonstrated that the structures are beyond reuse, their materials should be reused in new development on the site.
- If a proposed development is located close to the boundary it is important to be aware that the placement of certain features may cause the loss of privacy (e.g. windows adjacent to habitable rooms, sitting out areas).
- Could the lower parts of the site be utilised for water collection?



Allows for useful garden space, parking where necessary and for extension.



The complicated plan shape & layout, which is angled to the site boundaries makes the spaces left over awkward.



Sloping sites

Some locations on the islands may necessitate building on sloping hillsides – part of St Martin's, Bryher and to a lesser extent, St Agnes for example. It will be important to determine if a specifically designed building is required for such sites (that can step down the slope with the natural run of the hillside) or if excavation is necessary in order to reduce the visual impact of the building.

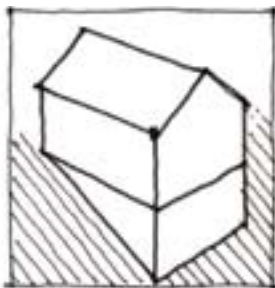
Great care is required however, as excessive excavation can lead to the permanent scarring of the landscape and excessive excavation can appear as an unnatural platform unrelated to the surrounding landform.



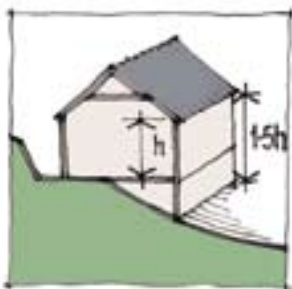
Higher Town in St Martin's. A good example of how buildings have clustered, stepping into the southern slopes of the island.



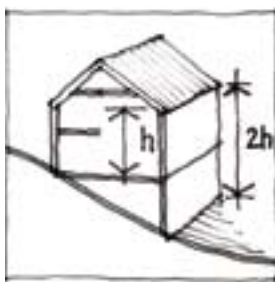
Build along the contours of the slope. This would result in a more economic structure and less visual impact.



Generally avoid building at right angles to the slope. Otherwise this would result in expensive plinth and prominent gable end.



Acceptable: base is no more than half the building height



Unacceptable: massive base



Orientation - capture the sun

The energy required to heat, cool and light your building can be reduced by using Passive Solar Design (PSD). In much of traditional architecture, simple design rules ensured that buildings captured light and heat from the sun and acted as a buffer against the elements. The objective of PSD is to maximise the use of energy and light from the sun through design which enables buildings to function more effectively and provide a comfortable environment for living. Passive Solar Design must be considered at the design stage. It provides an opportunity to save 20–25% of heating and lighting energy during the lifetime of a building.

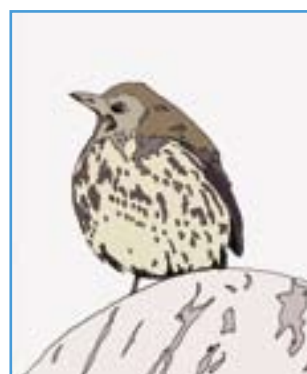
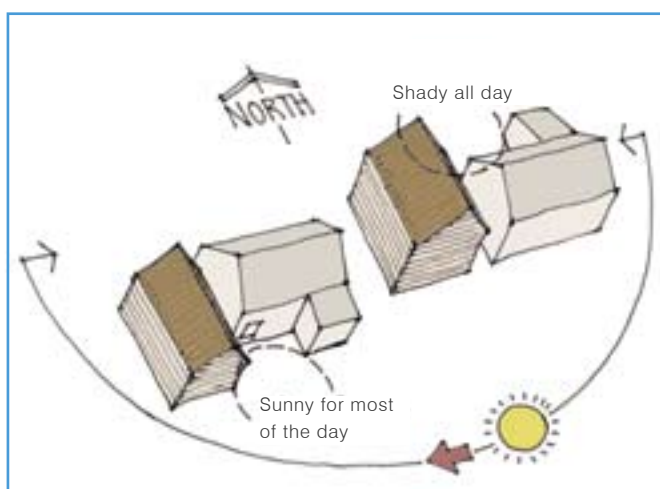
- Orientate the main glazed elevation of a building within 30 degrees of due south.
- Space buildings to minimise overshadowing of southern elevations. Place buildings on sloping and wooded sites carefully to maximise solar access.
- Landscaping, including the use of earth bunds, is often used as part of an overall PSD approach providing a buffer against prevailing cold winds and shading for summer cooling. However, this would need to be considered in terms of its impact on the surrounding landscape.



Energy savings can be achieved if a house is orientated within 30 degrees of south, providing its main living spaces are arranged to avail of the passive solar gains.

The sun's position changes throughout the seasons

Study your landholding carefully and select a site the gives you the best orientation to the sun, whilst also affording shelter from the weather, particularly the prevailing winds.



Orientation has a major effect on overshadowing even if both proposed buildings (shaded) comply with the 45 degrees principle.



Linking with the landscape

Wrap yourself up in the landscape of the Isles of Scilly

One of the strongest character features of the islands is the manner in which the landscape wraps itself around its buildings and man-made structures. The walls, hedges, houses and farmyards and gig sheds teem with wild flowers, succulent plants, lichens and mosses. This integration with the landscapes enables buildings to settle comfortably in position and blend seamlessly with their surroundings.

The secret is to work with the landscape, retaining as many hedgerows, trees and stone walls as you can. Avoid large areas of mown lawn, which are high maintenance and plant the garden up close to the building – keep the driveway in gravel and place it to the side or rear.

- Retain as many hedges and trees as possible
- Avoid disturbing long established stone wall boundaries
- Keep car parking areas to the side or rear – away from the front
- Keep paths a couple of feet away from the building to allow planting to contact the building
- Contour the site where necessary to maximise shelter
- Avoid a 'sea' of mown lawns
- Avoid decorative brick or garden centre 'features' that are out of context in the islands
- Avoid asphalt finishes and decorative lamps illuminating driveways





53



54



55



56



57



58



59



60



New boundaries and entrances

The appearance and nature of the boundaries surrounding a property or group of properties are an important aspect of the overall character and image. The boundaries provide the linking element between the dwelling and the surrounds. If handled correctly and sensitively the boundaries will help to successfully integrate the property into the surrounding landscape

If there are traditional boundaries to the site e.g. stone walls, fences (hedges), these should be retained, to maintain the traditional character of the landscape as well as shelter and privacy.

If there are no traditional boundaries or no boundary at all, it may be necessary to erect one to help absorb the new building into the surroundings. Although there are railings and timber fence boundaries in Hugh Town and Old Town, they are alien to the nature of most of the islands and are inappropriate and their use will be resisted.

Hedges

Boundaries that are comprised of hedging and trees can provide shelter from prevailing winds as well as softening or screening the visual impact of the development. The use of evergreen plants species such as, Euonymus, Escallonia and Pittosporum to



61



62



63



64



65



66

form hedges is a distinctive feature of the Scillonian landscape. These types of plants create excellent wind breaks as well as being tolerant of the salt laden maritime conditions. In general hedges on the islands are informal requiring only infrequent clipping. Formal, geometrically clipped hedges look out of place.

Stonewalls

The local stone is a type of granite that is quite soft and flaky. This stone is useful in the form of irregular blocks to form dry stone walls or planted stone banks when combined with earth and hedging. The traditional method of construction is to place larger stones in rows to form the lower courses with smaller stone forming the top rows of walls approximately 1m high. However many existing walls are more irregular. The surface of the stones encourages the growth of mosses and lichen. It has become a feature of the walls to plant succulent plants and ivy, which flourish in the local climate, in between the stones.

The combination of irregular stone interspersed with delicate plants creates a successful, distinctive and unique solution for boundary definition for the islands.

A typical boundary treatment is therefore a hedge or local stonewall overtopped from the garden by Cordyline or Fuchsia. The whole is often underlined with a soft verge of grass up to a metre wide. This provides an important element softening the road edge and integrating the boundaries.

In general decorative brickwork, dressed stone and ranch-style timber fences would detract from the existing character of the islands.

Entrances

Typically the low walls give rise to the use of small timber palisade gates generally painted white or pastel shades of blue or green. Garishly bright colours would be visually intrusive and should be avoided. Tall gates of decorative ironwork, close board timber gates and arches are generally inappropriate in the island's setting.



67



68



69



70

We must embrace building techniques that reflect our advanced technology and contemporary lifestyles. As we move further into the new millennium, Scilly will be judged on how well these two objectives are met.

Appropriate Design Responses

04



Appropriate design responses

Character and sustainability. These are the twin pillars of appropriate design response that this guide aims to promote. Although it is important to demonstrate an environmental and cultural awareness of the built heritage of the islands, we must embrace building techniques that reflect our advanced technology and contemporary lifestyles. As we move further into the new millennium, Scilly will be judged on how well these two objectives are met.

This section will offer guidance on appropriate solutions for some typical development scenarios:

- extending and altering existing buildings; and
- filling a gap or infill opportunity in existing settlement areas.

The emphasis is on achieving more appropriate and well mannered buildings by getting proportion, form and massing right which should then allow the detailed elements to fall easily into place.



72

St Mary's

Incorporating local distinctiveness and sustainability into the design of houses

Incorporating local sustainability and distinctiveness into the design will ensure a building that is cheaper to run, is healthier to live in, is well integrated into its environment and is environmentally friendly.

The approach to the design of new buildings should be about reducing demands, providing resources in a sustainable way and planning for the future.

Reduce demands:

- reduce the required energy for space heating, cooling and electric light by using form and fenestration to make use of passive solar design.
- place rooms used for living and working in the south facing part of the building, and storage, bathrooms and stairways on the north side.
- smaller windows should be used in north facing elevations. On the south elevation, larger windows will increase solar gain, but this has to be weighed against heat losses in the winter and a risk of overheating in the summer.
- in order to reduce heat losses, unheated spaces such as conservatories, green houses and garages which are attached to the outside of heated rooms can act as thermal buffers, the temperature of the unheated space being warmer than that outside.
- sloping roof lights facing the sun will increase the solar radiation received.
- minimise energy loss through the building fabric.
- use dense materials (bricks, blocks, stone, quarry tiles, concrete - see page 96) to enable the building to absorb heat during the day and release it slowly at night.
- the greater the volume of the building the more surface area it has to lose or gain, heat from.
- seal the building tightly.
- avoid deep-plan internal layouts and use roof lights and light reflecting surfaces to help reduce the need for artificial lighting.

- natural ventilation – atria and internal ventilation stacks projecting above the roof level can be used to vent air as the building warms during the day. This approach obviates the need for air conditioning and makes for a more healthy and pleasant building environment.

Provide resources in a sustainable way:

- maximise opportunities for capturing and providing energy. The introduction of renewable energy in the form of active solar technology is encouraged. Active solar technology can be divided into: Photovoltaic (PV) and Solar Water Heating (SWH). Both technologies use roof mounted equipment to collect radiation from the sun. PV is converted into electricity, SWH is converted into hot water. PV can be used as a building material. It can be integrated into the roof or facade through the use of solar shingles, glass laminators or most appropriate for the islands - solar slates. SWH panels are mounted on the roof. For best performance they need to be mounted at an angle of 20-40 degrees, depending on latitude and oriented due south.

Ground source heat pumps (GSHP), air and water pumps and micro combined heat and power (CHP) systems are alternatives to conventional boilers. Horizontal GSHP require up to 100m² to accommodate all the necessary pipe work whilst vertical GSHP are more suitable for small sites as the pipes are placed in boreholes to a depth of at least 15 metres.

Small scale wind turbines and hydrogen fuel cells could become cost effective and sustainable means of supplying the energy requirements for individual buildings.

Biomass heating systems in the form of a room heating store or boiler system also provide a sustainable source of heating and hot water although consideration needs to be given to the availability of fuels and their storage. All externally visible forms of micro renewable energy operation will need to be sensitively sited to ensure they do not harm the character of the building or surrounding area.

