

Part Two: The Guide

Introduction

This part of the guide is divided into three sections:

1. **Guidance about the design and application of features** which make up the public realm. It includes information about what is appropriate and how details should be used.

2. **Bringing it all together.** A simple matrix to help explain the appropriate use of different details as applied to each street character type.

3. **Procurement, sourcing and workmanship.**

Features

Ground Surfaces

General

Traditional simple, robust designs, carried out with good workmanship are an essential part of the quality of the World Heritage Site

The main challenge for the design of ground surfaces within the World Heritage Site is to reflect the type of surface historically used in the area whilst meeting contemporary needs of robustness for vehicles and pedestrians. This applies to the main road (carriageway) surface, pedestrian surfaces as well as at the kerbs and surrounding edges.

A second challenge is to provide higher quality surfacing, e.g. stone slabs in key areas such as around the Iron Bridge, the Market Square or in Madeley High Street without compromising the integrity of the local character.

Key to achieving this is simplicity, using traditional detailing and good workmanship.

DESIGN
Blacktop is not only a contemporary and cost effective highway surface material but also an appropriate surface material



Ia. Blacktop road surface



Ia. Blacktop road surface



Ia. Blacktop road surface

I. Road (carriageway) surfaces

Road surfaces form the foreground to most scenes of the public realm. They are a neutral setting for whatever is seen beyond. They do not need to draw attention to themselves. They are the stage not the star.

Roads (carriageways) are defined as the part of the highway which is primarily used for vehicles. We use the term street to refer to the whole width including pavements where they exist.

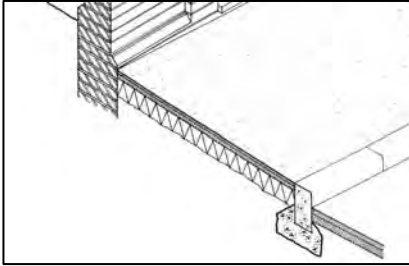
Many urban streets in the WHS function as shared surfaces where there is no pavement and vehicles, pedestrians and cyclists use the same surface. Most rural roads have soft verges and no pavement.

Use blacktop: macadam or similar.

No coloured areas for cycle lanes or any other purpose, including skid resistant surfaces, are to be used.

White and yellow line road markings are to be reduced to the minimum legal requirement.

DESIGN
Appropriate detailing



2a. Blacktop



2a. Blacktop



2b. Yorkstone. Only to be used for repairs and special schemes



2c. Engineering brick



2d. Clinker

2. Pavements (footways) and footpaths

The main purpose of a pavement is to provide pedestrians with a safe and clean walking surface. They also contribute to the visual character of a locality. The majority of the pavements in the World Heritage Site are formed of straightforward blacktop (a satisfactory, practical and visually low key material.) Other materials can be considered for special locations where there is a fully justified reason

Pavements are associated with the main roads in each of the settlements such as Tontine Hill and Dale Road/Wellington Road and Madeley High Street.

The area is also notable for the number of separate footpaths, many of which are steep and include steps ie. separate footpaths which do not share the same space as the highway.

The type of surface used for pavements and footpaths will vary depending upon the type of path, street or space and how it is used in combination with associated details such as kerbs, edging and drainage channels.

In the majority of locations surface dressed blacktop is to be used.

In locations where they are already used, and at specially identified other areas, the following are also to be used:

- Yorkstone (or local sustainable version) in the central and key visited areas e.g. The Wharfrage, High Street, Tontine Hill
- selected brick paviors – independent footpaths
- narrow castellated cast iron kerb – central and key visited areas when used in combination with Yorkstone
- rural paths - crushed clinker

The following materials must not be used:

- concrete block paviours
- small unit concrete paving slabs
- imprinted concrete slabs
- impressed mastic

Unacceptable materials include:

Clay paviors laid in paving bonds other than running bond.

Fake stone sett patterns impressed into mastic



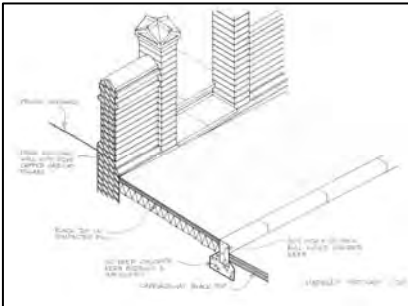
3. Kerbs

DESIGN Appropriate detailing

The eye is always drawn towards edges. The kerb line is an important edge between two surfaces – between the highway surface and the pavement and between the highway surface and the land or building.

