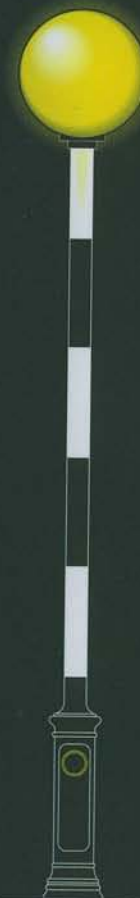


# Greenwich Town Centre Streetscape Manual





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# Introduction

*"If we are to make the most of our high streets, we must understand what gives them their character... Once the high street has been analysed to decide what is good and what needs improving, the next step is to put together a programme of co-ordinated action. To be effective, this is likely to require co-operation and input from a number of agencies and funding programmes."*  
*Improving Design in the High Street - Royal Fine Art Commission.*

In 1993 two comprehensive urban design studies of Greenwich town centre were carried out by the Civic Trust and English Heritage\* These studies examined the fundamental Urban Design issues that need to be addressed in the town centre and formulated a series of design guidelines. This Manual aims to build on the existing design guidance by setting out a series of guidelines for improving the way we manage and use our streets within Greenwich town centre. It is primarily intended for use as a reference document for Council departments and other agencies whose work impacts on the visual quality of the street environment. The guidelines indicated in the manual are incorporated into an Action Plan that is included in Appendix V.

Guidelines within this design Manual are for the area defined in Fig.1 by a broken line and shaded light blue. However Cutty Sark Gardens, The Royal Naval College and the National Maritime Museum, although included within this boundary, have distinctive qualities of their own and can therefore develop their own unique design solutions. There are also specific Guidelines that refer to the Central Core Area of the town centre. This area is shaded pink.

\* Greenwich town centre Action Plan - Civic Trust Feb 1993  
Time for Action  
Greenwich town centre Conservation Strategy - English Heritage March 1993.

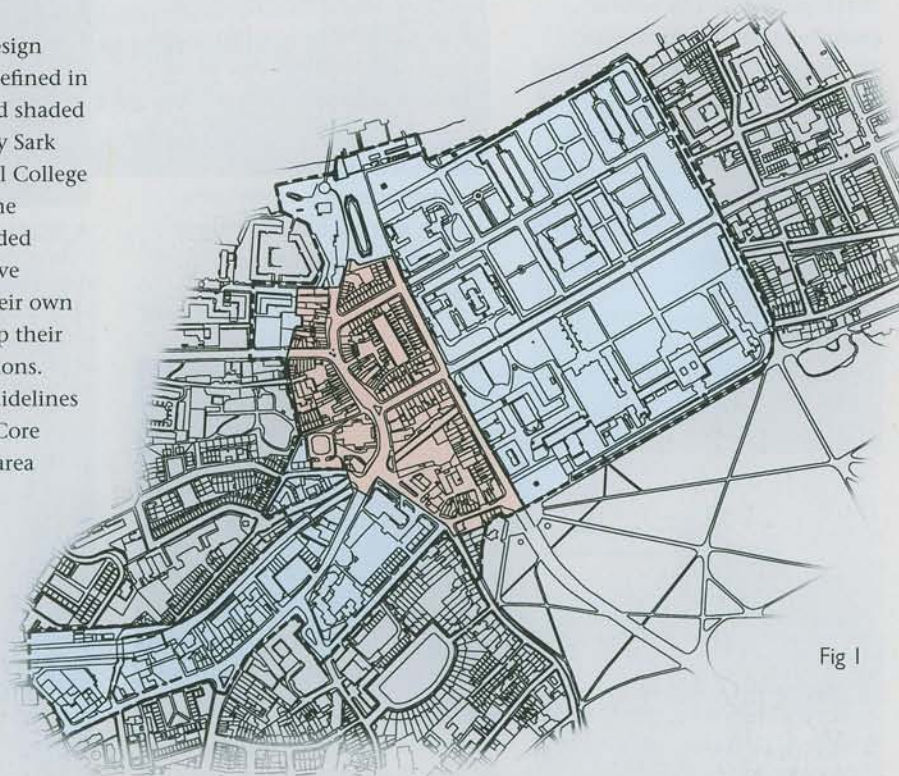
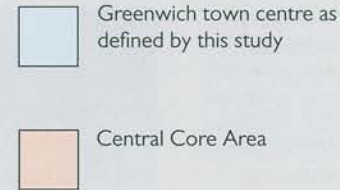
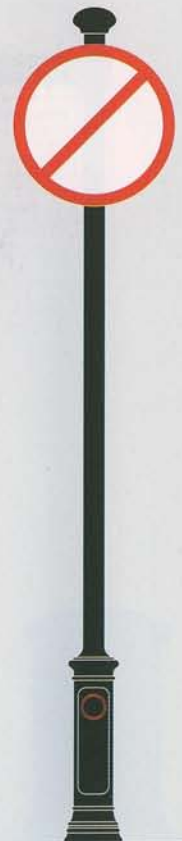


Fig 1



# Strengths and Weaknesses

Greenwich town centre is renowned for its historical and architectural heritage. It is a designated Conservation Area, contains many listed buildings and its international status has recently been recognised by its inscription by UNESCO as a World Heritage Site. It has a Streetscape that is punctuated by several prominent landmarks such as St. Alfege's Church, The Cutty Sark, The Royal Naval College and the National Maritime Museum. The curiously twisting high street and the short narrow passageways that thread their way through the town centre all add to its distinctive character.

The covered market in the centre of the town has a long standing tradition and is an important attraction for thousands of visitors at the weekend. Added to this, the town's historical links with the Greenwich Observatory and The Royal Naval College make it a strong attraction for visitors. Finally its location on the River Thames gives it added interest for a large number of visitors, many of whom arrive by boat.

On the other hand, there are a number of aspects of the town centre, that are not particularly attractive and need to be improved.



## ▲ The Royal Naval College

One of the finest buildings in London designed by Christopher Wren. An important landmark in Greenwich, particularly when viewed from the river.



## ▲ St. Alfege's Church

One of the finest Baroque Churches in England, was built by Nicholas Hawksmoor in 1712. It commands a prominent position on Greenwich Church Street and is one of the major landmark buildings in the town centre.



## Landmark Buildings ▶

1. Clock tower
2. Greenwich Cinema
3. St. Alfege's Church
4. The Cutty Sark
5. Royal Naval College
6. Entrance to Greenwich Park

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In the past, one of the biggest failings has been the intrusion of inappropriately designed in-fill development. This has resulted in not only unsuitable use of materials and building styles but also to poorly defined urban spaces.

Another important detraction has been the ever increasing intrusion of vehicle traffic within the town centre; dividing the centre into a series of small islands and making it extremely difficult for pedestrians to move about freely. Recent traffic management initiatives, have considerably reduced the scale of the problem by eliminating the 'through traffic' of Heavy Goods Vehicles. But unfortunately, the repeated attempts to "improve" the flow of traffic through the centre have also led to the gradual proliferation of traffic management equipment which only added further clutter in the Streetscape.



#### ▶ Royal Hill Court

A 1960's mixed use in-fill development. The deep set-back (used as a car park) and the grey concrete clad walls are particularly unsympathetic to the historic urban form.



#### Traffic ▶

This has been the subject of detailed study and considerable debate since the early 1970's. Recent initiatives to remove heavy lorries has much improved the situation.

#### Examples of different forms of visual clutter

▶ Proliferation of signs  
Traffic management equipment ▶



# What is Streetscape?

It is by its streets, that *the form* and *character* of a town is experienced. The style of the buildings, the scale and proportion of the space between them, the design and maintenance of street furniture and paving, all contribute to the visual quality of the street. It is this visual quality of the street scene that has come to be called *Streetscape*.

However, streets have to perform many functions. They provide space for human interaction; meeting, greeting and even eating, but they also serve as corridors for various networks of communication and transportation. Each of these networks necessitates the provision of *equipment* which is under the control of separate agencies such as the Local Authority, Statutory Undertakers or Private Companies. Each of these agencies is primarily concerned with the efficient functioning of their particular service and little regard is given to the visual impact of this equipment on the Streetscape.



▲ **Greenwich Market**  
A covered open space, with a pleasing sense of proportion and containment.



▲ Example of good use of quality materials.



▲ A well designed corner detail



▲ **Phone Box**  
This is not only badly positioned but its design is completely inappropriate within a historic location such as Greenwich town centre.



▲ **Street Clutter**  
At least two of these items could easily be removed.



▶ **Turnpin Lane**  
A good example of tight narrow space with a strong vertical emphasis, so typical of historic towns.

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# Quality in the Public Realm

*The perceived quality of a street or urban space is determined by several factors, some of which are very subjective. But there are a number of elements which almost everyone would agree are important indicators of a street's visual quality. The design elements below help to define the character of our streets. The next section will consider each of these elements in relation to the town centre and make recommendations for improvements.*

Space and enclosure  
page 6



Legibility  
page 8



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Design of Street Furniture  
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# Space and Enclosure

*"Now many of our towns and cities while being ever more tightly tied together by roads, are in danger of falling apart because of a lack of attention to the problems of visual and spatial coherence."*  
 Michael Lancaster - *Britain in View, Colour and Landscape*.

A strong sense of containment is crucial to the character of any space. The basic proportions of a street, that is the total width of a street compared to the height of the buildings that line it, plays a fundamental role in defining its character. It is the difference in these proportions, between the main street and minor streets or small urban squares, that give a town centre its individual quality and help us to recognise it.