- consider waste water recycling (using water from baths, showers and washing machines etc.) and use of rain water. Waste or grey water systems reuse either rainwater or water that has already been used for secondary purposes such as flushing WCs and watering

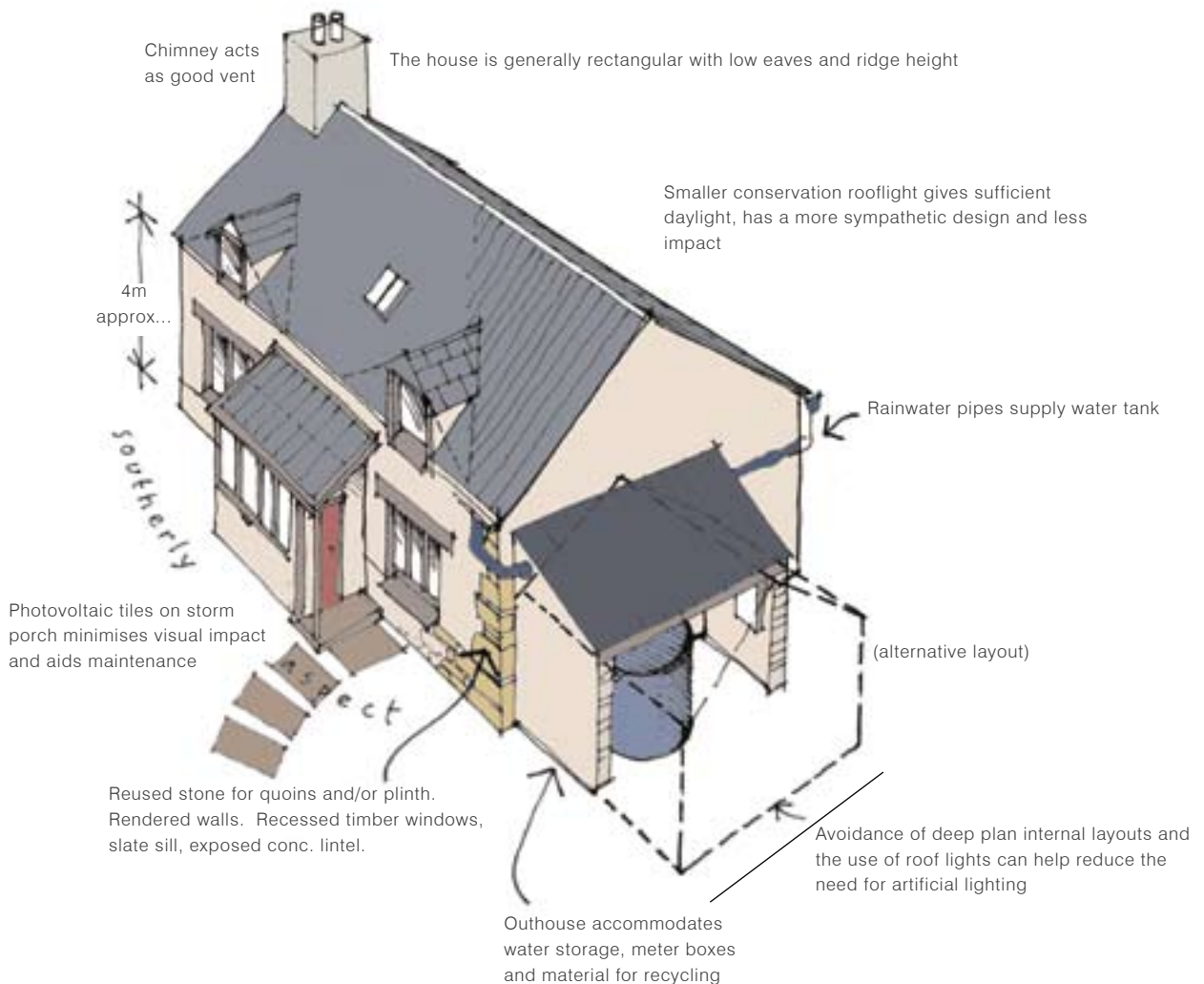
the garden. Traditionally rainwater has been stored in a butt and used for watering the garden. The next likely step is to collect rainwater and store it in a basement or underground storage tank that filters it to be used for WC flushing or the garden.

- consider waste as a material or energy resource. A septic tank is a method for human waste treatment. The sewage from the house is collected in a settlement tank. A process of solids separation and digestion produces a liquid which requires secondary treatment to produce an effluent that can be discharged safely into the environment. The sludge collected at the bottom of the tank requires emptying every 1-4 years. The sludge can be

used to spread on farmland. The treatment of the effluent is traditionally done by a below ground leach field - an underground field which spreads water and allows soil to absorb the moisture naturally. Another option is reed beds; self contained wetland eco-systems in which complex soil based microbiological processes promote the degradation of organic and chemical materials.

Plan for the future;

- design a building that can adapt over time.
- design should allow for improvement in materials and component replacement.



Scale and massing

Massing and scale are important aspects of good design and creating developments of appropriate proportion.

To a certain extent the scale of development should be relative to the existing surroundings i.e. the size of a house relative to those in the vicinity or the size of a conservatory or a door relative to the type of house in which it is placed.

The general form of the building should echo the pattern of the traditional buildings in the area, i.e. have a rectangular plan and relatively low profile. This does not mean that the building has to look exactly like traditional cottages, but it should not for example have a deep plan or exaggerated roof profiles.



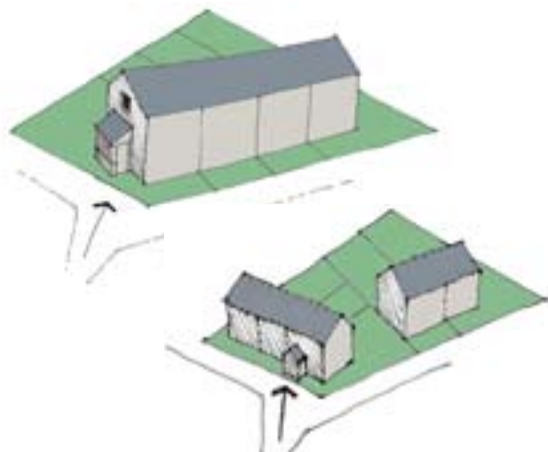
Regularity in composition of adjacent properties: in locations where repetitive and unified building groups are established. However, the outhouses are not included in the composition.



Informality in composition of adjacent properties: in locations where a more 'shaped' skyline is appropriate (perhaps against a landscape background). This approach absorbs varied house types and outhouses.

Appropriate massing:

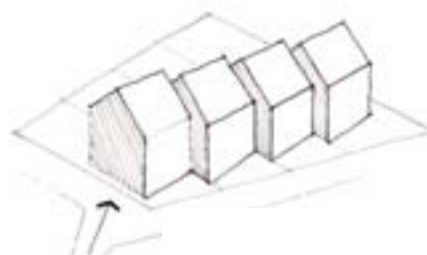
- it follows the 'grain' of the street ensuring continuity with the buildings in the area and the horizontal emphasis is maintained.



Parallel alignment to the lane or street

Inappropriate massing:

- it gives a busy and 'boxy' appearance compared with the general building appearance of stronger horizontals and regular terraces.
- it produces a serrated skyline which can be intrusive in some situations.



Staggered alignment to the street

Extensions and alterations

In order to conserve the stock of existing buildings on the Isles of Scilly, it may be necessary for them to be adapted for 21st Century uses and requirements.

However, in considering how to adapt the building, it is necessary to have regard to maintaining the character of the existing building and its capacity for change. It is also necessary to look at the requirements for extension and alteration; for instance, might the 'need' to have an extra room in a certain location be met instead by considering the reallocation of existing rooms and possibly locating a smaller extension in a different part of the building?

In view of the Conservation Area designation covering the islands, the Planning Authority will assess whether a proposal to alter or extend a building will harm its character or its setting. The Authority will also assess whether the extension or alteration will result in the loss of privacy or daylight in adjacent properties.



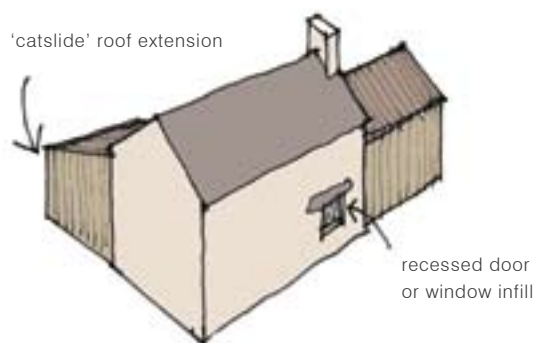
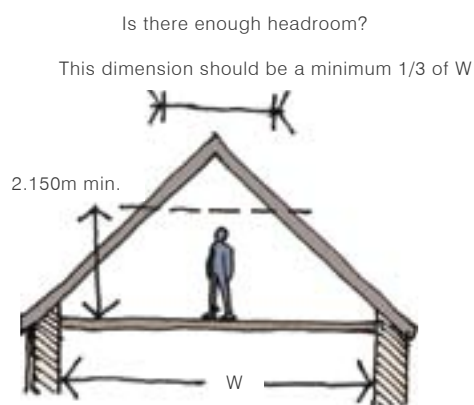
74

St Martin's

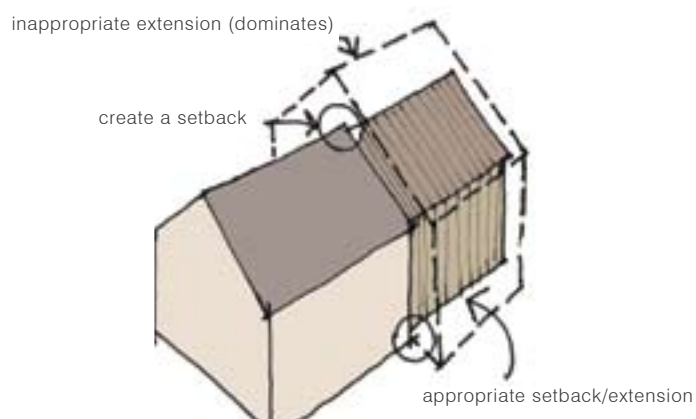
What is the character of the original building?

These questions may help to define the character:

- What was its original use?
e.g. barn, cottage, boathouse etc...
- Does it have any specific features relating to that use? e.g. large doors, few windows or windows of a certain shape, original fixtures etc.
- Is it a formal or informal building? Does it have a symmetrical layout of windows around a central door, or is the elevation characterised by a more asymmetrical arrangement of openings and projections?
- What is the scale of the building?
e.g. is the building rather modest or domestic in scale or is it more imposing, larger or more commercial in scale?
- What is the spatial arrangement of the building?
e.g. is it a single space such as a barn, boathouse, warehouse; or is it a multi-space e.g. many rooms, like a house or cottage?
- What materials are used in the building?
e.g. granite (rubble or dressed), render (rough or smooth), slate (natural or scantle laid), clay pantiles, timber windows.
- What is the capacity of the original building?
- How have similar buildings been adapted in the past?



Note the traditional method of extension...