In urban areas kerbs help to define the direction of a street. ie. the eye is drawn to the kerb line and this emphasises its alignment.

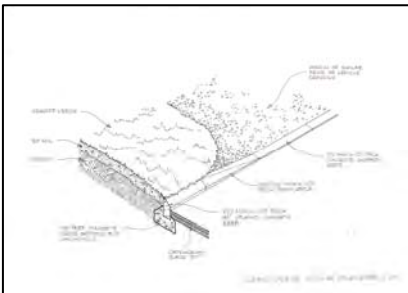
The visual prominence of the kerb line means that it has a significant impact upon the character of the street. This is most evident in the way in which the use of a standard pre cast concrete kerb can change the character of a rural road and make it ‘feel’ more like a semi urban place.



3a. Concrete. Urban style

In urban areas kerbs help to define the direction of a street. Where a street curves, a kerb helps emphasise its alignment and character.

The detailed design of a kerb should relate to the adjacent pavement (footway) material.

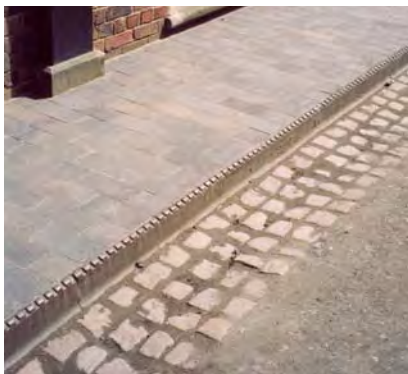


3b. Concrete. Rural splayed style

Kerbs need to be sufficiently robust to withstand wear and tear, with minimal maintenance.

As many of the surfaces in the World Heritage Site are constructed using straightforward blacktop. In these situations a plain vertical faced kerb such as the BN3 (914X150X125) British Standard kerb as they reflect the urban industrial nature of the area.

Reflect existing historic detail where possible. In locations where the surface is constructed using Yorkstone or brick pavements the use of cast iron kerbs is appropriate



3c. Cast iron

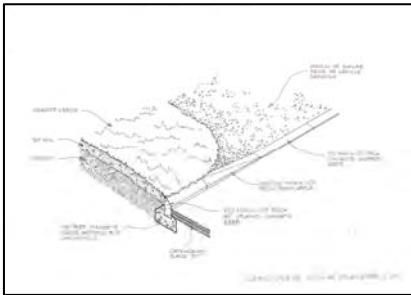
(Whilst cast iron is a material which is strongly associated with the area, cast iron kerbs were only introduced in the 1970's . They should only be used in agreed locations)

Kerbs are to be simple and robust and must be designed as part of a co ordinated detail with the design of and materials used for the adjacent pavement.

DESIGN
Appropriate detailing



4a. No kerb or edging



4b. Concrete splay kerb

4. Verges

Whilst kerbs are a visual indicator of an urban place, verges (with the absence or apparent absence of a kerb) is a visual indicator of a rural place.

A large part of the character of the World Heritage Site is derived from its 'natural' setting. In those areas where the overriding character is rural it is appropriate that the edges of the highway are 'soft' ie. they do not have a visible kerb and in particular – a kerb up stand.

Grass verges are an essential part of a rural scene. Rural roads should not have a hard visual edge. Their surface should appear to be contained only by the soft edge of a grass verge.

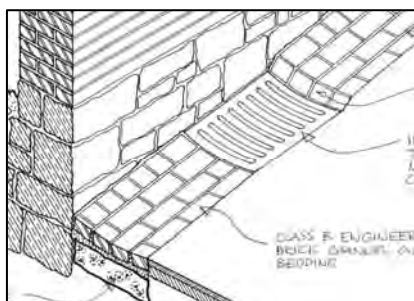
Rural roads with grass verges are to have no edging, unless one is required for structural reasons, in which case a narrow flush concrete edge is to be used.