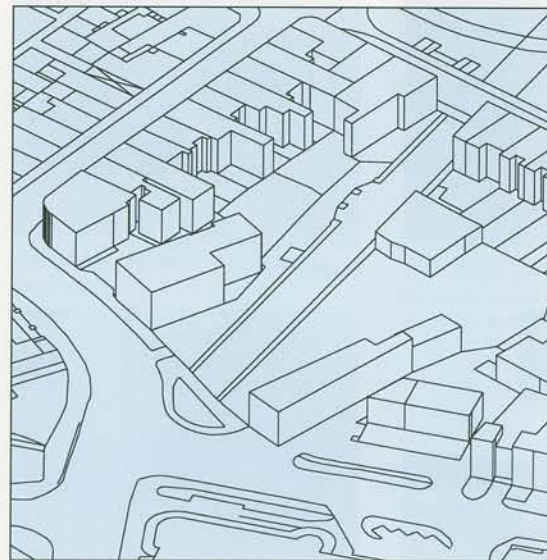
### Putting back the Buildings

There are at least two sites in the town centre which would benefit from complete redevelopment in terms of urban design; namely Royal Hill Court and the Stockwell Street site. As and when this happens, it is important that the opportunity to improve the spatial proportions of the street is not missed. Generally speaking, there should be a consistency of building height, scale and proportions for both sides of a given street. Buildings should not

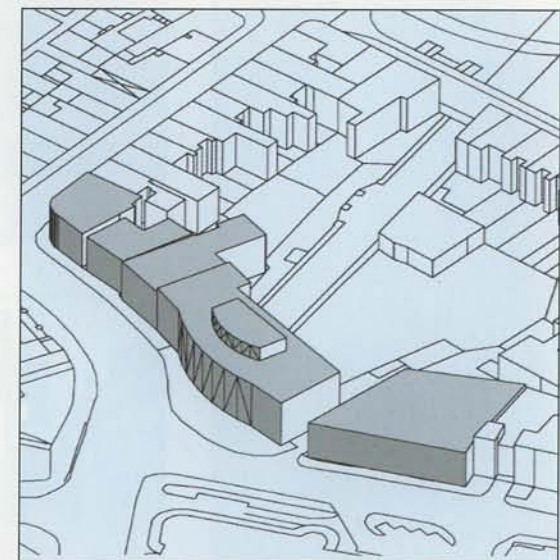
be set back from the pavement unless a small urban square is to be created, in which case the design of the square needs to be given careful consideration. Such spaces should be a joy to walk through and experience. Not a drab and uninviting sea of tarmac for cars to park on.



▲ **Stockwell Street site:** An important street junction where the building frontage needs to be re-defined by a strong architectural form



▲ Stockwell Street as existing



▲ Putting back the buildings

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# Colour Management

## Boundary walls and railing

Private spaces that abut the street need a well defined boundary. This would normally take the form of gates, walls, railings or a combination of all three. The design of such elements should be both durable and visually attractive. The design should be sympathetic to its surroundings and where a good quality historic precedent is evident, then it should be followed. Unsightly items such as refuse bins should be screened from view.



▲ Railings: in King William Walk

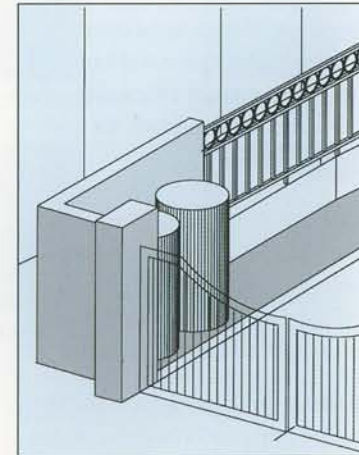
The way that such boundary elements are maintained will often depend on their location. In general, walls and railings at the front of properties are maintained better than those that are to the side or the back of a building. Often such boundary elements are allowed to deteriorate to such a degree that they seem to attract additional dereliction and piles of rubbish.



▲ Greenwich High Road: These paladins need to be screened from view.

1. Re-enforce the building line along Royal Hill Court and Stockwell Street.
2. Design of new railings, gates and walls, should be robust, simple and in keeping with traditional design styles.
3. Waste bins and paladins should be appropriately screened from public view.

### Guidelines



▲ A possible solution to the paladin problem.



# Space Legibility

*"Before the twentieth century, cities worked well in terms of legibility. Places that looked important were important, and places of public relevance could easily be identified. This was true of outdoor spaces and buildings alike." - Responsive Environments p.42*

The ability to move through the town centre and find one's way around easily, is of paramount importance to both pedestrians and motorists. Visual clues given by landmark buildings, paving, lighting and street layout can often help to orientate those unfamiliar with the town centre.

Landmark buildings such as St Alfege's or the old Town Hall tower also have a substantial cultural significance and can provide a sense of continuity with the past, especially for local residents.

Where it is not possible to make use of such visual clues, then and only then should signing be considered. In other words there is no need to sign the obvious.

### **Pedestrian signing**

Finger posts are only one of many possibilities for pedestrian signing. Even so they should be designed to correspond with other items of

street furniture. Unlike motorists, pedestrians have more time to find signs and read them. There is therefore scope to make pedestrian signs more interesting and better related to their surroundings.

Direction signs can be attached to walls or railings, especially in narrow foot-ways where space is at a premium. At the main points of entry to the town centre, such as Greenwich Pier and the railway stations, it would be helpful to provide simple information boards with location maps to assist visitors. On a more basic level, street names on the corners of all streets would greatly assist all visitors to the town centre.

1. Strengthen landmark buildings by the removal of visual clutter in the foreground and by appropriate up lighting.
2. Make greater use of walls and railings and paving for positioning pedestrian direction signs.
3. Reduce the number of unnecessary directional signs
4. Consider using specially commissioned information plaques at key locations.
5. Coordinate design of pedestrian signs with other items of street furniture. (See Appendix V.)

### **Guidelines**

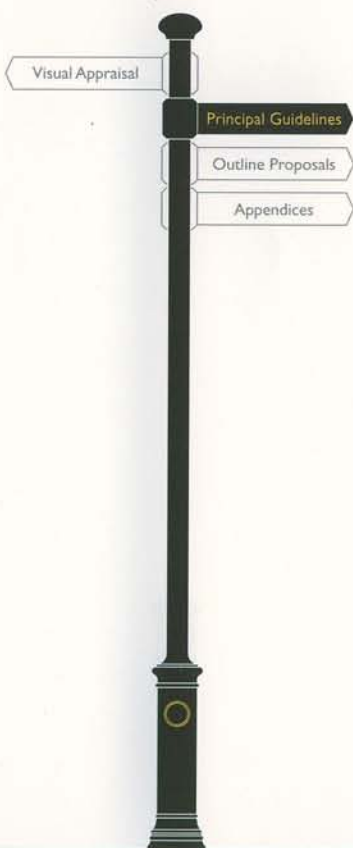


#### **▲ Pedestrian signing:**

An example of how directional signs for pedestrians can be more inventive in terms of location and use of existing structures for support.



**▲ Landmarks:** The Cutty Sark is a powerful landmark visible from many parts of the town centre. It does not need additional signs to point to it.



# Colour co-ordination

Colour can have an enormous impact on the visual quality of any town centre. Used in a sensitive way it can unify and harmonise many otherwise disparate elements and strengthen the sense of local identity. Conversely if used in an arbitrary or ill-informed manner it can distract the eye and confuse the mind of the onlooker. When considering the use of colour within the central core of the town centre, the aim should be to enhance the essential character and setting of its historic buildings. In practice this means limiting the range of colours within the street-scene to a simple palette based on traditional building materials and finishes.



▲ Example of inappropriate use of colour within the town centre.

For example in Greenwich town centre the palette of colours should be determined by the colour of its predominant building materials, such as the pale grey-yellows of weathered London Stock bricks, Portland stone (St. Alfege's) and York stone paving or the mottled grey-purples of granite setts & slate tiles. The colour of the painted stucco on the Georgian terraces is an important addition to this palette of natural colours and should be chosen carefully so as to harmonise with the above. Contrasted to these colours, is often provided by small quantities of red terra-cotta brick detailing in the form of window arches, corbelling or string courses.

In practise these colours are supplemented by the colour of more transient elements such as shop fronts, advertisement boards, street signs, litter-bins and other items of street furniture. Although these items are small in relation to the buildings, they often occupy the foreground and as such can make a far greater visual impact. Colour coordination of these items is also an essential part of Streetscape improvements.

1. In selecting building materials for in-fill development, avoid the use of bright coloured bricks such as red or yellow stocks. Either use second hand London stock -bricks, Portland stone and natural slate tiles or similar materials that will match the weathered colour and texture of the former.
2. The colour of painted walls or fixtures should harmonise with the dominant colours of town centre. See Painting Advice Note in Appendix III.
3. All paving materials should be the colour of natural stone.
4. All street furniture within the historic core area should be painted black :BS 48000 code 00E 53.

## Guidelines



▲ London Stock bricks



▲ Terra-cotta brick trim



▲ Portland stone



▲ Slate tiles



▲ Granite setts



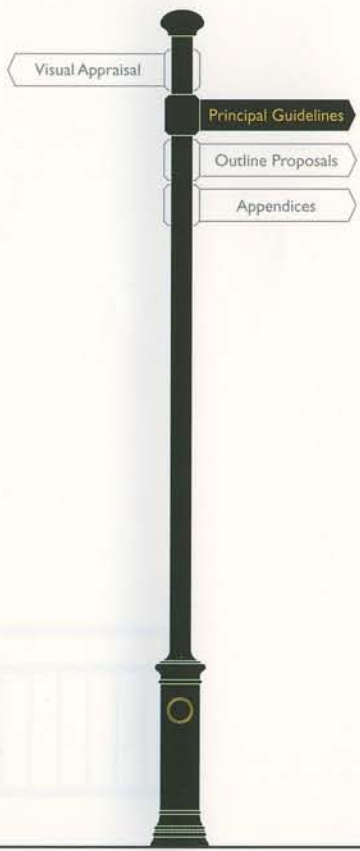
▲ York stone



Two examples of appropriately painted Stucco



# Use of materials



## Paving

Within the town centre there survive many fine examples of 19th century natural stone paving. These surviving remnants of paving, provide a valuable historical reference for the area and should be retained and protected from further depletion. eg. Straightsmouth , Prince of Orange Lane and Turnpin lane.