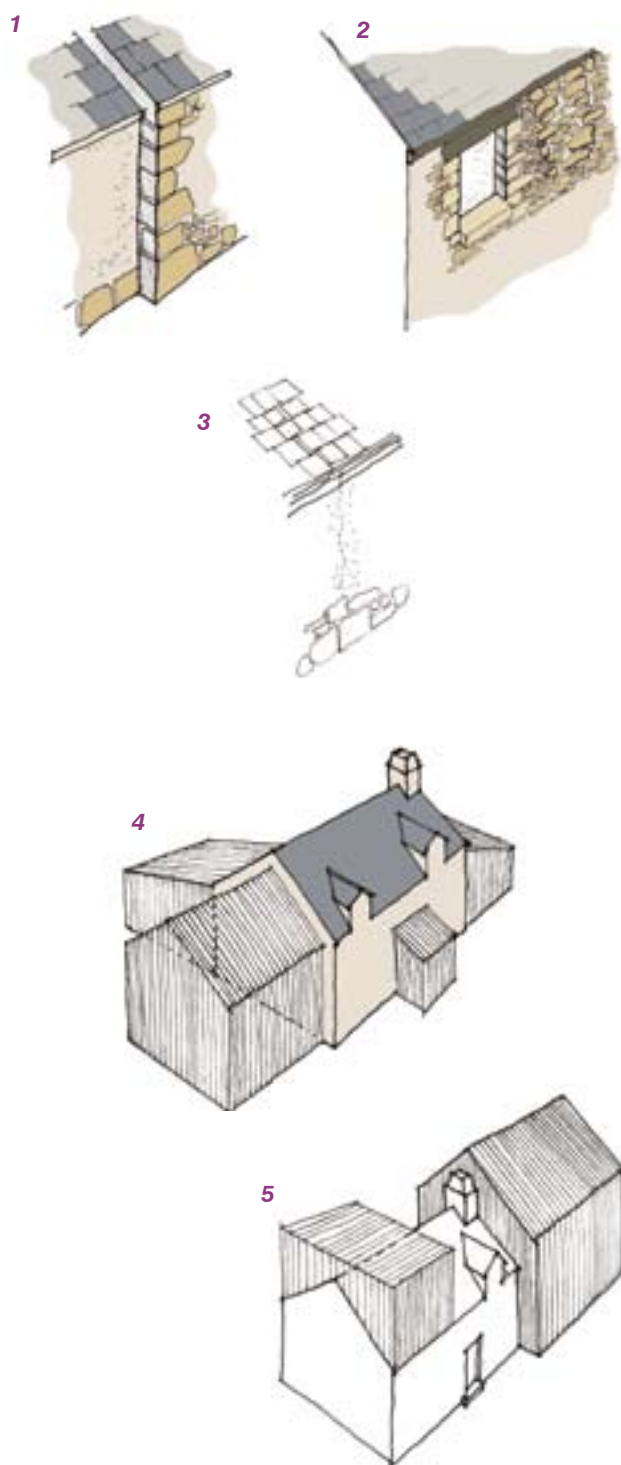
Appropriate location, size and shape of alterations or extensions.

- Which side of the building could accept an extension? Generally the front elevation would not be appropriate for anything larger than a storm porch. Side and rear extensions should be considered in relation to adjacent neighbours potential loss of light or privacy.
- Has the roofspace sufficient headroom? Most traditional Scillonian buildings have low pitched roofs (approx. 30°). A roof pitch of at least 45° on a building of at least 6m depth would be more likely to accommodate a room in the roofspace. Remember that roofspace accommodation will require a fixed staircase and this can take up a considerable amount of space and headroom (approx. 7m^2 on each floor).
- Has the building been extended previously? If the building has received planning permission for previous extensions, it may have already been granted the maximum acceptable area for extension.



75

House extension on St Agnes



The design of alterations and extensions should avoid blurring the distinction between old and new and the removal of traditional features. Let the building show how it has evolved.

1. RETAIN the quoins (the junction formed between the front and side wall of a building) of the original building by setting back the extension of the building by at least 100mm. This allows the size and shape of the original building to be seen and avoids unsightly joints.

2. If an existing door or window requires filling in, retain the quoins (junction between wall and window opening), lintel (beam inserted in the wall to create window or door opening) and sill (the horizontal ledge at the base of the window frame) and recess the infill, which could be finished in a contrasting material e.g. render or timber. Removal of sill etc. and trying to match with similar stonework and jointing is rarely successful.

3. AVOID trying to render across new and old work, or carrying across slates from the old roof to the new. The joint is rarely invisible and any mismatch of materials is easily detected.

4. EXTENSIONS should be **SUBSERVIENT** to the original building. Note the position of traditional additions to buildings. NB. These are options; not all of these would be appropriate on the same building.

5. Avoid **DOMINANT** extensions which by their bulk and location overpower the original building.

Extensions and alterations



76
St Agnes



77
Commercial building on St Martin's



78
Bryher



79
Greenhouse refurbishment on St Martin's



80
St Martin's



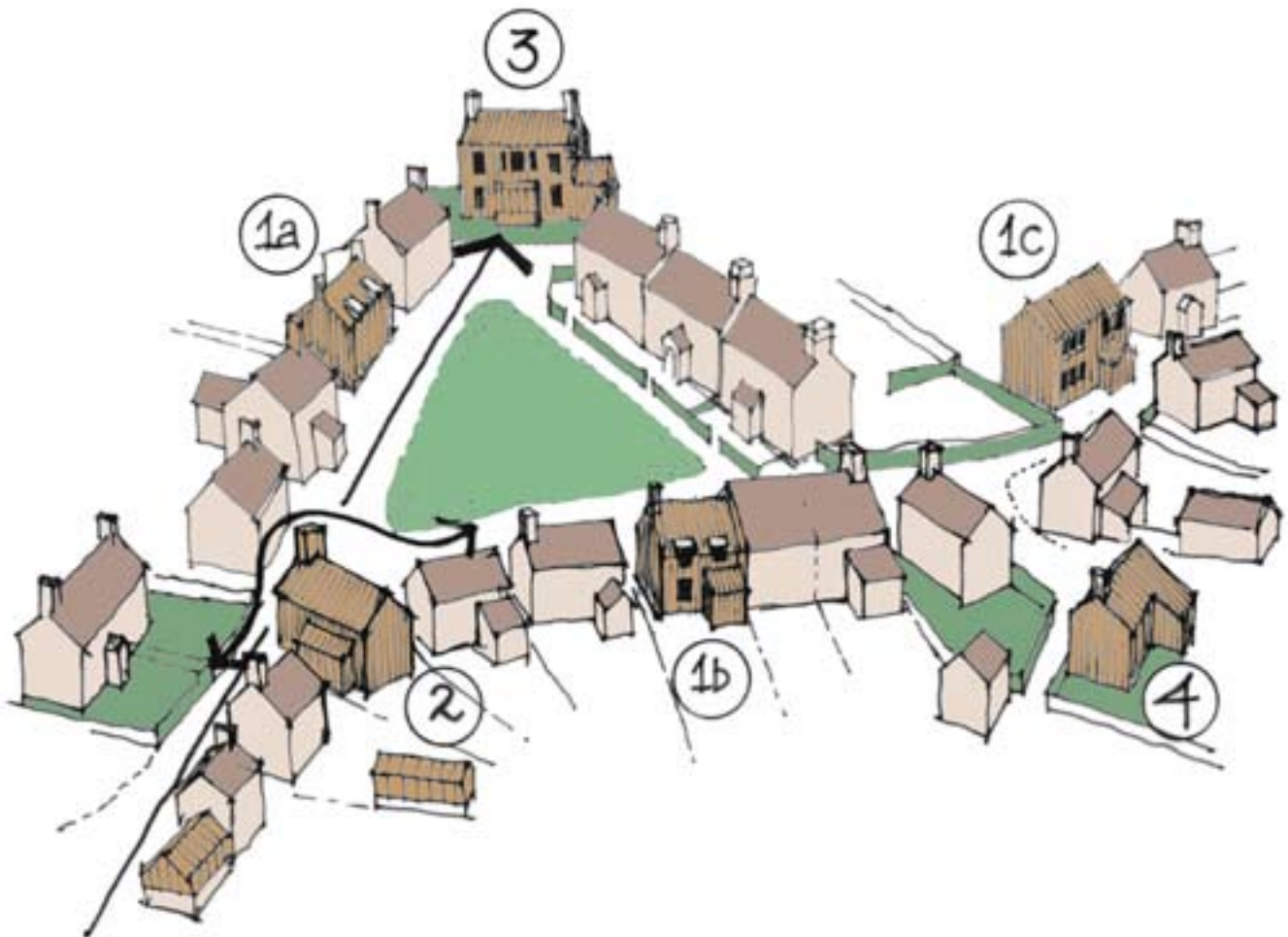
81
St Martin's

Infill projects

The approach to the design of infill buildings comprises four broad types as below

Infill types

1. Maintaining continuity with adjacent building types
 - 1a Detached in a formal group
 - 1b Continuing a terrace
 - 1c Detached in an informal group.
2. Pivotal / corner building. Creating an accent in the street scene by a slight change in alignment.
3. Terminating a long view. A building designed to be seen in full elevation.
4. Back land. Part of an informal group of small scale buildings. Often on small irregular plots. Overlooking problems will need to be resolved.



Gap and infill projects in Hugh Town

Designing with the street scene

Most development plots will be infilling between existing buildings. Therefore it is necessary to take account of the existing pattern of development and design within this framework.

The illustration below should help to assess the salient points to be considered in any design proposals, especially in the northern sector of Hugh Town.

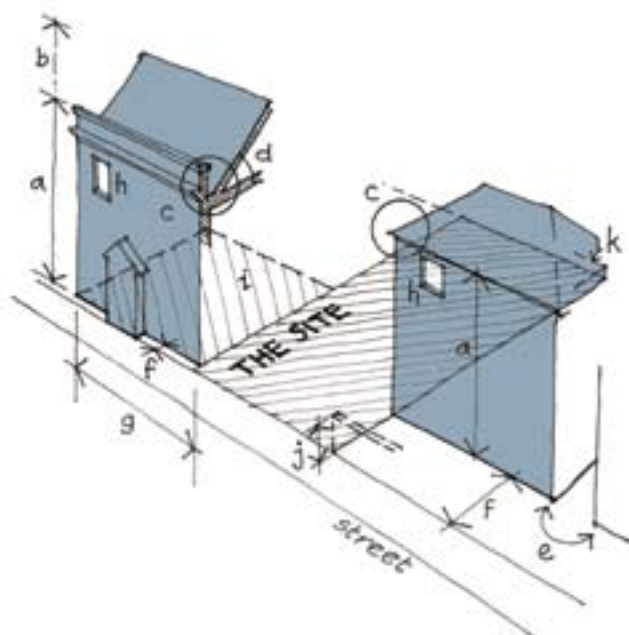
- (a) What is the minimum - maximum parapet (low protective wall along the edge of a roof) or eaves (part of a roof which projects out from the side wall) height and the number of storeys?
- (b) What are the minimum - maximum ridge heights?
- (c) Do the buildings have parapets or eaves?
- (d) What is the roof pitch (angle of slope of a roof) of adjacent buildings?
- (e) Are buildings terraced or detached? If the latter what is the width of the average gap?
- (f) Do the buildings lie on the back edge of the footpath or are they set back from it?
- (g) What is the range of building widths?
- (h) What are the proportions of the openings (window/wall) i.e. vertical or square?
- (i) How much of the plot is taken up by buildings? e.g. 60% (including outhouses).
- (j) Do the buildings have front boundaries? If so what are the materials and heights?
- (k) What is the arrangement of the rear of plots?

Taking approximately 3 - 4 buildings either side of the site, consider the factors above.

Additionally note the range of colours and materials used.

Note also any predominant stylistic and decorative features.

In uniform streets (page 74) the design of an infill scheme will largely be expected to conform to the factors outlined above. In streets of more diverse character (page 74) the factors above could be more freely interpreted.



Gap and infill projects outside Hugh Town

The need to make best use of scarce land in settlements means that small sites within those settlements are under pressure for development.

Infill development can be a benefit to the settlement in that unsightly gaps can be developed to create continuity in the street scene, enclose spaces and create some highlights in a settlement.

It is essential, however, that proposals relate to adjacent properties in an appropriate manner, e.g. in the way that the new building is set out on its plot. (see page 42 on the character of settlements).

The proposed building must also relate to neighbouring properties in terms of maintenance of privacy and access to daylight (see page 58).

Generally, the established pattern of building shape, proportion and materials should be adhered to, although minor architectural variants could make a positive contribution to the townscape.



82

Bryher

Once a thorough understanding of character has been achieved and issues associated with site layout, scale, proportion and massing addressed, then the detail of the design elements can be deployed.

Design Elements

83

Design Guidance: Part Three: Design Elements



Design elements

This section is about taking care with the details of design. Once a thorough understanding of character has been achieved and issues associated with site layout, scale, proportion and massing addressed, then the detail of the design elements can be considered. Design elements in their own right should never lead the design process. They are subservient to the issues associated with layout, scale and proportion. Although they may appear straightforward, they are often mishandled, poorly constructed and result in clumsy and ugly design.



84
St Martin's

Sustainable choice of materials:

Due to the limited sourcing and supply of local building materials available within the Isles of Scilly, it is of particular importance to adopt the sustainable principle of re-use, recycling and restraint in the construction process. The traditional character of buildings on Scilly reflects this principle.