5. Drainage channels

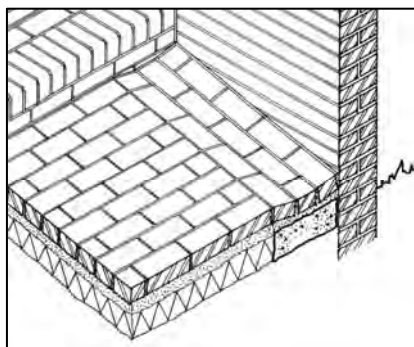
DESIGN Appropriate detailing



5a. Drainage channel within blacktop road



5b. Four engineering brick channel with matching cast iron grating



5c. Three engineering brick channel with cast iron grating

Many of the narrow roads in the World Heritage Site do not have pavements. In these and other similar footpath locations with steep gradients, variations on a brick drainage channel design is used.

Drainage channels help to define the character of an area. The brick channels running along the edge of the steep paths and narrow roads, together with their iron gratings, are a strong feature of the World Heritage Site

For the majority of streets, a drainage channel incorporated within the road construction at the edge of the kerb is appropriate.

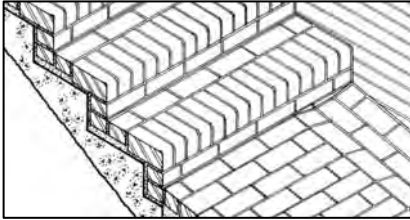
The exact design will be determined by the patterns used in the vicinity. In each case, gratings will be carefully aligned and be of a similar width to the channel.

Drainage channels, kerbs and verges are to be reinstated and maintained in accordance with the relevant identified street character type.

Drainage channels are to be constructed in engineering brick in accordance with the detailed designs, see appendices, page 43

6. Steps

DESIGN Appropriate detailing



Steps are a common feature in the World Heritage Site because of the steep topography. Many form part of the network of steep footpaths that provide short cuts between the streets which are generally more closely aligned with the contours of the Gorge.

The large quantity and individual design and construction of steps is a distinguishing feature which positively contributes towards the distinctive quality of the World Heritage Site. They vary in design and construction in response to when they were constructed (old or new), where they are constructed and how they have been repaired.

As with all other public realm details, the design and construction of steps should be informed by the overall WHS design character and directed by the immediate context. Steps constructed of engineering quality bricks laid on edge is an appropriate detail in many locations as is the importance of employing the skill and ingenuity of the designer/ builder to creatively respond to the situation.

Steps are an important feature of the area.

The construction of new steps and the repair or replacement of existing steps should always be informed by the general and specific context.
see appendices page 43

6a. Engineering brick on edge

7. Hand rails

DESIGN Appropriate detailing



7a. Simple pole or tube fixed to adjacent wall



7a. Alternative wrought iron rail, as part of railing, fixed to low wall

Hand rails, associated with flights of steps, and above retaining walls, are part of the traditional character of the World Heritage Site. They have a simple, straightforward and robust appearance which typifies the area. They are commonly made of iron tube or wrought iron and are frequently fixed to adjacent walls with simple brackets.

Modern designs that are unnecessarily over elaborate, decorated or 'stylistic' will detract from the robust simplicity of the World Heritage Site character, and should not be used.

Existing hand rails are to be retained and maintained. The design of new rails should take their reference from the wealth of existing historic examples.

Street Furniture

General

Street furniture includes all of the fittings and fixtures within the public realm: signs, lamp posts, bins, seats, barriers, etc. Whilst the majority of the items described are fixed to the ground surface or to surrounding walls and buildings, street furniture also covers features such as shop boards placed on the pavement and temporary art installations such as banners and flags.

The clutter of unsightly, inappropriate or unnecessary street furniture is detrimental to the quality of the World Heritage Site.

Because the street furniture is seen in the foreground to any view (with the buildings and structures beyond) it can have a significant impact upon the total quality and experience of the area.

Many items of street furniture such as signs, boxes and equipment are not necessary and in some cases are not legally required and should be removed.