Natural materials such as York stone and granite setts, have a better appearance, are more durable and generally easier to clean than manufactured materials such as concrete slabs or pavers. Unfortunately, they do have a higher initial unit cost, which is the most frequent reason for not using them. However, if the whole life cost of the project is taken into consideration, then they often prove to be more cost effective than their manmade counterparts. It is also possible to use second hand materials. These are often cheaper to purchase and have the added advantage of providing an instant patina which is particularly appropriate in specific parts of the Conservation Area. When designing paving patterns,

historic precedent should be followed wherever possible. Nevertheless, it may not always be possible to use exclusively natural materials other than in the historic core of the town centre. Elsewhere it may be appropriate to use a mixture of natural and manmade paving materials. The use of even a small amount natural material can uplift an area of paving and provide a sense of quality. Where concrete paving is to be used this should consist of simple 600x750mm or 600x600mm slabs laid well and tightly cut around inspection covers and other obstacles. At street corners the slabs should be cut to the radius of the corner or the paving pattern neatly woven together. The detailing of junctions and intersections should be designed in advance and not left for an ad-hoc resolution on site. Where practical, a crossover should be set flush with the pavement, whilst being distinguished from it by different texture and different colour surfacing. Care should also be taken to avoid 'ponding' due to paving subsidence; small slivers of paving, or excessively wide joints

between slabs. Statutory service providers often have to lift paving in order to gain access to their equipment. There is usually a long delay before the paving is reinstated to its original condition and very often the quality of the repair work can be poor.



**▲ Attention to detail:**  
An example of York stone in association with concrete blocks. Note the way the bollard has been set into the centre of the slab.



**▲ St. Alfege Passage:** Recently re-paved with York stone in a manner that is faithful to the original design.



**▲ What to avoid** Multi-coloured paving pattern poorly designed and built.

**Traffic calming details**

The design of speed tables, road humps, chicanes and width restrictions need to be given careful consideration if a successful integration of these devices into the Streetscape is to be achieved. As a rule such devices should only be installed where there is clear evidence that they are absolutely necessary on safety grounds.

Where such devices have to be installed then materials should be chosen to fit the visual quality of the location rather than a preconceived formula. Alien materials or strong colours such as green tarmac or red concrete blocks should be avoided. For example in the Historic Core, granite or York stone setts could be used to visually define the top surface of a speed-table or to act as rumble strip. In such locations it is often necessary to install tactile paving in order to alert the visually impaired of the approaching hazard. Standard modified blister paving is now available in pre-carved York stone blocks, which though more expensive are much more sympathetic to a conservation area. Where such traffic calming

measures have already been installed, as in Royal Hill, the opportunity should be taken to upgrade the materials in line with the above recommendations.

*Traffic islands:* These are a common element within the Streetscape and should be designed with the same care and attention to detail as any other item of paving.



▲ **A speed table:** using a simple design and good quality materials such as granite setts.

1. Conserve all existing natural materials, including: Stone slabs; stone setts; granite kerbs and clay blocks.
2. Replace inappropriate paving materials within the historic core with granite or York stone slabs and setts .
3. Reinstate granite sett drainage channels next to the kerb wherever possible.
4. Joints between paving units should be as tight as possible and no greater than 10mm max.
5. When using second-hand materials, careful specification of quality thresholds need to be established.
6. The skill and experience of the workforce should be clearly specified for each project.
7. Due to high cost of natural materials, service ducting should be considered to minimise future disruption of paving.
8. Ensure that statutory undertakers replace the original paving materials within the specified period and to an equally high standard.
9. Avoid power cleaning flexibly jointed surfaces

**Guidelines**



▲ **Traffic island:** well designed and with the minimum of clutter.



▲ **Existing traffic island:** showing a distinct lack of coherence.



# Design of street furniture

*“Several parts of Greenwich have suffered from a proliferation of signs, boxes, notice boards, traffic railings and accumulated litter which convey an appalling public image.”- Time for Action p.38*

A survey of all street signs in the town centre has recently been carried out. The findings of this survey clearly show that there is a need for rationalisation in order to remove a large quantity of unnecessary visual clutter.

It is also evident that other items of street furniture exhibit a bewildering range of styles. If Greenwich is to present a coherent visual image then we need to establish a coordinated design style for all items of street furniture.

For a long time the main difficulty has been in deciding the general style; should this be modern or traditional? At different times opposing views have prevailed. This has often led to indecision and considerable confusion.

It is the view of this report that a coherent design style based on traditional principles of proportion and balance can be developed without a slavish imitation of Victorian detailing. A range of street furniture based

on a simple profile, taken from the base of the recently installed lighting columns, could be specially commissioned. This could however prove to be financially prohibitive, in which case a suitable range of street furniture could be selected from existing manufactured products.

It is proposed that a new logo for the town centre, perhaps based on the World Heritage Site symbol, should also be incorporated as part of the design. This would help to link other items of street furniture that would otherwise be difficult to relate.

CCTV equipment should be designed to blend with the other items of street furniture and be visually unobtrusive.

➤ **Survey of street signs:** This has highlighted the need to rationalise much of our existing signing.

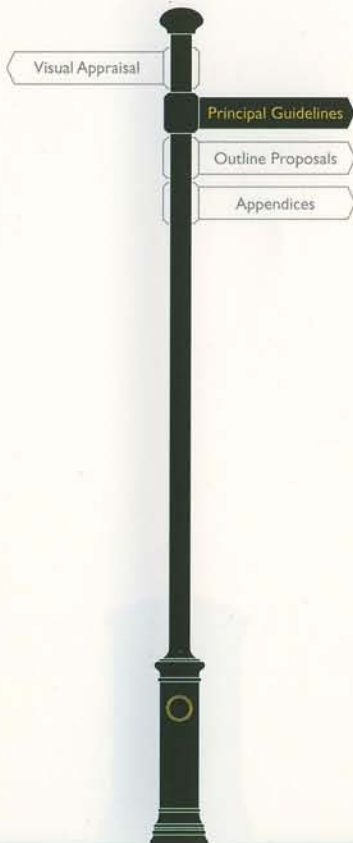
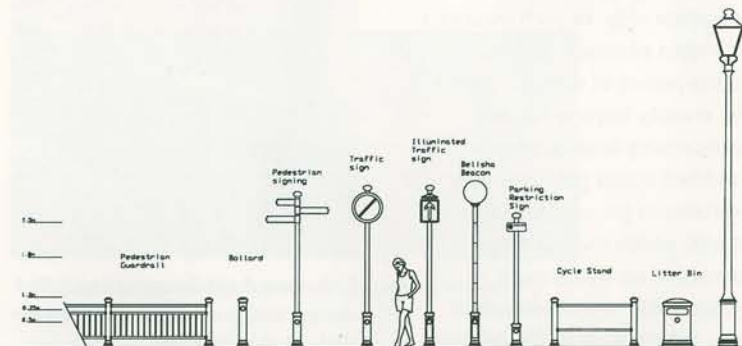
1. Commission steel fabricators to develop a unique range of street furniture along the lines indicated in the above illustration.
2. Remove all broken or redundant street signs and traffic management equipment.
3. Initiate a replacement programme for all items of street furniture in line with new design proposals.
4. Adopt a common colour for all items of street furniture and traffic management equipment. BS 48000 code 00E 53: Black.

## Guidelines



➤ **Bollards:** just a few that can be found in Greenwich town centre.

➤ **Coordinated design style:** An example of how the design of various items of street furniture can be coordinated.



# Control of visual clutter

*"Any study of our existing high streets could not fail to underline the lack of relationship between most Shopfronts and the buildings into which they are set". - Design in the High Street p.19*

Shopfronts play an important part in defining the character of a town centre and so a considerable degree of thought needs to be given to their design and maintenance. There is probably nothing more deadening to the vitality of a street than a row of shops with roller shutters which come down after closing time. By contrast a series of carefully designed and well-maintained shop fronts can breathe life into an otherwise unremarkable Streetscape.

Though a shopfront needs to retain its own identity, it should respect the visual rhythm of the whole street and relate to the facade and detailing of the rest of the building. Original features are an important element in retaining the character of a shopfront. Disproportionately large windows and fascias that obliterate the cornice or remove glazing bars and stall-risers are therefore unacceptable within the conservation area.

For this reason Guidelines for Shopfront Design have been produced by the Planning Department and are available on request.

For similar reasons large advertisement hoardings on the sides of buildings or bordering vacant land are inappropriate and will not normally be granted advertising consent.

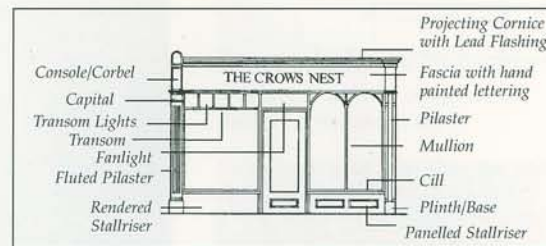
Grant aid from English Heritage and Greenwich Council is currently available towards a variety of physical repairs and improvements to buildings in the centre of Greenwich. Improvements to shopfronts are eligible under this initiative which is known as the Conservation Area Partnership Scheme.

1. Solid security shutters on shopfronts will be strongly resisted.
2. Shopfront design should respect the architecture and materials of the building it is in and that of its neighbouring properties.
3. The corporate designs of multiple shops should be restrained to respect the individuality of buildings and the existing design guidelines.
4. Do not remove or conceal original architectural features.
5. There will be a presumption against the location of all fixed advertising hoardings within the historic core of the town centre.
6. 'A' boards on the pavement, not only add to visual clutter, but also cause an obstruction to pedestrian movement. Advertising consent will not normally be granted.

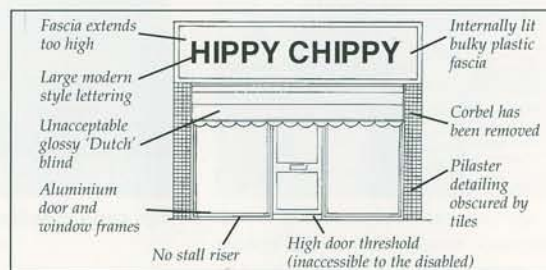
## Guidelines

### Traditional Shopfront Design: ►

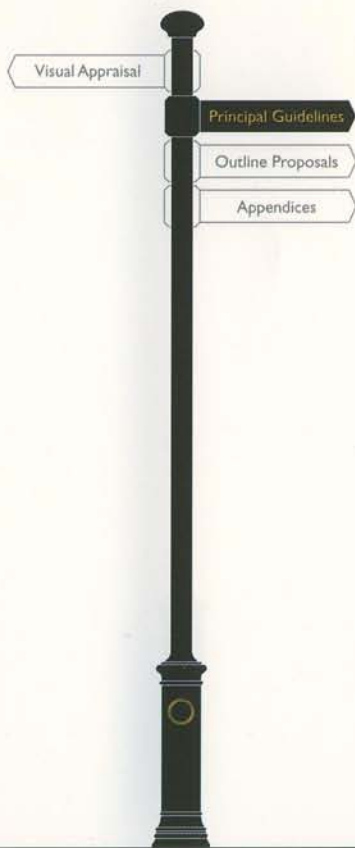
As illustrated in the Guidelines for Shopfront Design.