The substantial costs of importation of building materials reinforce the need to make the best use of existing or new materials. Within this context and that of an exposed but mild climate with the additional abrasive effect of sand blow in many locations, an approach to selection, design, detailing and craftsmanship of material which is robust is appropriate.

- Wherever possible, recycled or reclaimed materials sourced locally on the Isles of Scilly should be used.
- Design to facilitate future recycling – thought should be given from the outset on how the building will be deconstructed.
- Use renewable materials - if a material has a short life span, it is important to ensure that it is easily renewed (like timber or thatch). Buildings should also be capable of maintenance and repair on a long term basis. Appropriate skills need to be available.
- Choose materials with low-embodied energy. Embodied energy is the amount of energy required to supply a material and includes quarrying, processing, manufacturing and transportation to point of use.
- Choose materials that have a minimal impact on the environment and health: how does the material impact on the global environment (CO₂ emissions, destruction of ozone layer) and local environment (felling, quarrying); how is the environment impacted by processing and transporting the material; what are the health hazards associated with processing, sourcing and fabricating the material?

Windows and doors

The simple task of replacing the windows of older buildings can very easily go wrong if the glazing pattern and proportions of the original windows are changed. Hugh Town in particular has suffered from poor window replacement to an extent that this single practice has done much to undermine the character of the place.

Windows are arguably the most difficult aspect of a building to get right. Historically we would have been limited by construction techniques and cost to keep windows small and away from corners, with typically small openings surrounded by large areas of wall (what is known as a high solid to void relationship). This gave a strong and sturdy appearance to the buildings. Today there is no such constraint and larger picture windows, if not properly proportioned, can be totally inappropriate within an historical environment such as that found in the settlements of Scilly.

To be appropriate in the Scillonian context, windows form of division i.e. have panes. Good window division can be achieved by firstly dividing the window symmetrically about the central horizontal or vertical axis and using a window type or system with glass panes of identical size (or as near as) e.g. vertical sliding sash.

The use of timber engineered to high specification is strongly recommended. This complements the Council's general preference to encourage the use of natural materials. It has the added benefits of being easily replaced and repaired. UPVC (unplasticised polyvinyl chloride, a rigid plastic material used for pipework and window frames.), is not acceptable in most Conservation Area locations. The effects of sand blow and high levels of daylight make UPVC a short life material.

Timber windows should be recessed in stone or rendered walls and have a main sill (horizontal ledge at the base of the window) of slate, stone, reconstructed stone or possibly timber of substantial section. Lintels (a beam inserted into the wall to create an opening for a window) should be expressed using timber, reconstituted stone or concrete of appropriate mix and dimensions. Timber windows should preferably be painted rather than stained or varnished. Doors should be boarded in most locations. Panelled doors are suitable in Georgian and early Victorian contexts.



Horizontal window arrangement

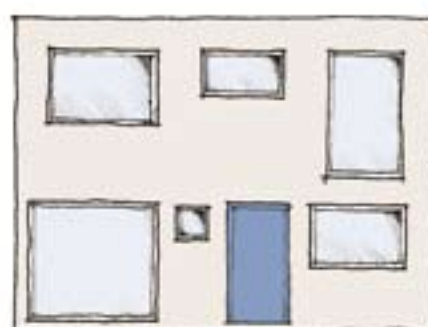


Diagram of Informal window arrangement



Vertical window arrangement



Balanced window arrangement

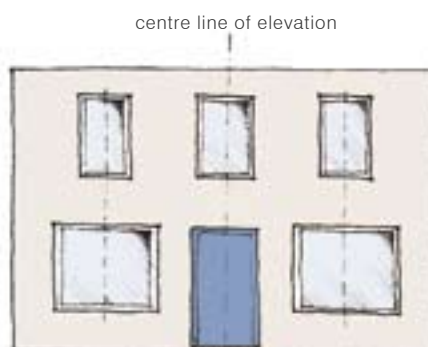
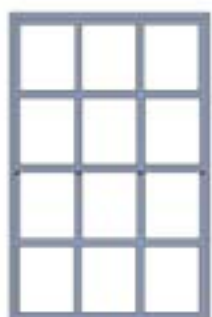


Diagram of formal window arrangement

Appropriate window designs



Traditional Sash Window

Pane proportions either square or preferably more vertically proportioned. Ideally windows should have 2 vertical glazing bars



Mullion and Transome window

With either side hung casements (lower) or 2 top hung windows (upper).



Casement window

With 2 opening lights.



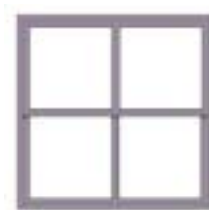
85

St Mary's



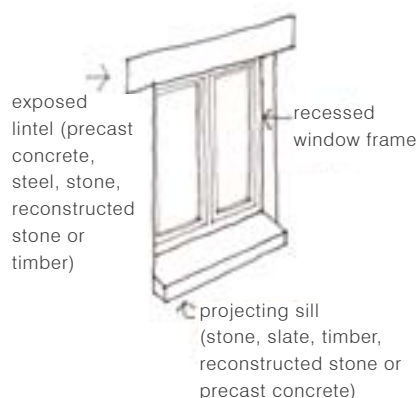
Tripartite sash window

This allows for a wider window and gives an elegant scale,



Simple sash

With larger panes than the traditional Georgian type above, with single glazing bar. Appropriate for cottage scale buildings.



86

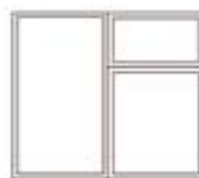
Tresco

Inappropriate window designs

Most of these have a horizontal and/or asymmetric proportion which is at odds with the traditional openings, which are vertically and symmetrically proportioned.



usually door height



Asymmetrical types with opening heights



87

St Mary's



900-1200

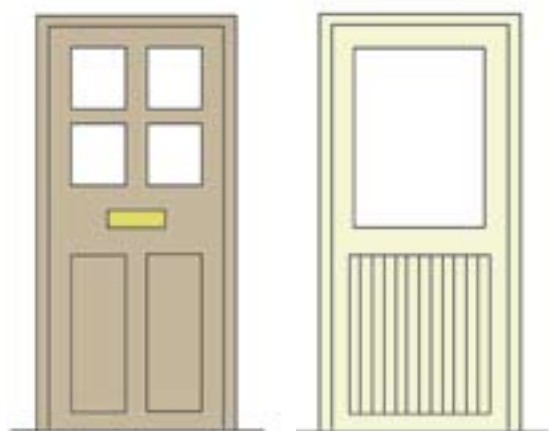
Horizontal solid window with 3 opening heights above. Gives a top-heavy unsupported appearance



900-1200

Neo-georgian with casement rather than sash opening heights. Panes are incorrectly proportional. Horizontal emphasis inappropriate for Georgian style

Range of door designs appropriate for new or traditional buildings



Modern styles (flush or boarded types)

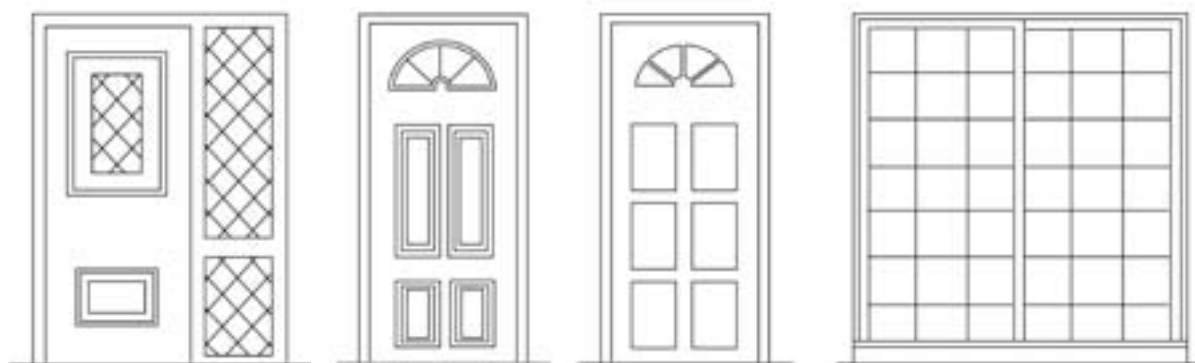


Cottage style (boarded construction)

Victorian proportioned door

Georgian proportioned door with square or semi-circular fanlight location

Inappropriate door designs



'Colonial' moulded door and offset glazed panel. Inappropriate for cottages and for vernacular style houses. Avoid doors that are over decorative, have complicated panels and applied decoration.

'Georgian' front doors in upvc or hardwood veneer. The integral fanlight is not an authentic detail and it has the effect of miniaturising Georgian doors which have the fanlight above the doorhead. These urban-derived doors are as inappropriate to cottages as they are to town houses.

Patio doors as front doors, with or without Georgian glazing bars



88



89



90



91

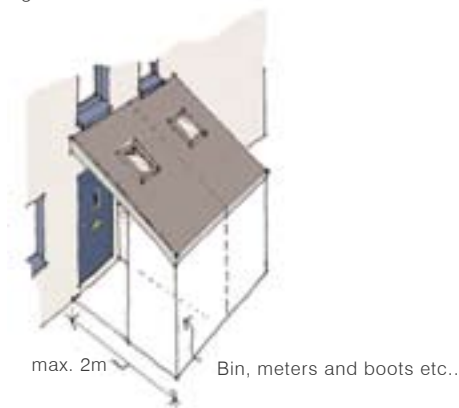


92

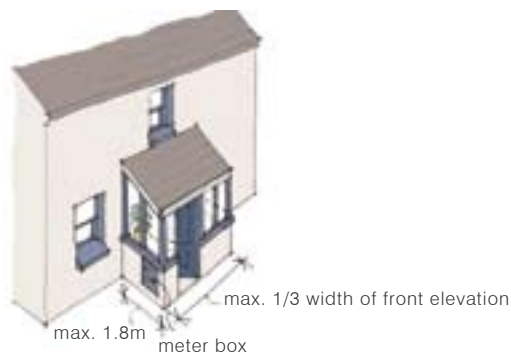


93

DOUBLE PORCH - serving semi-detached cottages. This could only be used in a twin combination. A single unit would look awkward



STORM PORCH on single house



INAPPROPRIATE - the porch dominates the facade. The gable end exaggerates the width of the porch and the large areas of glazing are out of scale.



Porches

Porches are commonplace on Scilly, particularly on the off islands. They provide a refuge from the weather by functioning as a thermal buffer zone. They remain relevant for contemporary houses. Good sustainable energy efficient design practice demands the inclusion of buffer zones between the inside and outside to reduce heat loss as people enter and leave.

These elements have two functions:

- they are a transition from the outside to the inside, aiding draught protection and reducing heat loss. They can also incorporate bins, meters, bicycles etc.
- they give life to an elevation as they can reflect the personality of the householders, plants can be grown and ornaments displayed.

The most successful porches complement the main house and its front elevation by following the pitch (angle of slope) of the roof and being neither too small or too dominant in relation to the façade. Storm porches should not project any higher than the underside of the first floor sills (horizontal ledge at the base of a window).



94



95



96



97



98



99

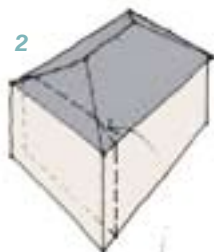
Acceptable

Adopt simple plan and roof shape

1



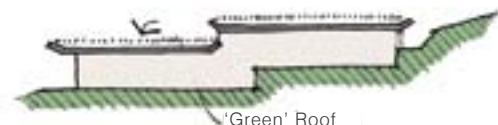
2



3



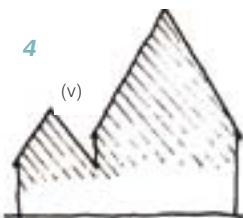
fascia should not be emphasised



'Green' Roof

Unacceptable

4

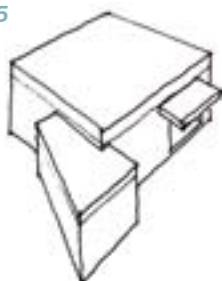


Steeply pitched



Asymmetrical

5



Avoid fussy rooflines

Roofs

Scillonian roofs tend to be a combination of simple shapes; pitched, hipped (pitched roof in two directions side as well as front and back) gabled (the triangular top end of the wall of a building where it meets the sloping parts of a roof) and mono-pitched, and generally sloped 30-55° with the occasional mono-pitched extension falling as low as 20°.