'Less is more'. Reduce street furniture clutter to the absolute minimum. The public realm is the stage not the star

- 'Less is more'. Reduce street furniture to the absolute minimum. The architecture, general townscape and landscape provide the interest
- Use simple robust designs based upon industrial vernacular *
- Do not use 'style' designs, e.g. those from a distinct historic period
- Do not use concrete or plastic
- Use dark colours: black or very dark green
- Where historic street furniture exists, reinstate it and use it for its original purpose at its original location
- Locate signs, traffic signals and lighting onto existing street furniture, walls and buildings where possible
- Approach street furniture as a coordinated suite or family of details
- Time limit temporary installations

8. Signs

DESIGN Appropriate detailing



8a. Minimal signs fixed to walls

The excessive number and inappropriate design of signs represent one of the main detracting 'street clutter' elements in the World Heritage Site

The use of signs in the World Heritage Site is a particularly significant issue. Whilst there are many practical and pragmatic reasons why signs are needed in the area, uncoordinated and excessive numbers of signs in the wrong locations and of inappropriate design undermine the visual qualities that make the area special.

Much of the visual interest of the World Heritage Site is created by subtle diversity and variety within a unifying character.

It is not possible to create an overall family of signs using a common design palette as most signs are governed at least in part, by individual regulations and standards beyond the control of this guide.

It is however within the scope of this guide to require that each type of sign must adhere to a number of principles and rules in terms of their number, location and design.

There are four types of signs in the World Heritage Site:

- Traffic signs (of which there are several sub categories)
- Street name signs and name plates
- Pedestrian and way marking signs
- Information and Interpretation signs

Traffic signs

Whilst traffic signs are necessary for the safe and efficient movement of traffic it is important that their numbers, style and size is kept to the minimum required by law. The complexity of the rules for the provision of traffic signs and how a reduction of clutter is to be achieved is explained further at the appendices, page 45.

DESIGN

Appropriate detailing



8a. Cast iron, street name sign, black lettering on white ground, fixed to walls



8a. Traditional style, fixed to walls and fences



8a. Minimal unobtrusive styles, fixed to walls

Street name signs and name plates

Street name signs and name plates contribute to the decoration of the public realm and serve a practical way finding function. There are a number of different designs from different periods the most successful, and oldest, of which are those signs which are simple in design: simple rectangle with edge detail to accommodate fixing, black lettering on a white background. Traditionally they are fixed directly to walls not posts.

Street name plates should be:

- simply designed
- be mounted on walls or railings
- have black lettering on white background

Pedestrian direction signs and way marking signs

Way marking signs include all of the signs which direct people to places and include all pedestrian and cyclist finger posts as well as signs which direct people to the museum and other important sites in the area.

Whilst these signs are important to help visitors use the area their excessive use and inappropriate design and fixing can clutter and detract from the very quality which has brought the visitor to the area.

Pedestrian direction signs and way marking signs should only be introduced where they are supported by a coherent and coordinated sign strategy.

- Minimise the use of signs
- Simple designs
- Mount on structures wherever possible

Information and Interpretation signs

The World Heritage Site is home to a living working community but it is also an internationally important historical site which justifies the provision of information and interpretation signs so that visitors can understand and learn about the area.

A careful balance must be achieved between providing the right quantity and the right quality of information in a way which does not detract from the very quality which people have come to see and experience.

A balance must also be achieved between providing sufficient quantity of information whilst preserving the sense of exploration and discovery which is part of the excitement and beauty of the area.

To reduce clutter any sign which is out of date or superfluous to requirements should be removed.

See Appendix B for further action to reduce sign clutter.

DESIGN

Appropriate detailing



9a. Wall mounted street lighting



9a. Wall mounted street lighting



9b. Simply designed free standing lamp column

9. Lighting and cameras

Street lighting

With few exceptions, such as the decorative light column erected to celebrate Queen Victoria's Jubilee, street lighting is not a historic feature of either the public realm or the architecture of the World Heritage Site and therefore in terms of historic accuracy and the conservation of the historic character it is an inappropriate component of the public realm

Whilst lighting is not an entirely historic detail it is accepted that to meet contemporary needs for the safe use of the public realm it is necessary to provide adequate levels of lighting.