### Poor Shopfront Design: ►



# Control of visual clutter - continued



## Traffic management equipment and signing

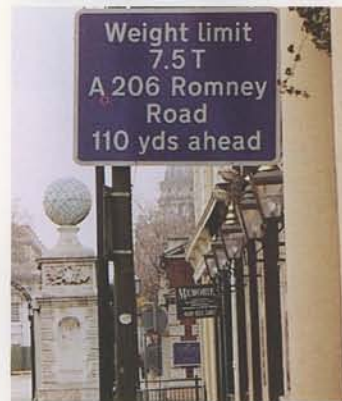
The design of traffic signing and management equipment is governed by specific legislation and advice and is not controlled by the planning acts or subject to consultation. Often the requirements of traffic regulations are at odds with urban design and conservation objectives so conflicts seem inevitable. However there is a number of small but significant changes that can be made in order to reduce the visual intrusion of highway management equipment.



⚠ **Parking restriction sign:** This sign could have been fixed to the wall.

1. Redundant posts or signs should be removed and better use made of existing lamp columns for attaching notices or traffic signals.
2. Traffic signal control boxes should be positioned where they will be least intrusive
3. Where possible attach traffic restriction signs to walls or existing items of street furniture, rather than introducing additional columns.
4. Position traffic direction signs carefully in relation to historic buildings and avoid excessive use of support columns.
5. Seek permission from DoT to paint the support columns black: BS 48000 code 00E 53.
6. The use of pedestrian guardrails will be kept to a minimum, within the historic core of the town centre.

### Guidelines



⚠ **Traffic direction sign:** This sign could have been sighted in a less sensitive location and provided with a better support post.



⚠ **Visual clutter:** Most of these posts and items of street furniture are either unnecessary or badly positioned.



### Statutory service providers equipment

Statutory service providers such as public transport, telephone, gas, water and electricity companies have certain powers under individual Acts of Parliament to install and maintain equipment without having to apply for planning permission. But they do have an obligation to *consult* the Local Planning and Highway Authorities on their intention to carry out works, and these authorities can place *reasonable* restrictions or requests on the service providers. However they can not prohibit or obstruct the provision of such services. In this context it would be particularly desirable to negotiate the following Guidelines with each of the relevant service providers.

### Additional facilities and equipment required for The Millennium Celebrations:

The anticipated increase of visitors to the town centre during the Millennium celebrations will place a demand for a whole host of additional facilities and equipment. The design and placement of such facilities will require careful consideration in terms of visual quality.

**CCTV:** The location of camera equipment on listed buildings should respect the building's architectural quality and will require Listed Building Consent. Where cameras are to be attached to free standing columns, these should be designed in a similar style to the lamp columns with service equipment stored below ground.

**Public Toilets:** Where possible toilet facilities should be incorporated as part of the built fabric and not located as free standing units within the street. Possible locations for additional toilets are the Cutty Sark Station complex, Greenwich Pier and the Stockwell Street redevelopment site.

**Phone Boxes:** Similarly, provision of additional phone boxes on the highway should be strongly resisted. There is plenty of scope for additional phone boxes to be located within the Cutty Sark station concourse and on the Greenwich Pier.

1. Telephone Boxes: the only acceptable style of telephone box within the historic core of the town centre is the traditional red K6 or k2 designs.
2. Junction Boxes: BT and Videotron junction boxes should be positioned where they would be least visually intrusive and coloured appropriately.
3. Wherever possible the bus stop sign should be attached to an adjacent lamp column or to the frame of a bus shelter. Where these are not available, then the new stainless-steel column by Elson Design Company should be used.

### Guidelines

**Rapid Transit:** Stops for the rapid transit system will need careful design and positioning. The use of ramps or raised platforms within the historic core of the town centre will need particularly sensitive design treatment as will the positioning of bus-shelters and other ancillary equipment.



▲ A simple and well designed bus shelter for the town centre.



▲ Example of a K6 telephone box, in King William Walk.



▲ A redundant control box and the base of an old lamp column now used as a support for pedestrian signing.

# Street Planting

*"Trees are sufficiently large in scale to challenge the angularity of the built environment. They can provide a natural foil to buildings but can also, when used in a formal manner, reflect the geometric and linear nature of the urban environment. As such they are an essential element in making cities liveable and elegant places".*  
*Trees for Towns, LD June 1997.*

## Street trees

Trees can make a valuable contribution to the relationship between the street and the building line and can be used to reinforce the form and structure of streets and squares.

However tree planting in the town centre has tended to be rather haphazard, with little consideration given to an overall design objective. Added to this many of the trees planted in recent years have either died or remained stunted due to inadequate site preparation, aftercare and vandalism.

There are several factors that determine the size at which trees should be planted. Younger trees are cheaper to buy but are more prone to vandal damage. On the other hand older trees cost more, take longer to establish and require a higher degree of care and watering during the initial years.

Experience in Woolwich town centre has shown that the additional costs in planting larger trees are well worth the investment in terms of amenity and resistance to vandalism. Tree pit preparation is of vital importance to successful establishment. For a semi-mature tree with a girth of 25-30mm, a minimum of 5cu. m pit should be provided. In order to avoid subsidence of paving around the tree, the back fill material should be specially formulated to withstand compaction without preventing oxygen and water penetration.

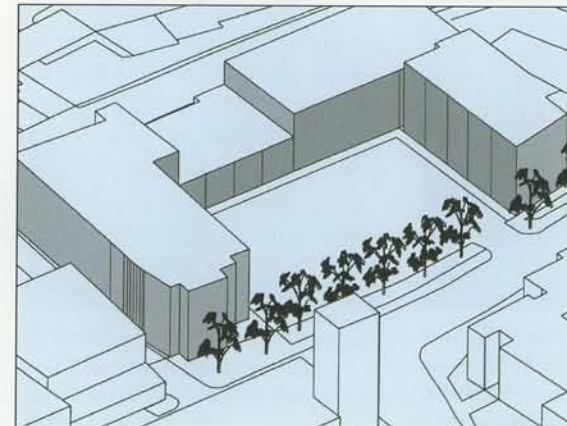
Cast-iron tree grills and steel tree-guards will further protect the tree from physical damage and allow water to percolate to the roots. The positioning of trees within the town centre needs to be considered in conjunction with the installation of CCTV equipment in order to avoid conflicts of interests.



▲ **Semi-mature tree planting:** this tree in Woolwich town centre was planted one year ago in a 5 cu. m. pit.



▲ **Tree planting:** tree-pit preparation and after care are essential for successful establishment of new trees.



➤ **Royal Hill Court:** An example of how trees could be used to strengthen the spatial containment of the court.

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**Shrub planting:**

Shrub planting is not generally appropriate in a historic urban area such as Greenwich, other than in the context of a park or in a garden to a private property.

and texture to the street without cluttering the floorscape.

Attaching baskets or boxes to listed buildings should be avoided and may need listed building consent.

**Hanging baskets:**

Hanging baskets and window boxes are generally popular with the public but their inclusion in a historic town centre may be inappropriate and should not be over-used. However where they appear as an incidental embellishment to an otherwise uninteresting building they can be very effective in bringing colour



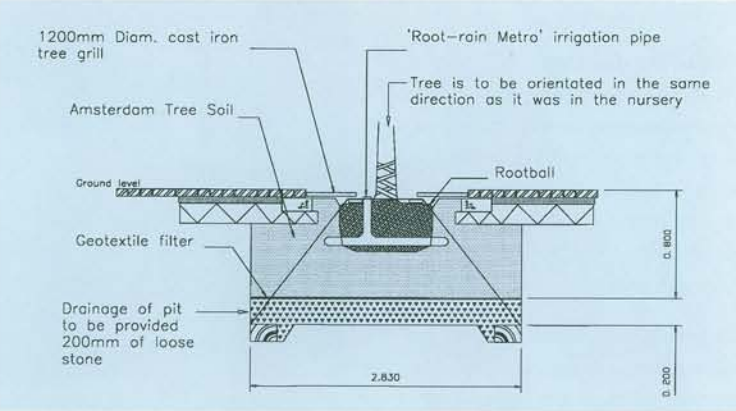
▲ **Shrub planting:** how it can often end up looking.



▲ **Hanging baskets:** though visually stunning, may not always be appropriate.

1. Trees should be the same species when planted along a street or grouped together.
2. Where space allows for large trees they should be Robinia pseudoacacia 'Bessoniana'. Where space is restricted a white flowering cherry such as Prunus 'Pandora' should be used.
3. Plant semi-mature trees wherever possible. Tree-pits should be 5 cu m minimum, backfilled with "Amsterdam soil" and fitted with a perforated irrigation pipe. Root anchors should be used to support the tree.
4. All new or replacement street trees within the Historic core, should be fitted with cast-iron grills and guards.
5. Redesign the raised brick planter on the corner of Stockwell Street to provide new seats tree planting.
6. Plant new trees along the edge of Burney Street Car park, in accordance with the above Guidelines.

**Guidelines**



▲ **Cross-section of a tree pit:** designed to accommodate semi-mature trees without subsidence.



# Maintenance

*"The quality of the town centre environment depends partly on the fabric of the town, but also on the quality of the maintenance services provided, on a continual basis, by a wide range of independent and local authority organisations."- Caring for our towns and cities p.100.*

## Cleaning

After the initial investment in Streetscape improvements it is essential to establish a maintenance programme which will sustain that investment. Ideally a separate maintenance budget should be identified for the town centre which will finance an enhanced schedule of street cleansing, and rubbish removal. The budget should also have a contingency sum for graffiti and fly-poster removal.

## Repairing damage

Of equal importance is the need to repair damaged paving, trees or street furniture quickly. Procedures need to be established for more regular maintenance checks, clearer reporting lines and faster response times.

## Landscape Maintenance

Where tree and shrub planting is carried-out then it is imperative that this is followed through with regular maintenance visits. Shrub

beds that are overgrown with weeds, plants that have died due to insufficient watering or vandal damage are very noticeable by the general public and are a powerful indicator of neglect.