1. A 'family' of roofs of uniform pitch used to build up the overall design. Relatively low pitched roofs are typical

2. HIPPED ROOFS AND HALF-HIPPED ROOFS are uncommon. They should be used only where there is an established pattern of use within sight of the proposed building. Pyramidical Roofs should only be used as minor features: e.g. at Gazebo scale

3. CONTEMPORARY ROOF PROFILES - may be appropriate on domestic scale buildings in certain landscape or coastal settings

ROOF PROFILES TO AVOID...

4. These tend to have an intrusive impact on the landscape and townscape. Valleys (v) are usually unsatisfactory as junctions are difficult to maintain

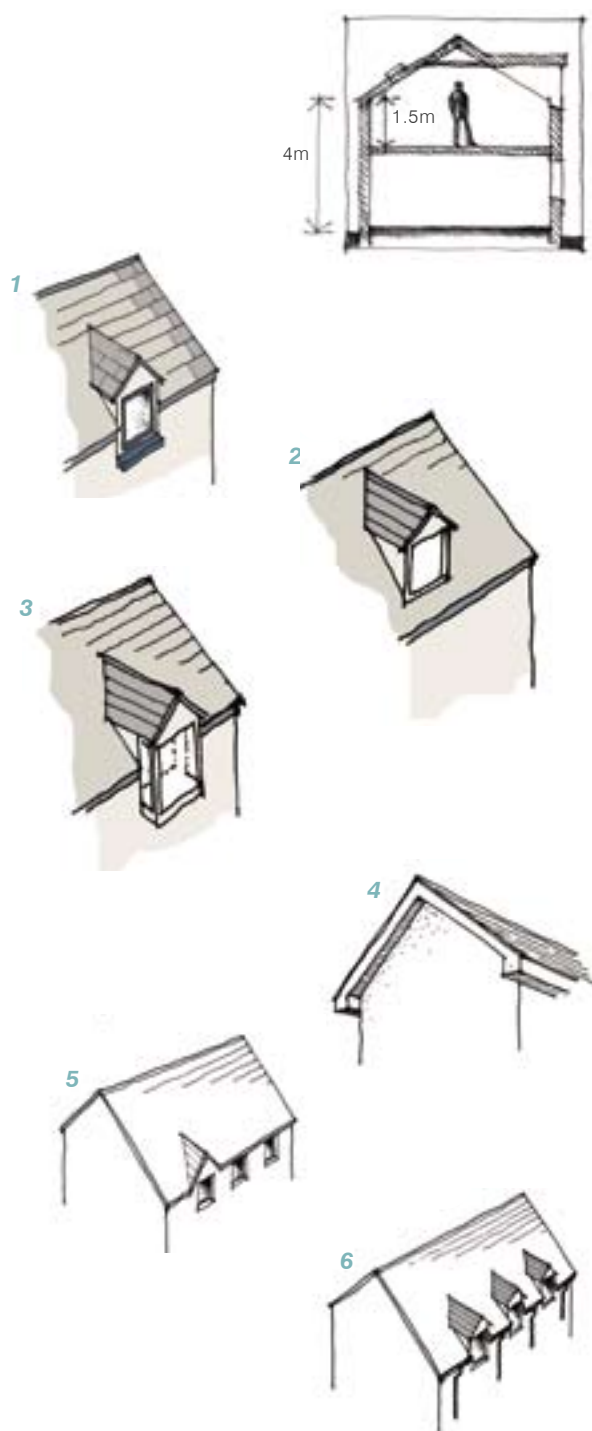
5. FLAT ROOFS are generally INAPPROPRIATE and their use will be resisted (other than as green roofs, minor link elements on minor elevations). Flat roofs rarely have long lifespans, do not weather well and are unsightly.

Dormers

Whilst dormer windows are not a significant feature in traditional Scillonian cottage buildings, they are seen in later buildings from the 19th Century onwards. Dormers are a useful architectural device where a new building requires a low eave (part of a roof which projects out from the side wall) height in order to achieve a sympathetic scale in relation to adjacent buildings. Dormers can take different forms, but they should not have the effect of creating a 'boxy' or busy (cluttered) roofscape.

Achieving Lower Eaves Heights

The eaves height of standard modern houses is about 5 metres above ground level. This could look out of scale when in close proximity to a traditional Scillonian cottage, whose eaves are about 4 metres above ground level. Lower eaves can be achieved in modern homes by having trusses at about 1.5 metres above the first floor level.



1. Dormers can add character to a building and are a useful device in reducing eaves height in new buildings to the scale of traditional cottages

2. Dormers in the roofspace are more likely in roofs over 40 degrees pitch and are therefore less prevalent. Ensure that the ridge of the dormer is at least 300mm below the roof ridgeline

3. An occasional projecting dormer can add an accent to an elevation, perhaps in a prominent 'lookout' location

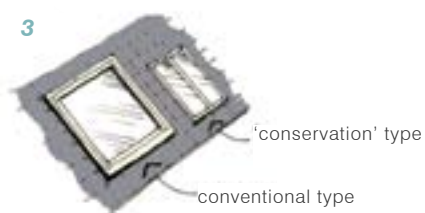
NOTE the virtually flush eaves and minimal bargeboards (board, often ornately carved, attached along the projecting edge of a pitched roof in front of a gable) in these designs

4. Avoid projecting box eaves and deep bargeboards. These are suburban in character and have little in common with the traditional buildings on the Islands

5. Avoid 'cosmetic' dormers - where the design and size of the window is the same as others without dormers.

If elevations require more interest, this can be achieved by better window design and/or the design of a 'true' dormer

6. Dormers should not break the eaves line if this results in 3 or more rain-water downpipes visible on the elevation. This gives a fussy, dissected appearance to the elevation.



Roof lights

These can be an alternative to dormers, where it is important to maintain an uninterrupted roof line. As the amount of daylight derived from a roof light is considerably more than from a window of the same size in a wall, the roof light can be relatively smaller. There may be fire escape requirements in some rooms which may necessitate that the roof light is of a certain minimum size and of a maximum height above the floor.

Roof lights can be intrusive from a distance across the landscape. To avoid this situation, large roof lights should be discouraged on small buildings. Where they are acceptable, roof lights should be set out in line with each other and relate to the windows in the wall below (see diagram 1), otherwise they create a haphazard appearance. If roof lights are placed in line on opposite sides of the roof they can make the roof seem insubstantial and possibly result in a loss of privacy (see diagram 4). "Conservation"-type roof lights are often most sympathetic as they are more flush with the roof surface and have a vertical glazing bar which usually reduces the scale of the roof light (see diagram 3). Studio-type roof lights running continuously with the windows below are an elegant contemporary solution where maximum daylight is required in a space (see diagram 2).

Chimneys

Traditionally, chimneys act not only as a functional element of the building, but as an important contribution to the roof line of a building and a settlement, giving a punctuation to otherwise long stretches of horizontal roof ridges.

Thus a chimney is a positive element in a design. If an open fire and therefore a chimney is not required, some form of vertical element projecting above the ridge line may be necessary to (a) provide ventilation for rooms, (b) accommodate ventilation pipes for the WC system, (c) provide a flue for a heating system other than an open fire, or (d) accommodate a 'sunpipe' type rooflight.

The design of these elements could be accommodated in an adapted form of the Scillonian chimney or by a more contemporary solution, depending on context.

Materials and colours

Scantling slate (small slates cut roughly in random widths usually diminishing from bottom to top of the roof slope, often embedded in mortar and trimmed all the way round) is an established building tradition which should be used as first preference wherever possible. It is important however that the specification and detailing are correct, and that builders who are experienced in this work are selected.

Slate in larger more regular sizes can also be used. It is likely that a rough edged type would be appropriate. Reconstituted slate may not be sufficiently robust in this exposed location. It may also fade in colour over prolonged periods of time.

On agricultural buildings and outbuildings, clay double roll pantiles (curved S shape) are used as an alternative to slate. These may have originated in Bridgwater and in the Netherlands. The natural orange colouration makes a dramatic and attractive impact in relation to stone or rendered walls. Natural clay pantiles (rather than pigmented concrete, which would be unacceptable) weather particularly well and they support lichen growth. Corrugated iron is also an acceptable roofing material for farm buildings and other locations.

In appropriate situations the use of green roofs may be supported. This makes good use of a naturally occurring product which has excellent insulating qualities and would make a positive impact in landscape dominated settings. As with all materials, a turf roof has to be well detailed to be effective and expert advice should be sought.



St Agnes



Slate roof on St Agnes



Clay tile roof on St Agnes

Walls

Wall materials

Wherever the local granite can be used, this is desirable. If this is insufficient to use (because of stone quantity or quality) it may be possible to reinforce local identity through the repair or construction of stone 'fence' boundary walls or the use of stone up to ground floor sill level. Reconstructed stone or concrete-stone products should not be used. They never match with the original material and do not weather in the same way.

The use of render is relatively widespread and is a prevalent tradition in the western regions of the UK. A more roughcast render is preferable, especially in the off islands, whilst the smoother, more stucco-like approach is more appropriate in Hugh Town where that tradition is observable.

Details such as pointing, coursing and the manner in which stonework is laid needs to be carefully considered;

- Stone should be laid in the direction of its natural quarry bedding except where it is laid as a lintel. Sawn faces of stonework should not be exposed.
- Stone should be laid and pointed to avoid over-wide mortar joints. Lime rich and coarse, sharp, sawn mortar should be used for all pointing work with slightly recessed brushed joints. Cement should be minimised to avoid a cold grey mortar colour. Pointing should not be buttered over, proud of or deeply raised out of the stonework.

The recent use of rough sawn softwood in vertical batten and board construction is quite successful, imparting associations with an island and boating community. The relative ease of importation and handling of this material and its limited home sourcing on Tresco makes this an emerging vernacular. The staining of rough sawn timber rather than the painting of planed timber horizontal weatherboarding is likely to be the more robust over time. Brick is a rarity in Scilly and its use would be resisted.



Local granite, St Martin's



Timber construction on Tresco

Colour

The first source of colour will be that of the stone, slate and pantiles of the local vernacular. This sets the baseline context with the natural background of the trees, hedgerows, fields and shoreline.

The emerging tradition of staining vertical timber boarding either in a clear stain or a more widespread grey-blue is a positive complement to this context. White render is also a widespread tradition which can be used. Natural, or earth-tinted white, rather than brilliant white, should be considered. Strong colour, traditionally used sparingly for nautical purposes (lighthouses, daymarks and fishing boats), could be used as highlights (perhaps sashes, doorframes, gates etc.) complementing other more subdued tones for walls, doors etc. It should be remembered that strong colours will fade in the strong light on the islands.



105
St Mary's



106
St Agnes

Thermal capacity:

It is important to ensure that a building does not overheat. Thermal capacity is the amount of heat a building can store, absorbing it from the sun during the day and releasing it at night. Masonry (bricks, blocks, stone, quarry tiles, concrete) has a high thermal capacity. The use of stone and tiles as thermal buffers are appropriate in Scillonian houses. If materials with low thermal capacity are used (such as timber frames) then south facing glazed areas must be limited or controlled by solar shading.

**The public realm
- the design and
maintenance of
public places, streets,
squares and parks,
coastal walks, cycling
lanes and country
roads - influences
the perception of a
place as much as its
buildings.**

Public Realm



Public realm

The public realm is the spaces between buildings that are accessible to the public, including highways, squares, green spaces etc.

The islands' public realm is very informal and discreet. Outside Hugh Town, it is predominantly about a network of coastal gateways and harbours leading to quiet lanes and country roads that provide access to the more remote parts of the islands and their beaches.

Traffic levels are low, streets are uncluttered and generally safe and a significant proportion of people get about on foot or by bicycle.