The solution to this dilemma lies in providing supporting structures which are as minimal and as discrete or hidden as possible. The objective is to provide the minimum possible lighting provision in ways which does not bring attention to the lighting unit. The four key ways in which this can be achieved are:

- Wherever possible light units should be wall fixed
- Any wall fixing must not be prominent and detract from the architectural character of a building
- The supporting structure including any brackets or pole should have a minimal and simple structure
- Any supporting structure should be dark in colour

The issue of street lighting concerns the design of the light unit, the number and location of the units and the quality and quantity of light emitted.

Use simple uncomplicated fittings.
The default position is to fix equipment to walls.
Do not locate on prominent a building elevation unless fully integrated with its architectural design.
Do not use fake 'historic styles'.
Fittings and support structures are to be plain black, a very dark colour or a similar colour to the background

Example of appropriate lighting
(Urbis Furyo)



DESIGN

Appropriate detailing



A rare example of ornate 'decoration' to a light column.

Although appropriate in this instance, more ornate decoration should be used with restraint and it is generally preferable to use simple forms and design



CCTV cameras must be located as discretely as possible

Other lighting

Other lighting includes all permanent and temporary lighting which is used for purposes other than practical street illumination, e.g. floodlighting of the Iron Bridge. The objective in this type of lighting is the lighting effect and to illuminate a specific object such as a sign or building.

Permanent lighting of this kind is generally inappropriate in the World Heritage Site and should only be used sparingly in agreed locations, e.g. Madeley High Street, the Iron Bridge and in all cases fittings including cables and control equipment must be minimal and be hidden from sight.

Similar restrictions do not apply to temporary lighting which provide opportunity to create special effects and to mark events though any fittings associate with a temporary event must hidden from sight and removed after the event.

Fix fittings neatly to existing walls and structures, not to separate posts.
Paint fittings the same colour as background.
Fix control equipment and cables out of sight

CCTV

Where possible avoid the provision of CCTV cameras. All unnecessary or redundant units should be removed.

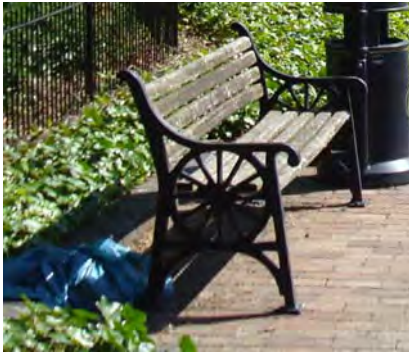
Where they can be justified they must be located in discrete positions. Where they are located on buildings they must be very simple and small in design must minimise the visual impact upon the architecture.

All control equipment and cabling must be concealed.

Fix cameras neatly to existing walls and equipment, not to separate posts.
Paint cameras the same colour as background.
Fix control equipment and cables out of sight

DESIGN

Appropriate detailing



10a. Urban style



10b. Traditional timber seat



10c. Sturdy rural bench

10. Seats

Seats are a useful element in the public realm, particularly where there are many visitors as is the case in the World Heritage Site.

However, in addition to the need to select the appropriate design it is also important to remember that whilst addressing the needs of visitors, the World Heritage Site is also a living community and care must be exercised when locating seats to respect the privacy of local residents.

The provision of seating is determined by the overall character of the World Heritage Site and the specific location.

The appropriate type of seat is determined by the overall character of the World heritage Site and by the type of street and space in which it is located.

The three primary seat types are:

- Urban context: iron, steel and timber
- Rural context – Timber
- Parkland context - lightweight (narrow section) steel

Many streets and spaces do not have and should not have seating as they function as while visitors are freely allowed to roam these streets, their main function is as semi private local residential spaces.

There are number of streets, footpaths and spaces however (such as Tontine Hill and Madeley High Street, The Sabbath Walks) which are the focus of public activity. In these and similar 'public' areas it is appropriate to provide seating

Seats are to be constructed of iron or steel and/or timber from a sustainable source.

Fake 'historic styles' are not be used.