▲ **Greenwich Church Street:** If refuse is not regularly cleared, there is a danger that certain locations such as this, become regularly used for depositing rubbish.



▲ **Burney Street Car-park:** Tree and shrub planting are badly neglected in this car-park, and give a very poor image of the town centre.



▲ **Damaged equipment:** the cumulative effect of such damage to equipment can very noticeable, and needs to be kept to a minimum.

Visual Appraisal

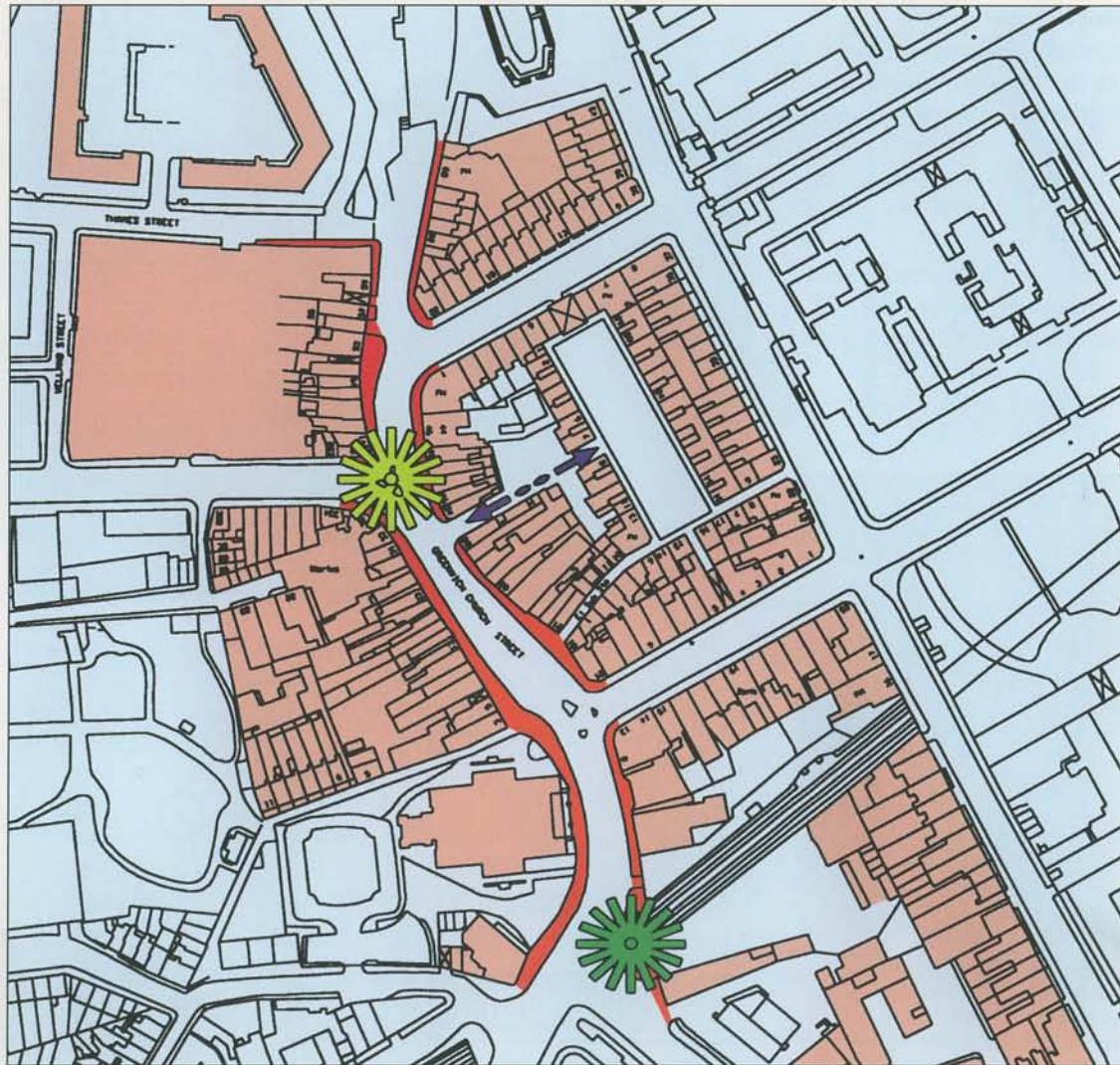
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# Outline Proposals

- **Ia. Greenwich Church Street.**  
This is the main high street in the town centre. It has a confusing and inappropriate mixture of paving slabs and concrete blocks with several redundant or superfluous items of street furniture.
- **Ib. Creek Road junction.**  
This is a visually important junction that suffers from poor quality surface treatment and a proliferation of visual clutter. It needs a strong visual landmark, improved paving, and the removal of unnecessary traffic management equipment.
- **Ic. Durnford Street.**  
This is one of the main entrances into the covered market. It lacks spatial containment along its northern boundary and has several ill-considered items of street furniture.
- **Id. Stockwell Street junction.**  
This is one of the visually weakest street junctions in the town centre. This is because of the absence of built development along its frontage. The raised brick planter and poor quality fencing further add to its dismal image.



▲ Plan of Greenwich Church Street showing extent or location of the four study areas.

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# The Street - Generally

## Design Options

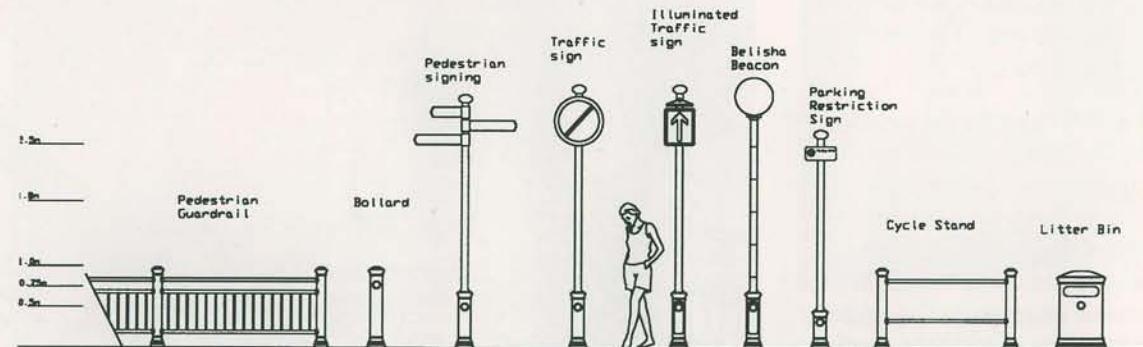
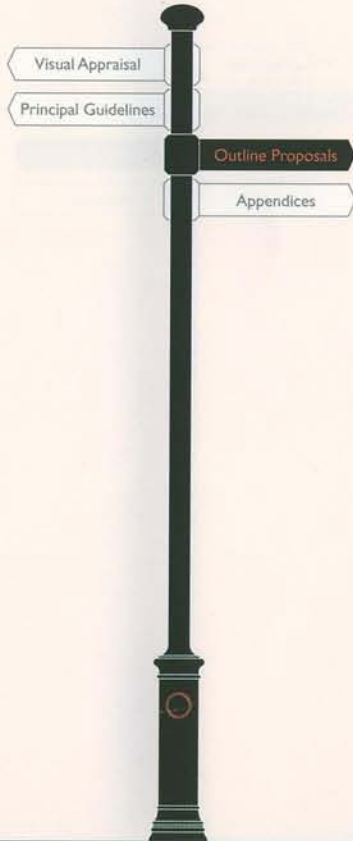
- Existing paving materials need to be replaced with York stone slabs and setts.
- All redundant posts and lighting control boxes need to be removed.
- Replace existing jumble of street furniture with new custom designed signage, litter-bins, seats and bollards. All items of street furniture to be painted black BS 48000 code 00E 53.



Typical junction in Greenwich Church Street. The control box in the foreground is redundant and the sawn off lamp column with the two signs next to it, is a particularly unattractive addition to the streetscape.



York stone paving and custom designed street furniture used in Regents Street. Note the use of grilles beneath the litter bins to prevent staining of the pavement by liquid waste.



An example of how the design of street furniture can be coordinated, to give a coherent visual image. Design consideration needs to be given to ALL items of street furniture, including traffic management equipment.

# Creek Road Junctions

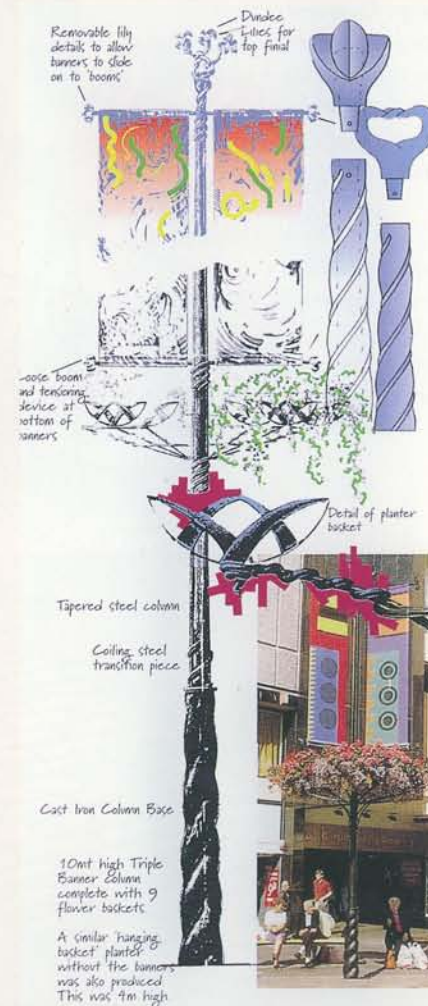
## Design Options

- Create a refuge island with granite kerbs and stone paving.
- Remove redundant posts and superfluous items of street furniture.
- Consider the positioning of a sculptural feature, to announce the entrance to the town centre.



At least half of the posts and signs shown in this photograph can safely be removed.