If there has been a neglect of the public realm then it is very noticable in Hugh Town, where the beachfronts have been poorly addressed, and the one formal square that exists on the islands, The Parade, is in much need of a face-lift. Attention is also needed in Hugh Town to street surfaces, lighting and signage, and a concentrated effort is required to lift the standard of shop fronts in the main shopping streets. A series of recommendations for improvement of the public realm in Hugh Town has been set out in the 'Cornwall and Scilly Urban Survey' of Hugh Town, and should be consulted as part of any new proposal.

The design and maintenance of public places, streets, coastal walks, cycling lanes and country roads influences the perception of a place as much as its buildings. The small and intimate nature of the public spaces on the islands means that even small details of materials used in paving, lighting and landscape elements will have an effect on the character.

The networks of streets and country lanes are much older than the built environment areas which they link. Their design should reflect this - materials and details chosen should reference the history of the islands, and be of a high quality that will last.



108
The Garrison, St Mary's

Public realm projects should where possible consider:

- the use of local reclaimed / recycled materials
- future maintenance costs
- that access for all is being maintained / achieved / improved
- how materials and colours relate to existing public realm elements
- the impact that proposed changes have on the existing character
- how local characteristics can influence the choice of materials and colours
- what landscape/ townscape views or special features could be enhanced

Overarching principles

- The public realm on the Isles of Scilly is relatively free of clutter. This should be maintained. Street furniture and signage should only be used where absolutely necessary.
- If possible the design of the public realm should be in a co-ordinated manner and not on a piecemeal basis. A co-ordinated approach for each island will reinforce local distinctiveness. When designing new spaces, or installing new furniture, consideration should be given to the wider area and collective effect.
- The design of the public realm should add to the character of the area by responding to the best that is already there, by providing interest through historical or landscape value, and by highlighting views of landmark buildings and landscape features.
- When choosing materials / street furniture consider sustainability and whole life costs. Maintenance and cleaning requirements should be an important criterion when choosing public realm materials and finishes. Investing in good quality solutions will reduce maintenance costs.
- Creating an inclusive environment, that is accessible to all, should be a starting point for all public realm design.



Very poor treatment of the public realm frontage on the north beachfront at Hugh Town



A traditional way of addressing the shore



Discreet access to the beach at Green Porth on Tresco

Gateways from the sea

Quays

The relation between land and sea is probably more than anything else the essence of the islands. Thus the effect of proposals on views towards and from the sea is an important consideration. The marine nature of travel to and in between the islands, means that quays are their entrance points. Their importance as gateways should be emphasised.

- Structures associated with docks and quays (waiting facilities, public conveniences) should be designed to highlight the character of each island through the use of historic / local materials and colours.
- Signage is important at gateway locations. The Duchy of Cornwall provides information boards at disembarkation points. To reduce clutter, advertisement signs for commercial premises should be incorporated into these information boards. The design of new signage should interpret the rustic nature of conveying information on the islands- i.e. the use of chalk boards.



112
Waiting for a boat on St Martin's



113
St Mary's Quay

Streets and public places in Towns

Ground surfaces:

Paving forms the foreground of street scenes. Thus good quality in the design and construction of footways and road surfaces is key to the character of an area.

- The use of historic materials is encouraged particularly in key streets and public spaces.
- Where historic materials remain they should be maintained and restored.
- Materials historically used on the Isles of Scilly include:

Footway surfaces: rounded beach cobbles and granite slabs.

Kerbs: dressed granite kerbstones and rough dressed moorstone kerbs.

Road paving: ram (clay granite subsoil) and fine sand, bounded by cobbled gutters.

- The above palette of materials should be used where possible but the range of materials should be kept to a minimum to reduce visual clutter.
- Specification and detailed construction drawings are important to ensure quality.
- High quality materials, well laid, with careful attention to detail will help to ensure longevity of schemes.



114
Cobbled street, St Mary's

Street furniture

- The current low incidence of street furniture in the islands' settlements creates a clean uncluttered appearance which should be maintained.
- Opportunities for street furniture to have dual function, e.g. bins / bollards should always be considered as a priority.
- Street furniture should minimise intrusion and ensure accessibility.



115

Signage in Old Town, St Mary's



116

The impressive new visitors centre on Tresco

Signage

- The design and placement of signage should be co-ordinated and minimised. Well designed signage can make a positive contribution to the appearance of the street environment. Too much signage is both unsightly and confusing.
- Boards for display of advertisements have been provided at various locations including Portcressa bank and St Mary's Quay to minimise display of signs in an ad hoc manner around the islands.
- Minimise signage and locate signs on existing lamp posts or buildings or at the back edge of the pavement.
- Due to the compact size of the islands, the need for pedestrian signage is minimal. Where directions to features are required, simply designed traditional black and white conservation finger posts that indicate more than one establishment are recommended.
- Road markings should be discouraged wherever possible as they can be intrusive and have a negative impact on the appearance of the street environment.



117

'The Turks Head' on St Agnes



Shop front, St Mary's



Shop front, St Mary's

Shop fronts

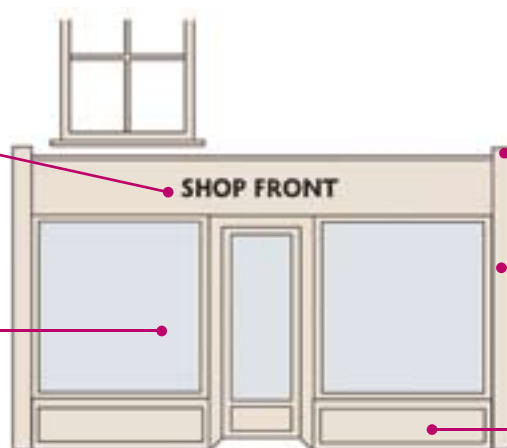
There are some fine examples of the retention of historic shop and pub fronts in Hugh Town. As with patterns elsewhere, however, there are also some contemporary retail premises which have poor shop fronts that do not relate or contribute to the character of the area. Given the modest scale of Hugh Town, this will have a significant impact on the character, appearance and general appeal of the main shopping streets.

Designing new shop fronts based on traditional features of historic shop fronts will help to achieve good proportions and attractive designs.

Fascia - scale and design should be appropriate to the character of the building. The fascia should not cover up architectural detailing. The lettering should be simple and legible. If blinds are required they should be integral to the design of the fascia.

Window - the most important visual element of the shop front, used to display goods and attract customers. Traditionally sub-divided vertically by mullions. Windows should not be obscured by advertisements.

Door - traditionally recessed to invite shoppers in. It should be at pavement level, or ramped to allow level access.



Cornice - provides a break between shop front and the building facade, and by throwing water clear of the shop front can prevent decay.

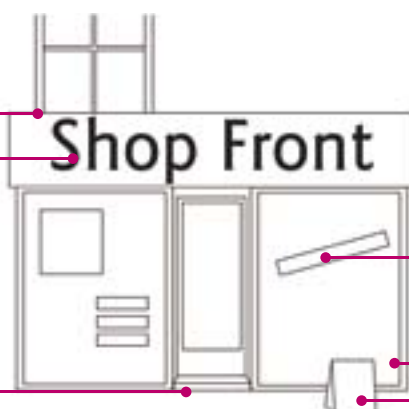
Pilasters - visual and physical support to the fascia. Traditional pilasters have a wider base on the plinth at the bottom and a decorative capital at the top.

Stall risers - a vital component of the traditional shop front providing a visual base to anchor the shop to the ground, it protects the base of the shop window from damage.

Fascia obstructing first floor architectural detailing

Scale of letters not proportional to shop front

Inaccessible entrance



Advertising obstructing window display

No stall riser

Pavement signs create clutter on the street

- Individual shop fronts should be seen as part of the image of the street/town, and designed to contribute towards enhancing an overall image. New shop fronts should respect the scale and proportions of the streetscape.
- Signs on premises should be minimised. The regulations allow one sign on each elevation or that the signs do not cover more than 10% of the elevation.
- To strengthen the historic character, it may be desirable to modify company house style to achieve better unity with the building and street scene.
- Traditional painted wood or metal signs should be used. Signs in reflective materials such as plastic or atomised aluminium should be avoided.
- Bulky standardised projecting box signs, especially those made of acrylic panels, are not appropriate to the character of the islands. However, traditional hanging signs constructed in wood or metal can add character to a building and street scene.
- Shop fronts should be considered as part of the whole building design and should be sympathetic to existing architecture (scale, proportion and detailing) and materials.
- Shop fronts should be designed to ensure safe access for all persons of all abilities.
- Original surviving shopfronts should be retained and renovated wherever possible.
- The choice of materials should complement the historical character of the building, and the street scene. Timber is the most appropriate material in historic buildings.
- Blinds protect goods from damage by sunlight. Traditional blinds are designed to be concealed in the fascia when not in use. Modern fully retractable blinds may be difficult to integrate with traditional shopfronts.

- There should be no requirement for security shutters on premises throughout the islands. However, where exceptional circumstances demand, they should be chosen with care so that they do not detract from the shop front. Toughened glass or shatter proof film should be considered. Shutters should not extend beyond the face of the building.

Lighting

- The street lighting in settlements is minimal. If new lighting is required, to avoid too much lighting, it should be co-ordinated as part of a lighting strategy.
- Due to the special sensitive nature of the townscape on the islands, lighting to British Standards for road lighting may not always be appropriate. A careful assessment of the area, including issues of safety and security and townscape and architectural heritage, should be undertaken to determine height, size and design of street lighting.
- Where possible, lighting should be located on buildings to reduce clutter on the streets. The position of lighting on the building and design should be carefully considered.
- Lighting could be used to draw attention to important elements, reveal and enhance buildings aesthetically.
- Lighting should be energy efficient. Using LEDs and photovoltaic powered lights should be considered.
- Lighting should be designed to minimise light pollution.



120
A doorstep on St Agnes

Traffic management

In considering any traffic scheme, it is important that whilst ensuring that its objectives are achieved, the impact on the character of the area (street scene, landscape) must also be considered (particularly in a Conservation Areas and Area of Outstanding Natural Beauty context as on the Isles of Scilly). Reduction of normal highway standards will be permitted, where this is compatible with safety and provided that there is a genuine environmental benefit.

- There is a low incidence of traffic signs on the islands. This approach should be encouraged and maintained.
- Roads should be designed to be self explanatory, for example, through the use of materials and speed reduction measures to minimise the need for signage.
- The effectiveness of new signs should be monitored, to reduce unnecessary signs whenever possible.
- Traffic signs should be fixed to existing features whenever possible
- Specially designed mounting for road signs in tune with the historic character should be considered.

The English Historic Town Forum booklet 'Traffic Measures in Historic Towns' contains useful information and suggestions, and their publication 'The Historic Core Zone Project' provides good case studies.

Trees and plants

- Flowers and overhanging greenery softening the property boundaries are an important feature of the streets in the island towns and should be retained and maintained. (see page 66 on boundaries and entrances)



121

Tresco



122

St Mary's

Coastal walks and country lanes

- Soft verges are a traditional feature of country lanes and costal walks around the islands. They should be retained with concrete kerbs avoided.
- Flowers and overhanging greenery, supporting a variety of animal species, soften the historic rubble on boundaries and are a key feature of the Scillonian landscape. They should be retained and maintained.
- The use of signs should be carefully controlled so that landscape character is preserved. Signage and information boards should be concentrated at a few chosen locations such as at the disembarkation points. Otherwise, where possible, all signs should be incorporated into structures.
- Where parking is necessary, materials such as stabilised-porous paving systems with grass infill should be considered for surfacing.



123

Grass stabilisation suitable for parking



124

Country lane, St Martin's



125

Signage on St Mary's



126

Public noticeboard



The Isles of Scilly's designation as an Area of Outstanding Natural Beauty and a Conservation Area, requires that particular and careful consideration be given so that the proposed development will not harm and will positively enhance the existing environment.