Only dark colours such as black, dark green or natural timber are to be used

I I. Bollards and railings

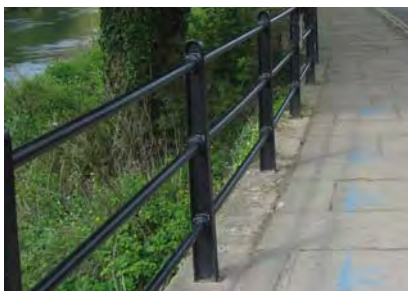
DESIGN Appropriate detailing



I I a. Simple cast iron bollard



I I a. Wrought iron



I I a. Cast iron with steel rails



I I b. Rural fence

Bollards and railings have a role in the public realm of the World Heritage Site but their design and installation must be managed to prevent unnecessary clutter. They should be used sparingly and should relate visually to the character of their location

Bollards can provide a boundary distinction, to highlight a change and transition between one area and the next as well as providing a subtle way to prevent or control access into an area. They should only be used where absolutely necessary.

Unless it can be demonstrated otherwise, in general bollards should have a slim and simple form and overall design and be constructed in cast iron.

Colour: Black or very dark green eg. Deep Brunswick Green (BS 381 227 or darker)

The steepness of much of the area gives rise to sharp changes in level where railings are required to prevent falls. They are a feature of the area.

New railings performing this function should be slim in section and simple in design and black in colour.

Unless they can be thoroughly justified, traffic railings should be removed. No new traffic railings should be installed.

Bollards should only be used where they are needed. Those which serve no useful purpose should be removed.

Where they are proposed to protect pavements, the preferred alternative is to provide a strengthened pavement which will not be damaged by overrunning vehicles.

Remove all but essential bollards and railings.
Remove majority of traffic guard rails.
Those that remain to be designed and installed to respect the visual character of the street

12. Bins, boxes and machines

The appearance of several streets and spaces in the World Heritage Site is marred by the existence and prominence of damaged or poorly maintained bins, boxes and cabinets

Litter and dog waste bins and other cabinets

There is an assumption that in areas of greatest visitor numbers such as in the vicinity of the Iron Bridge there will be a requirement for litter bins and other cabinets.

Whilst it may be prudent and necessary to provide a number of bins, it is not always the best course of action and indeed there is evidence to suggest that people will often take their rubbish home in the absence of litter bins. A balance must be achieved which manages the appropriate number, design and the location of bins .

Bins should be located in as discrete locations as possible ie. away from prominent locations and their design should be plain and simple.

Bins should also form part of a coordinated range of street furniture in terms of colours and simplicity..

It is recommended that salt bins be removed during the summer months.

Trade waste bins

Trade waste bins are the responsibility of the relevant local trader. Their poor appearance and prominence has a considerable negative effect on the immediate vicinity of an area.

Trade waste bins must be located out of sight, kept clean and well maintained.



Post boxes

A number of historic post boxes such as the recessed box at Darby Road, (still at its original location though damaged and not in use) remain in the World Heritage Site and are a welcome decorative addition to the visual interest of the public realm.

All existing historic boxes should remain and be repaired.

Parking ticket machines

Parking ticket machines are a necessary part of the function of the World Heritage Site and by their very purpose are located in car

parks which for many visitors are the places of arrival where the scene is set for the total visit. It is essential that car park equipment, including ticket machines are neat, tidy and visually fit in to the overall scene

To minimise the impact they must be black/dark in colour, be the minimum size possible and all related signage must be incorporated together as part of a single coordinated and tidy collection of objects.

Store out of sight all bins, boxes or equipment that the public do not use.

Bins that are needed all the time by the public, such as litter bins, to be of simple unobtrusive design.

Design as permanent structures and integrate into the walls, etc. of their location, all roadside grit or salt bins that are needed permanently

Grit/ Salt bins

Grit/Salt bins need to be located close to where they are needed. However, since they are used by people who know the locality, they can be placed in relatively 'out of sight' discrete locations.

Permanent well constructed salt bins are preferable to poorly maintained, primary coloured plastic designs.

Poorly maintained and damaged bins can have a significant and detrimental impact upon the quality of the public realm.



DESIGN

Appropriate detailing



I3a Many street structures are not strictly necessary. In most cases alternative and neater ways to provide the services should be found



I3. Structures, kiosks and bus shelters

Because of their visual prominence all existing structures which are of historic relevance should be maintained in good condition. All structures that are not functional or visually relevant should therefore be removed

Structures in the public realm have a significant visual impact because of their size and often because of their colour.