**Regents Street**  
an example of York stone paving and York stone sets used on conjunction with a dropped kerb.



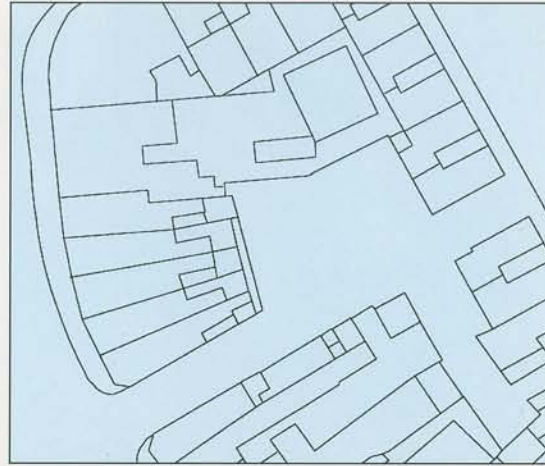
Banner/planter designed by the artist David Wilson and fabricated by Alan Dawson Associates for Dundee City Centre.



# Durnford Street

## Design Options

- Along the northern boundary, a two storey building of an appropriate design and fronting onto the street, would be desirable.
- The existing Tarmacadam surface should be removed and the original granite setts reinstated.
- Replace the existing traffic barrier gates and bollards with ones of a more appropriate design.



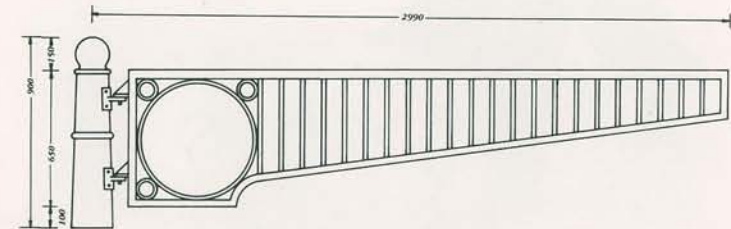
🔦 Durnford Street as existing.



🔦 Durnford Street showing possible location for a two storey building and a central band of granite setts



🔦 An example of traditional stone paving, that would be appropriate for Durnford Street



005 bollard with 1502 gate

🔦 The design of this Traffic barrier gate would be more sympathetic to the historic character of the market.

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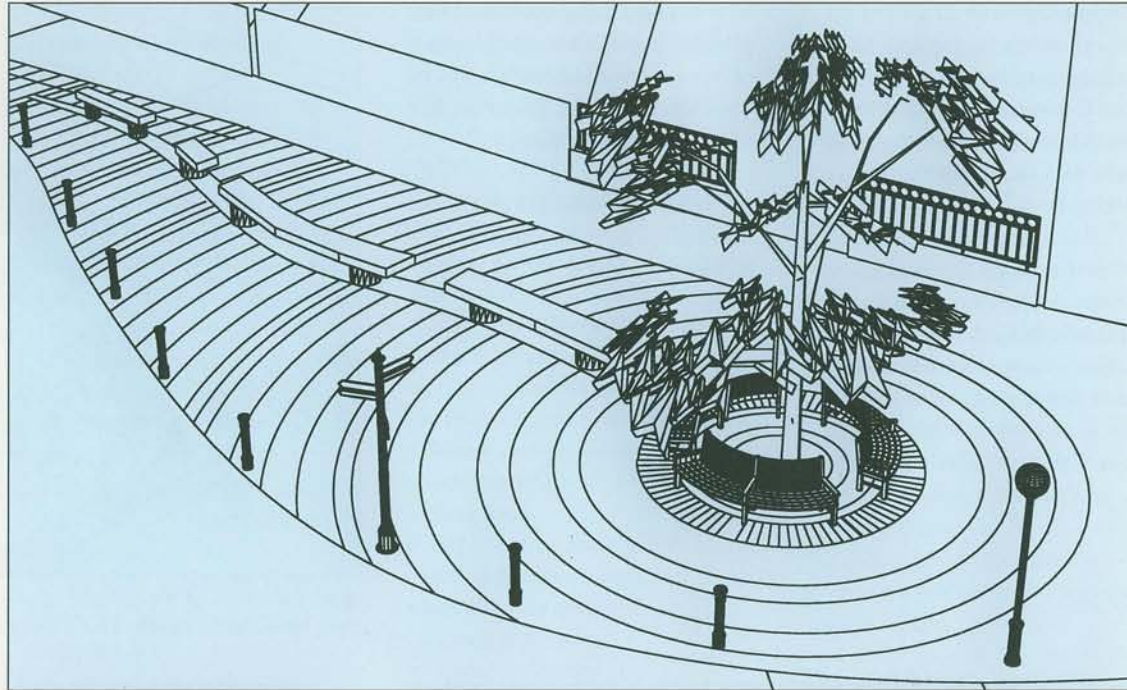
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# Stockwell Street junction

## Design Options

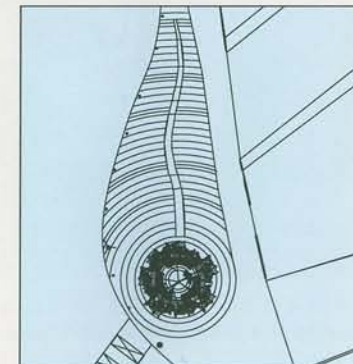
- Future redevelopment of this frontage should provide active ground-floor uses. The building line should not be set back. The building should be 3-4 storeys high and should give expression to the pivotal nature of the site.
- The large brick planter should be removed and the area re-paved with York stone and granite setts.
- A semi-mature tree with integral seating could be provided as an interim solution prior to redevelopment.
- An improved perimeter fence to the open market area should also be considered.



• A sketch showing a possible arrangement of tree planting, seating and paving pattern.

• Stockwell Street Junction as existing, showing the brick planter and the remnants of previous attempts at tree planting.

• How the corner could be re-designed. Extend the paving. Remove the planter. Provide a radial pattern of stone paving with benches and trees.



# Burney Street Car Park

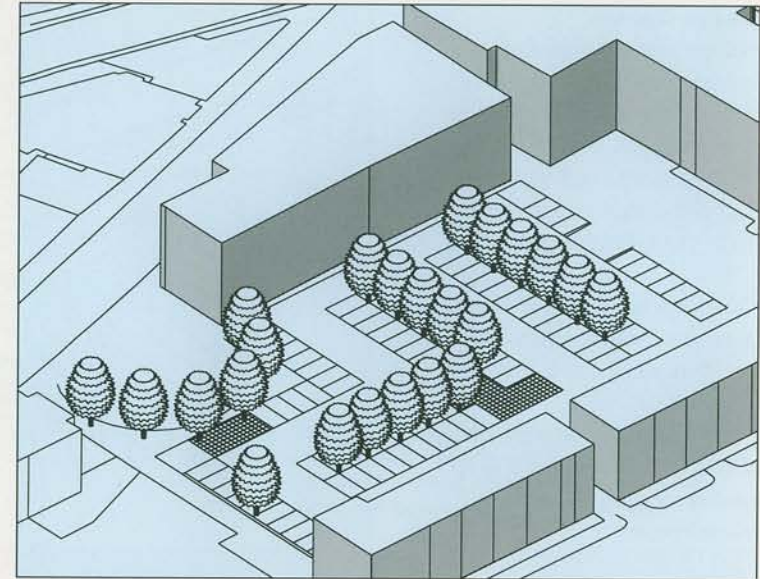
## Design Options

The car park surfacing should be a bound gravel such as a "cleartex" from Colourpave. An ideal colour would be light-buff for the roads and a dark brown for the parking bays.

Pedestrian access into and across the site should be catered for. Especially links to the circular market area and the east-west desire line. Pedestrian thresholds should be made of York stone slabs with granite kerbs and setts.

New semi-mature trees should be planted, in pits with a minimum of 5cu.m of tree soil (see section 7). The steps to the east of the market circle should be removed.

All sign / lamp columns and street furniture to be painted black  
BS 48000 code 00E 53.



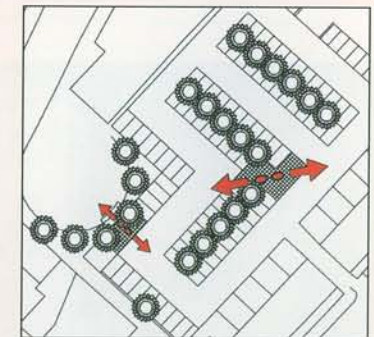
🔥 An aerial view of the car park, giving some idea of how it would look after the trees have been established for a few years.



🔥 A view of the car park as it currently looks. Overgrown with weeds and with a loose stone surface.



🔥 An example of the kind of materials and detailing that would be appropriate for the car park.



🔥 A plan of Burney Street car park, showing the proposed pedestrian links and desire lines across the site.

# Appendix I - Existing Design Guidance

Over the past few years there have been a number of studies and reports that have focussed on the Urban design issues of Greenwich Town Centre. What follows is a brief evaluation of what we have in the way of design guidance for the Town Centre and what still remains to be done.

## **Stockwell Street Planning Brief - LBG February 1990**

This does contain a section on Urban Design which lays down some very useful guidelines for use of materials, size and massing, space between buildings and so on, for this development site. This should be sufficient to ensure a good standard of design.

## **Greenwich Waterfront Strategy - LBG, Civic Trust January 1991**

The strategy identifies the need to pedestrianise parts of Greenwich Town Centre. Improve the environment at Cutty Sark Gardens. Provide interpretive panels on Greenwich at DLR stations.

## **Design Guidance Note Docklands Light Railway - LBG May 1992**

Initial Urban Design Issues Paper - Civic Trust Oct. 1992. An urban design strategy that primarily looks at the "workability" of the town centre. The town centre is divided into 9 component parts:

1. Cutty Sark Gardens/Greenwich Pier and the Riverwalk
2. Greenwich Town Centre block
3. Stockwell Street block
4. DLR station block
5. Greenwich High Road, including Greenwich Station, Royal Hill court and Ibis Hotel car park.
6. Creek Road, including land between Creek Road and Barnsley Lane
7. St. Alfege Church and Recreation Ground
8. Dreadnought Seaman's Hospital/Devenport House/Nurses Home and Meridian Museum.
9. Housing Estates - Meridian Estate, Haddo Estate and Thornham Estate

A Brief analysis and broad guidelines are given for each component part. A master plan that links them all together is also provided.