Appendices

111

Appendix



Appendix 1

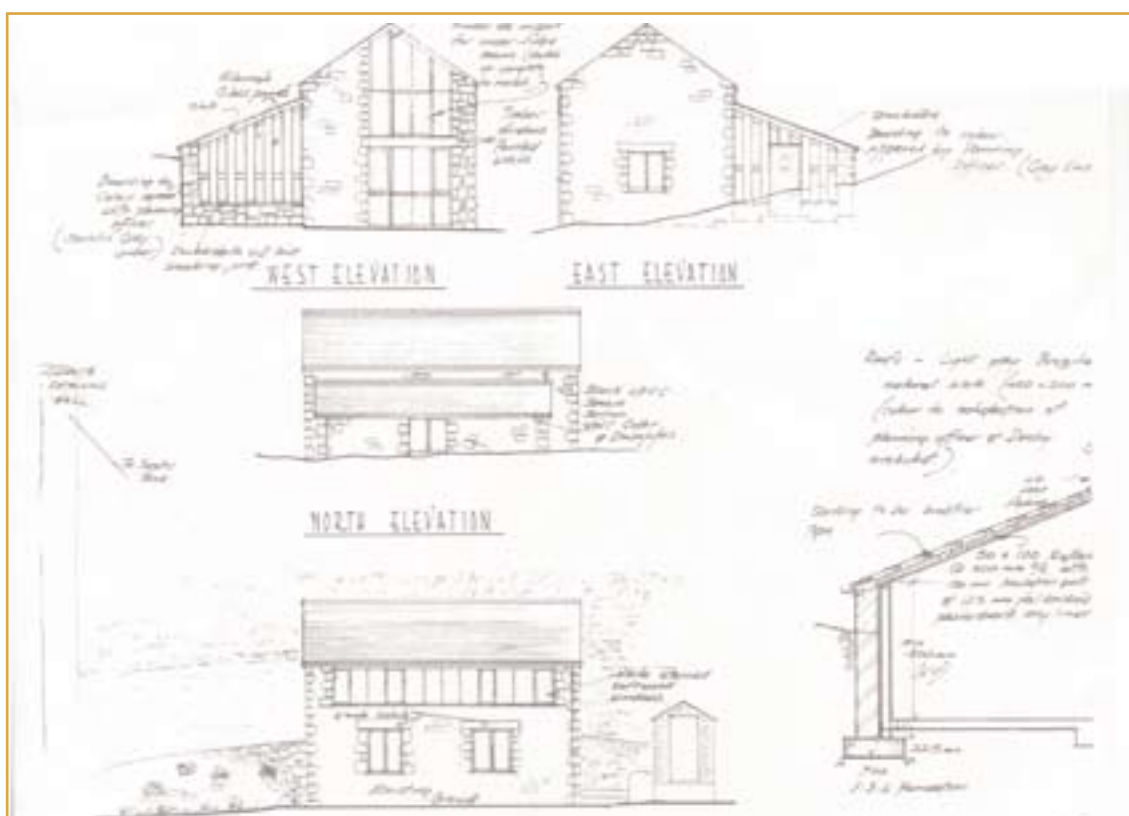
Planning applications

Using the advice set out in the previous sections should assist in producing a successful planning application and a design that carefully relates to the landscape and built environment setting. Prior to submitting a formal planning application, it is advised that all proposals are classified with the Planning and Development Department to inform the design process.

The Isles of Scilly's designation as an Area of Outstanding Natural Beauty and a Conservation Area, requires that particular and careful consideration be given so that the proposed development will not harm and will positively enhance the existing environment.

Planning legislation requires that planning applications provide sufficient information to enable the application to be determined. The Council Planning and Development Departments, Best Practice Note 1, Guidance Notes for Applicants, provides step by step information on completing the planning application form. It can be viewed on the council's website www.scilly.gov.uk.

Following guidance throughout this guide will ensure sufficient information is provided to enable your proposal to be properly assessed against all the relevant planning considerations. Applicants are encouraged to submit their applications online via the planning portal which can be accessed on the Council's website.



Planning application drawings

Your planning application should include 1no. original and 3no copies of the following drawings. All drawings should include titles: drawing name, location, address and scale (dimensions on all drawings should be metric):

Location plan: based on an up-to-date map at a scale of 1:1250 or 1:2500. The location plan should have a red line around the site and show at least two named roads and numbered surrounding buildings. The application site should include all land necessary to carry out the proposed development – for example, land required for access to the site from a public highway, landscaping and car parking. A blue line must be drawn around any other land owned by the applicant, close to or adjoining the application site. Ordnance Survey plans can be obtained from the Planning and Development Department on payment of a fee.

Site plan: at a scale of 1:500 or 1:200 accurately showing: the direction of North, the proposed development in relation to site boundaries and existing buildings on the site; all the buildings, roads and footpaths on land adjoining the site; the species and position of all trees within 12 metres of any proposed building works; the extent and type of hard surfacing, and boundary treatments including walls or fencing.

Floor plans: illustrating in detail the layout, design and appearance of the development at a scale of 1:50 or 1:100. The drawings submitted should show details of the existing building(s) as well as those for the proposed development. Buildings or walls which are to be demolished should be clearly shown. New buildings should be shown in context with adjacent buildings. All drawings should be clearly annotated with construction details where they affect the external appearance of the building. Plans should clearly show the make, type and colour of all materials used for external features.

Elevations: drawn to a scale of 1:50 or 1:100 clearly showing the proposed works in relation to existing. All sides of the proposal must be shown and should indicate, the proposed building materials and the style. Blank elevations must also be included; if only to show that this is in fact the case. Where a proposed elevation adjoins another building or is in close proximity, the drawings should clearly show the relationship.

Section drawings: through the proposed building(s) should be submitted and drawn at a scale of 1:50 or 1:100. In all cases where a proposal involves a change in ground level, detailed drawings should be submitted to show both existing and proposed levels. On sloping sites, full information is required concerning alterations to levels, the way in which a proposal sits within the site and in particular the relative levels between existing and proposed buildings. The drawings may take the form of contours, spot levels or cross or long section as appropriate.

Other drawings: and any additional illustrative material that helps explain your proposals are welcome. These could include special architectural features such as string coursing or special quoin details at a larger scale, perspective drawings or models. It should be clearly stated whether such additional material forms part of the planning application or are for illustrative purposes only.