## **Greenwich Town Centre Action Plan - Civic Trust GWDP, GTCMA February 1993**

The Action Plan builds on the preceding Issues Paper and sets out an Urban Design Framework for the above components 1-7 and adds Park and Palace Complex. Chapter 7 deals with Conservation and Improvement Guidelines. This contains guidelines for facade and roof improvements as well as a section on Streetscapes which has the following recommendations:

- Review Council policy on paving
- Seek contributions from developers
- Agree code of practice for paving reinstatement
- Initiate early action exemplar projects
- Prepare inventory of street furniture
- Prepare Landscape Plan?

## **Time for Action Greenwich Town Centre Conservation Strategy - English Heritage March 1993**

By far the most comprehensive study of the Town Centre. Sets out historic development and recommends eight key points for action:

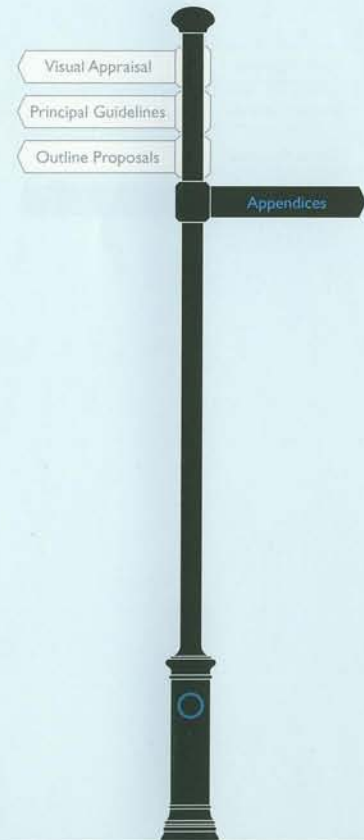
1. Traffic must be diverted from the town centre.

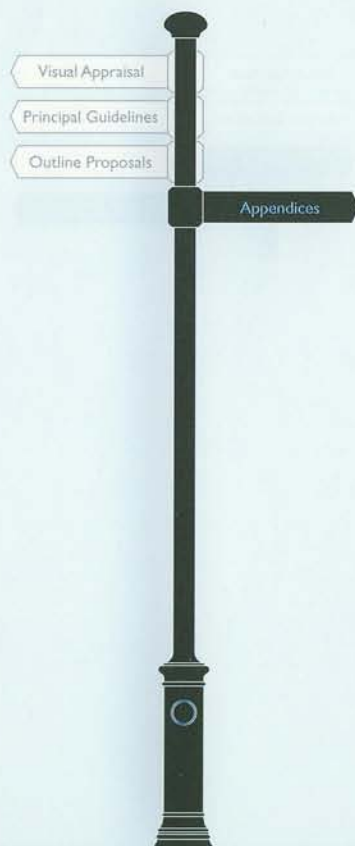
2. Cutty Sark Gardens requires detail study urgently
3. Coordinated environmental Improvements including paving, street furniture etc.
4. Shopfront and facade improvements.
5. Buildings at Risk, grant aid, living over the shop.
6. Floodlighting of major architectural compositions.
7. Opportunity sites need design briefs to assist potential developers.
8. Extend conservation area and Article 4 controls in East and West Greenwich.

The strategy highlights various Streetscape problems and suggests improvements.

## **Time for Action - Furnitubes International Ltd. December 1993**

The document takes the form of an illustrated 'day excursion' in Greenwich Town Centre, using a pattern of movement as might be typical of tourist and residents. Along the way eyesores are highlighted and alternative solutions using their proprietary street furniture are given. Though somewhat biased, a useful starting point for a Streetscape manual never the less.





### **Unitary Development Plan** - LBG November 1994

Under Section 12 Town Centres, the plan sets out the following policies in regard to the Streetscape of the Town Centre:

**TC31:** The Council will continue to promote the preservation and enhancement of the Greenwich Town Centre in accordance with the design and environment policies in this Plan, and will promote a high standard of design for buildings, Shopfronts, street furniture, pavements and landscaping.

**TC32:** The Council proposes that the spaces around the Cutty Sark should be completely redesigned to make them more attractive and usable by the local community and tourists.

**TC33:** The Council considers that it is important to ensure that all new development is in scale and character with the Historic Town Centre and that the development of vacant sites contributes to the restoration and enhancement of its urban form. High buildings will be resisted.

**TC34:** The Council will encourage comprehensive street tree planting in the Greenwich Town Centre. Developers will be expected to provide street trees as part on any redevelopment scheme as well as to contributing to general planting schemes.

### **Greenwich Town Centre Conservation Area Partnership Action Plan** - LEG GWDP, WH 1994

Sets out a programme of work for the years 1994-97. Gives a brief historical overview followed by a summary of major development proposals and environmental works. The plan gives guidance on shop front improvement which it is hoped will be carried out under the CAP grant scheme. A section on environmental improvements describes the paving scheme for King William Walk, and makes reference to proposals for a similar scheme along Nelson Road and Greenwich Church Street. It contains two leaflets:

1. Design guidance for Shopfronts in Greenwich Town Centre
2. Design guidance for Shop Signs, Advertisements and Illumination in Greenwich Town Centre.

### **Greenwich Town Centre Shopfront Improvement Scheme** - LBG 1995

Explains the Shopfront Improvement Scheme within the CAP grant scheme.

### **Docklands Light Railway - Cutty Sark Station Planning Brief** - LBG May 1996

This document does not contain any detailed design guidance for the development site.






### **Painting Advice Note** - LBG, English Heritage 1995

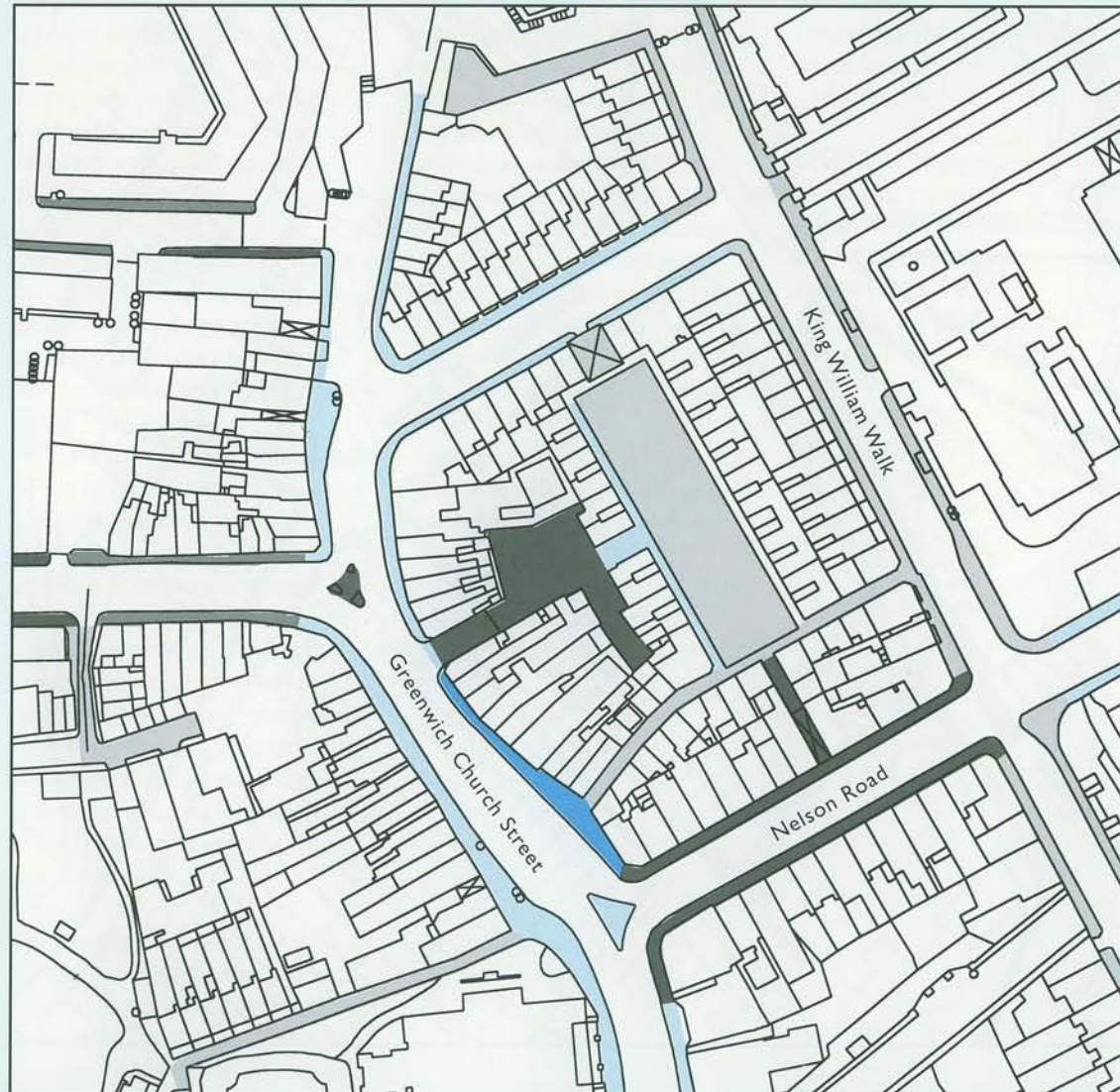
A two page document that sets out the legal requirements with respect to painting of listed buildings. It recommends the avoidance of garish colours such as orange, purple and pink, and advocates the use of colours such as magnolia, buff, fawn and light grey.