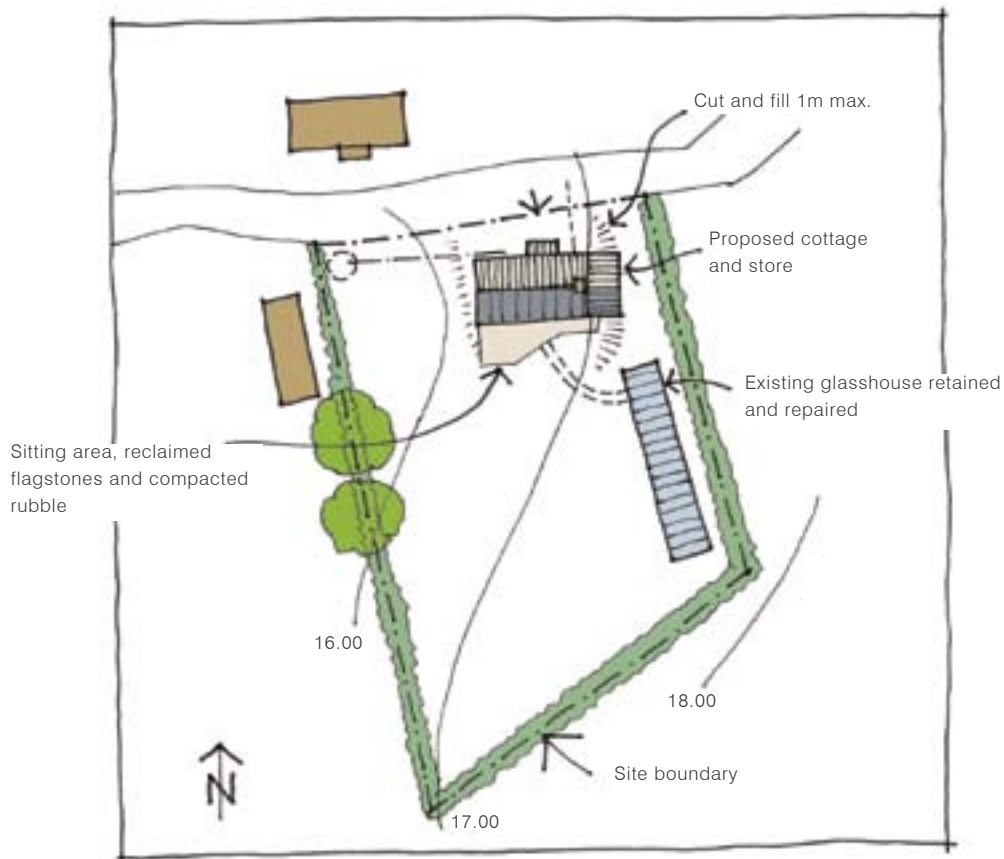
Context appraisal



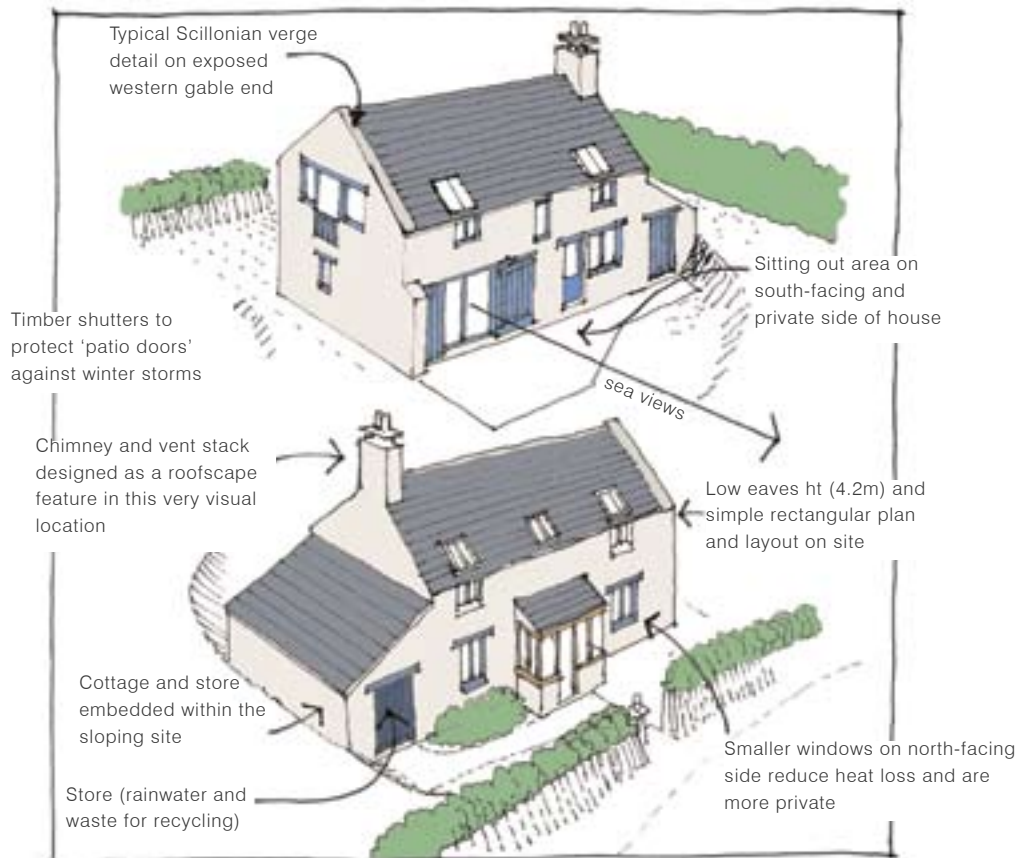
Site appraisal and planning



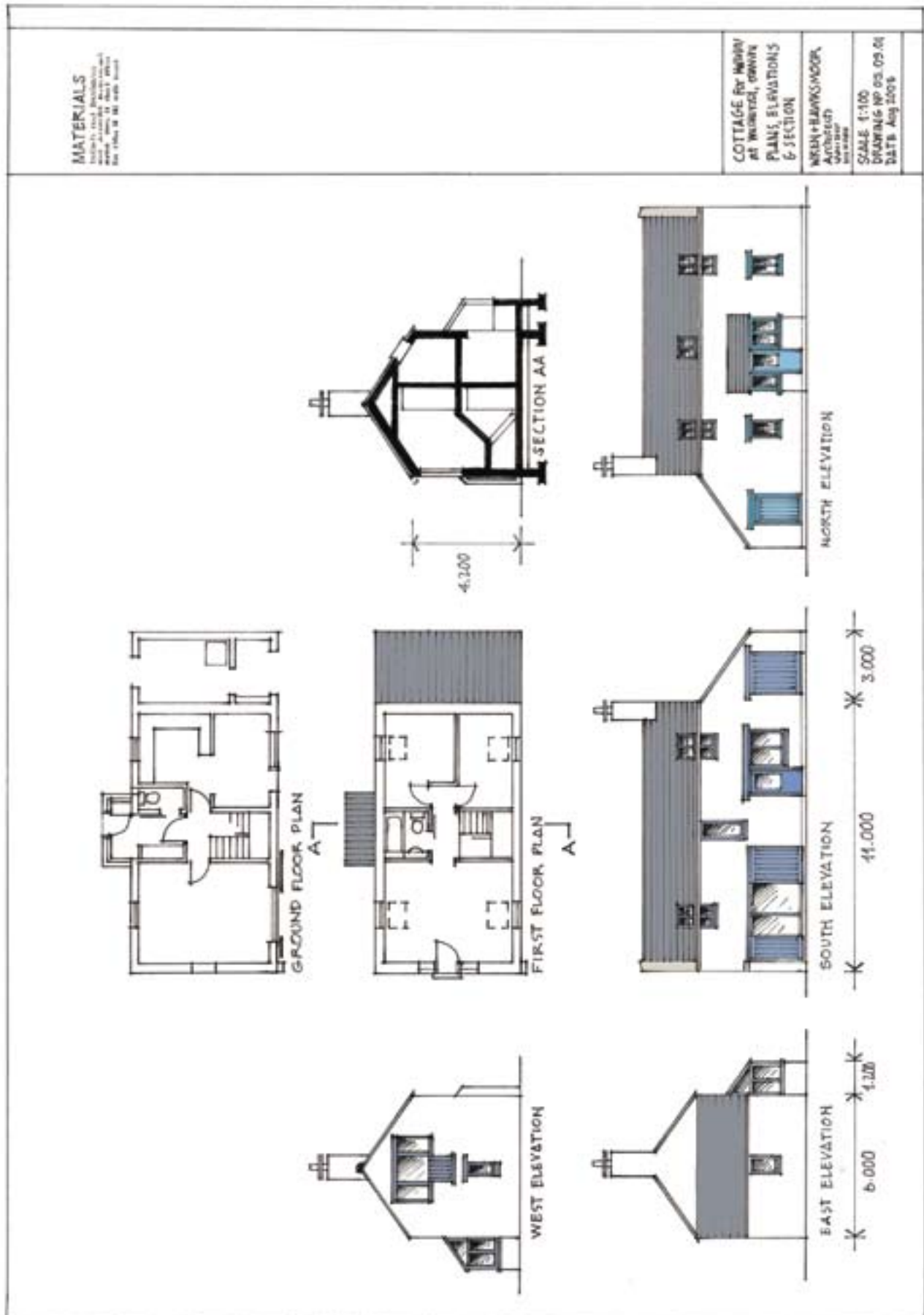
Site plan



Design concept



Section and elevation



Planning application checklist

For all applications for planning permission your application **MUST** include:

- 1 original and 2 copies of the completed planning application forms, signed and dated;
- 1 original and 2 copies of the Article 7 Certificate (Agricultural Holdings), signed and dated;
- 1 original and 2 copies of the completed signed and dated Ownership Certificate;
- If applicable, details and dates of any assistance or advice sought from the Chief Planning and Development Officer or the Conservation Officer prior to submitting your application.
- 1 original and 3 copies of the location plan
- 4 copies of any other drawings required (see the specific checklist depending on the type of application you are submitting);
- The correct fee.

Full Planning Applications

The following additional plans will be required:

- 4 copies of the block plan of the site to a scale of not less than 1:500;
- 4 copies of the existing and proposed elevations to a scale of not less than 1:100;
- 4 copies of existing and proposed sections and finished floor levels at a scale of not less than 1:100;
- 4 copies of existing and proposed floor plans at a scale of not less than 1:100;
- 4 copies of a site survey plan to a scale of not less than 1:200 showing existing features of the site
- 4 copies of a site survey plan at a scale of not less than 1:200 showing proposed features e.g. landscaping;

In addition to the information that **MUST** be submitted with your application, the following information may also be required:

- Supporting Planning Statement
- Environmental Statement
- Design Statement
- Sustainability Appraisal
- Transport Assessment incorporating if appropriate a Draft Travel Plan
- Noise Impact / Sound Insulation Assessment
- Nature Conservation and Ecological Assessment
- Historical and Archaeological Assessment
- Listed Building and Conservation Area Appraisal
- Flood Impact Assessment
- Assessment for the treatment of foul sewage
- Utilities Statement
- Access Statement
- Ventilation/extraction and waste disposal details
- Structural Survey
- Tree Survey
- Lighting Assessment/Details of Lighting Scheme
- Sunlight/Daylighting Assessment

Full Planning Application for Change of Use without External Building Works - For applications that involve changing the use of a building or land but are not proposing any external works to the building, the following additional plans will be required:

- 4 copies of the block plan of the site to a scale of not less than 1:500
- 4 copies of existing and proposed floor plans at a scale of not less than 1:100

Appendix 2

Design Statement

Design Statements are required for all planning applications*, except for minor works of alteration. The length and detail of a statement is likely to vary, from 2 pages to a substantial report, depending upon the size and potential impact of the proposed development, whether a building is a Listed Building or whether the proposals could affect the setting of a Listed Building.

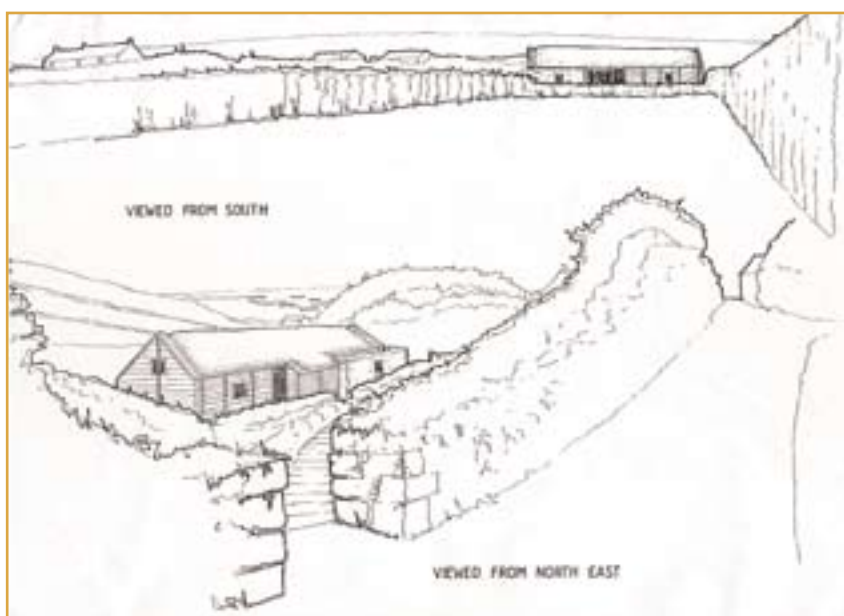
The statement should contain the following:

- A description of the proposals and the basic requirements: uses/activities, accommodation.
- An appraisal of the setting of the proposals: your assessment of the character of the surrounding environment and in particular what aspects of the environment be taken into account in the design, e.g. views into and from the site, scale of surrounding buildings, skyline, materials etc.
- An appraisal of the site in which the proposals are located: your assessment of the aspects of the site which could affect the design and layout of the development, for example relationship to neighbouring buildings (to achieve privacy and minimise overshadowing), orientation, shelter, relationship to established building line and boundaries; constraints such as steep slope or overhead power lines.

- A statement of the design concept that summarises the main ideas behind the design, e.g. the degree to which factors such as local distinctiveness and sustainability have influenced the design. The statement should be supplemented by an annotated plan and elevation demonstrating how the design relates to setting and site factors above. A justification for the external building materials selected should also be included.

The design statement should be concise and should incorporate photographic and drawn material, including annotated scaled maps and plans. The statement is more than a description of the site and setting, but is an explanation of the design. This will enable officers and committee members to understand the design.

* Section 42 of the Planning and Compulsory Purchase Act 2004, and Planning Policy Statement No.1, 2005.



Appendix 3

Statement of consultation

The Design Guide team consulted with many individuals and organisations throughout the development of the Design Guide and their comments and assistance are gratefully acknowledged.

A design forum was held in Hugh Town on the Isles of Scilly on 16th March 2005 where a discussion was held on three main topics: the character of the Isles of Scilly, development issues on the Isles of Scilly and the content and style of the Design Guide. The discussions were recorded and helped to inform the main issues that should be covered in the Design Guide. The event was attended by the following organisations and individuals:

John Bird	R&J Builders
Anna Bayton	Isles of Scilly AONB Assistant / Council of the Isles of Scilly
Michael Bradbury	Poynton Bradbury Wynter Cole Architects
Keith Buchanan	Interested local, currently renovating beach front property
Elizabeth Davey	Isles of Scilly AONB Officer / Council of the Isles of Scilly
Craig Dryden	Chief Planning Officer, Council of the Isles of Scilly
Johann Hicks	Local Councillor – St Agnes
Terry Hiron	Local Surveyor
Chris Hopkins	Local Councillor – Bryher
Graham Kirkham	CCC Historic Environment Services
Adrian Smith	Assistant Land Steward, Duchy of Cornwall
Steve Whomersley	Local Councillor – St Mary's & Chair of Planning
Bill Wilson	Independent Planning Consultant

Following the design forum, consultation leaflets were sent out and posters were hung at key locations on the islands. Consultees were asked to respond on three main topics :

- Further feedback on the three initial questions explored:
What development issues does the guide need to cover? What is the defining character of local buildings and settlements? What content does the Design Guide need to have?
- Experience of building on the islands, particularly experiences gained and problems encountered when sourcing and using both traditional and modern building materials and views on the use of reclaimed or recycled materials. Also, views on greater use of renewables, water conservation measures and other more efficient methods of saving energy and construction costs.
- Knowledge of best practice, through providing examples of good practice projects within the guide.

A draft Design Guide was published in January 2006 for a six week public consultation period. A summary of all the representations received are available from the Planning and Development Department. The responses from all consultation have helped shape the contents and look of the Design Guide.

Appendix 4

Photograph credits

Elizabeth Davey

Cover, Inside cover, 1, 2, 3, 12, 13, 20, 40, 43, 44, 47, 58, 59, 83, 103, 107, 108, 112, 125, 127.

Countryside Agency

4

Colin Buchanan

8, 9, 10, 11, 15, 16, 17, 18, 19, 22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 41, 45, 46, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 60, 61, 62, 63, 64, 65, 66, 68, 71, 72, 74, 75, 76, 77, 78, 79, 80, 82, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 96, 97, 98, 99, 100, 101, 104, 105, 106, 109, 110, 111, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 126.

Isles of Scilly Tourist Board

7, 14, 21, 23, 42, 113, 128

Context 4D

5, 6, 67, 69, 70, 73, 81, 95, 102.

Appendix 5

Acknowledgements

The authors would like to thank the following for their contribution to the guide:

The **Isles of Scilly client team** for their direction, ongoing advice and input and commitment to the project.

- Craig Dryden Chief Planning and Development Officer, Council of the Isles of Scilly and
- Elizabeth Davey, Isles of Scilly AONB

The project team for their professionalism and dedication throughout the project;

Colin Buchanan - Project management, graphic design and layout, illustrations, text, photographs and editing

- Paul McTernan - Director
- Shibboleth Shechter - Urban Design and project management
- Guy Bartley - Landscape Architect
- Jonathan Wright and Rachel Horler - Graphic Design

Context 4D Ltd. - Illustrations, text and photographs

- Richard Guise - Director, Architecture and Urban Design

Special thanks to Graham Kirkham, CCC Historic Environment Services, for his time and knowledge