# Appendix II - Paving Survey

## Greenwich Town Centre - I

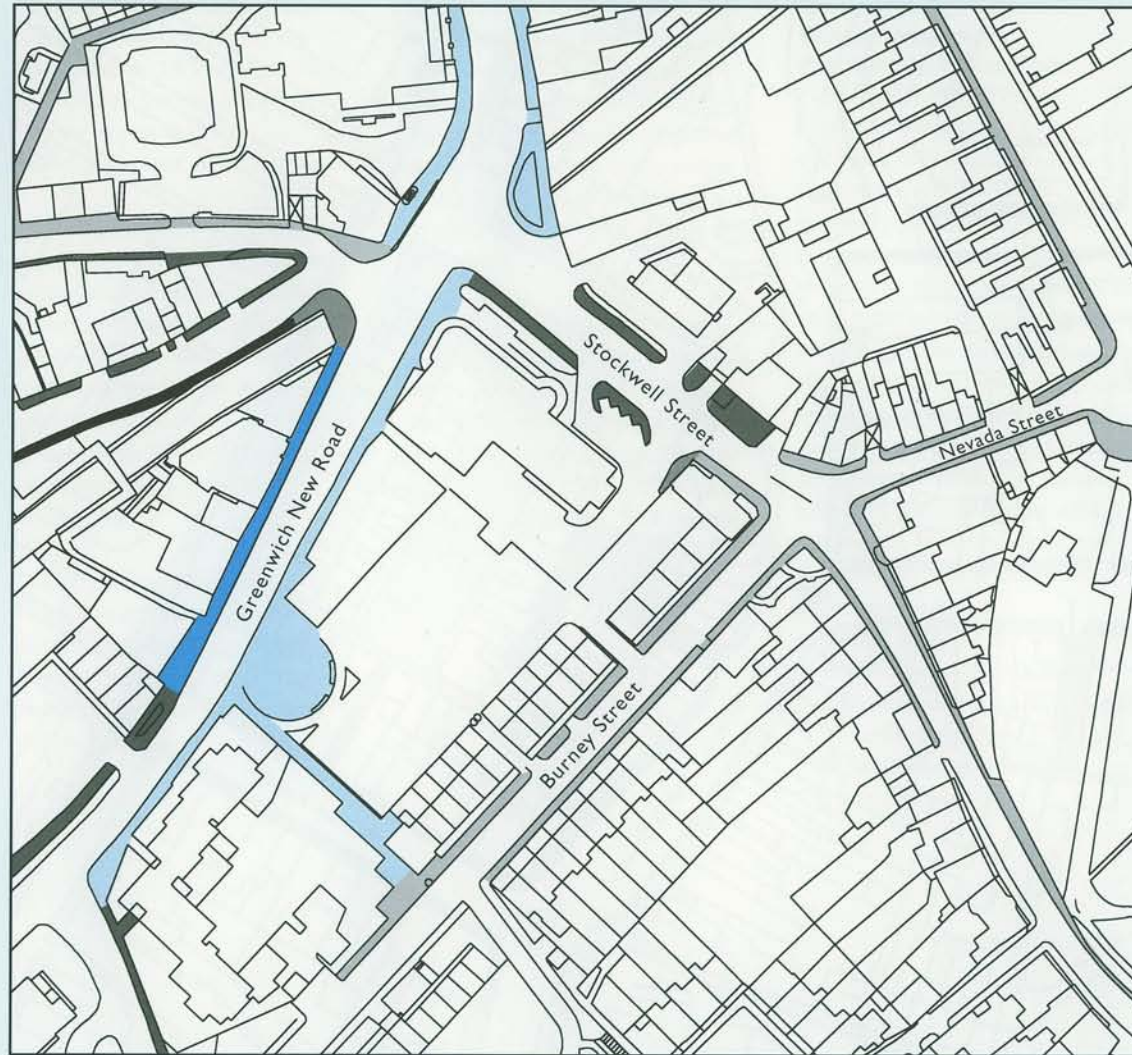
### Key

-  Concrete blocks visually inappropriate anywhere within the town centre
-  Small concrete slabs not suitable for use within the historic core of the town centre
-  Large concrete slabs. A reasonable alternative to stone paving in some areas
-  Black Asphalt an acceptable material in some locations where it is not possible to lay York Stone
-  York stone or granite sett paving. The preferred option for the town centre








# Paving Survey

- Visual Appraisal
- Principal Guidelines
- Outline Proposals



## Greenwich Town Centre - 2

### Key

-  Concrete blocks visually inappropriate anywhere within the town centre
-  Small concrete slabs not suitable for use within the historic core of the town centre
-  Large concrete slabs. A reasonable alternative to stone paving in some areas
-  Black Asphalt an acceptable material in some locations where it is not possible to lay York Stone
-  York stone or granite sett paving. The preferred option for the town centre

# Appendix III - Painting Advice Note

Greenwich Town Centre boasts an outstanding heritage of historic buildings the character and appearance of which it is essential to protect.

As even minor works such as the painting of upper floors can adversely affect the area's special interest, it is important to carefully consider the overall impact this might have on the street scene.

This advice note has been prepared to guide owners and occupants of buildings in Greenwich Town Centre who are contemplating painting or re-painting the upper floors of their property.

The aim is to ensure that there is a continuity of the established colours which are an essential part of the local character.

The prime objective of the guidelines is to deter owners and occupiers from painting buildings in garish colours which detract from the character of the area, rather than insisting on specific colours.

Typical colours which would blend in well with their surroundings include magnolia, cream, buff, fawn, and light grey. Colours to be avoided include red, orange, purple, pink, and other bright colours.

Listed building consent is required for any painting or re-painting of the exterior or interior of a Statutorily listed building which would affect the character of the building.

Where painting of the facade of any listed building affects its character because it alters the proportions or balance of the building, or obliterates features of interest, such as brickwork, lettering or other details which are architecturally or historically important, consent is required. If however, the facade of the building is already painted and is proposed to be repainted in a similar colour then consent is not required.

The cleaning of a listed building using water would not normally require listed building consent but other methods or more extensive cleaning could well require consent.

The painting or re-painting of locally listed buildings and other buildings in the town centre does not require planning permission, or listed building consent. It is however recommended that any such proposals harmonise with the predominant colour schemes in this important historic area. The colours of paint chosen should be appropriate to the building with careful consideration given to the impact in the street scene. The overall aim should be to allow the building to blend in with its surroundings rather than be overly prominent.

The painting of exposed brickwork on both statutorily listed and locally listed buildings should be avoided.

## Contacts

Should you require any further advice or clarification please contact either:

**Greenwich Council,**  
Greenwich Planning,  
Peggy Middleton House,  
50 Woolwich New Road,  
London SE18 6HQ.  
Tel: 0181-854-8888 ext.5217  
Fax: 0181-312-5465.

**English Heritage,**  
London and South East Region,  
23, Saville Row,  
London W1X 1AB.  
Tel: 0171-973-3000.



# Painting Advice Note

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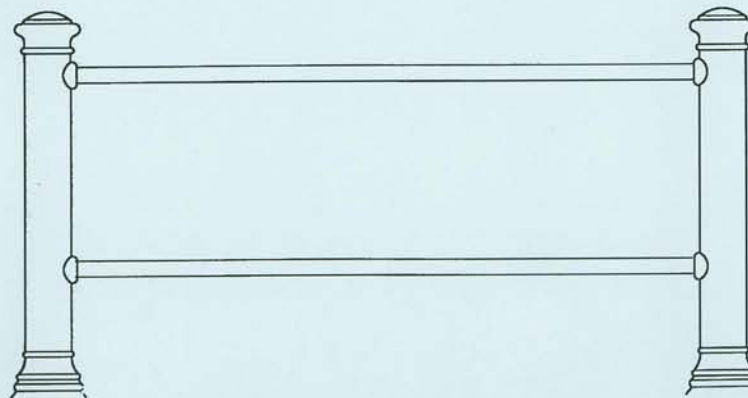
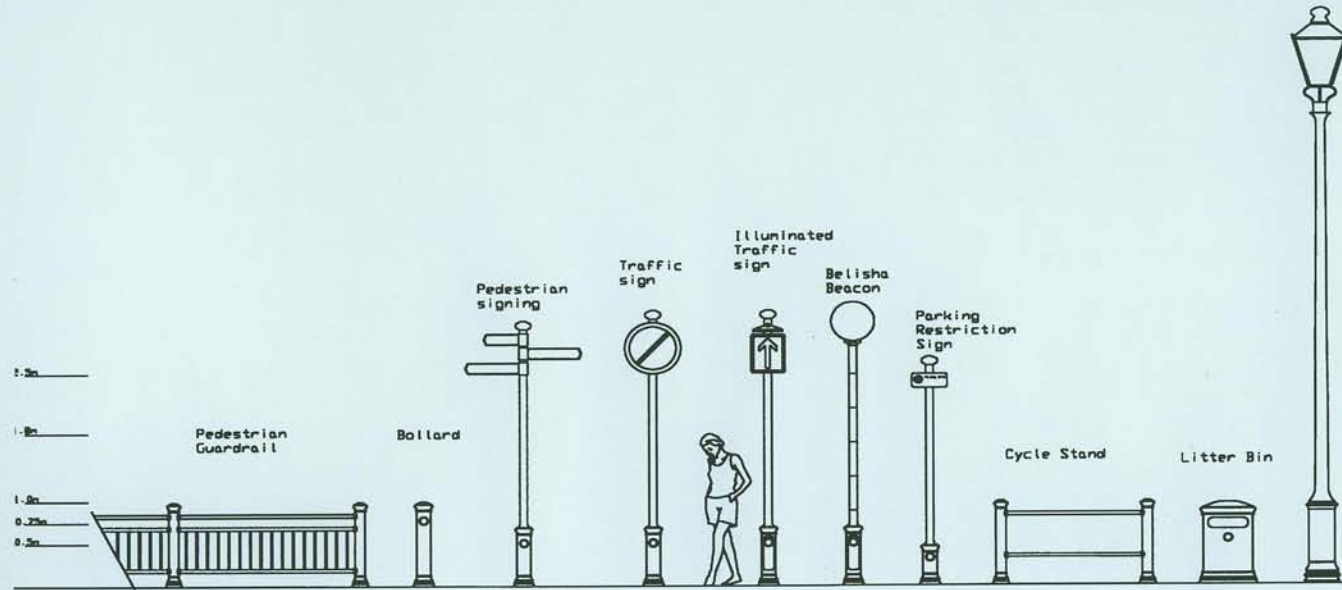
## Greenwich Town Centre Area

### Key

- Statutory Listed Buildings
- Locally Listed Buildings



# Appendix IV - Suggested Design Style



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This document was produced by *Greenwich Planning* and part funded by the *Greenwich Development Agency*. Following public consultation the Manual and an Action Plan for its implementation, was agreed by the *Greenwich Area Planning and Highways Sub Committee* on 7 July 1998.

Copies of this document and the accompanying Action Plan are available from:

**Greenwich Planning Development Services**

50 Woolwich New Road  
Woolwich, London SE18 6HQ  
Telephone 0181 854 8888

**Greenwich Development Agency**

John Humphries House  
Stockwell Street  
Greenwich, London SE10 9JN  
Telephone 0181 312 7707

January 1999