Whilst it is beyond the scope of this guide to provide information about every type of structure in the World Heritage Site, there are a number of general rules regarding their suitability and appropriateness.

Because of the visual prominence all existing structures which are historically relevant to the area should be maintained in good condition. All structures that are not functionally and visually relevant to the context should be removed.

Proposals for all new structures must demonstrate that they are functionally and visually relevant to their immediate context otherwise they should be removed.

Traditional red K6's telephone boxes are an icon of British design to the extent that they have become a naturalised part of the British landscape.

Those which exist within the World Heritage Site must be identified, repaired and maintained to good condition.

Bus shelters are seemingly dumped on a pavement and left to rot. Yet they virtually permanent buildings, much needed by the public, particularly residents. They should be designed as permanent structures, integrated to suit the character of their individual location and incorporate all the services and fittings that are needed for the convenience and comfort of passengers.

Remove all non essential structures.

Bus shelters are almost permanent buildings and to be designed as such to suit their individual location.

Any related, bins, timetables, real time information signs, phones, seats and information sheets as well as the bus stop sign, to be integrated into the total design

DESIGN
Appropriate detailing



I4a Ashlar stone boundary wall



I4b. Brick wall built along incline



I4c. Traditional railings

I4 Boundaries

Boundary walls and fences at the back of the pavement or edge of a road help to visually contain the street scene. Their variety reflects the rich range of buildings in the World Heritage Site, from well built stone walls, brick walls sometimes following the contours of the road, to elegant iron railings, often with cast iron details

Boundaries are a crucial component but they are also difficult elements to manage as whilst they have an extremely significant impact upon the quality and function of the public realm they are also mostly in the ownership and the responsibility of private individuals.

The full implications and ability to control the quality of boundaries is beyond the scope of this document – however principles regarding their design include :

- respect the pattern established in the immediate locality
- boundaries should always be considered within the context of overall type of street/space
- boundaries should always be considered as an extension to the house as well as the 'walls to the public realm

Planting

General

Trees and woodland are a significant and integral part of the history, function, visual composition and considerable attractiveness of the World Heritage Site, Despite this, there is very limited vegetation within the public realm itself ie. its impact and contribution has more to do with providing the context rather than as elements within the streets and spaces.

The WHS has a broad woodland context combined with extensive ornamental trees and vegetation located in private gardens

15. Street Trees

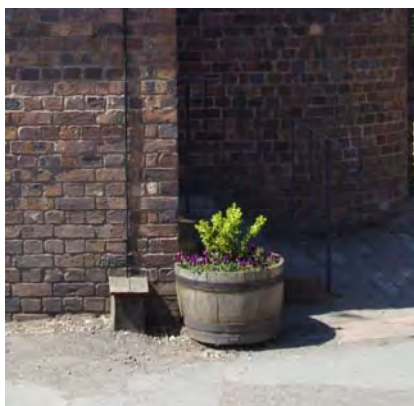
With few exceptions such as The Wharfage, it is inappropriate for the streets and spaces of the World Heritage Site to have street trees as this is not a historic characteristic of the area.



Trees and scrub being cleared to maintain the view of the bridge and gorge from the main central visitor car park

Only plant street trees in exceptional circumstances or where there is a historic precedent

DESIGN
Appropriate detailing



16a. Flowers in traditional but removable tubs

16. Planters

Whilst hanging baskets and planters can bring prettiness and colour to the public realm, they are not part of the historic character of the World Heritage Site

Hanging Baskets

Hanging baskets have strong popular appeal because they bring 'prettiness and colour' to the public realm. Equally, a key objective of the World Heritage Site and its related Conservation Area designation is to help conserve and promote the unique and distinctive character of the area. This presents a difficulty - in resolving the tension that exists between recognising the undoubted contribution that hanging baskets can make to the public realm whilst also recognising that they are not an inherent part of the historic character of the World Heritage Site.

Hanging baskets are only be used with discretion. Their brackets must be inconspicuous. The planters themselves are to be completely removed during winter months or when not in use

Tub Planters

Issues relating to planting tubs are similar to those relating to hanging baskets. They do have a role in providing colour and interest but whilst pots and planters feature within private gardens, they are not inherently a locally distinct feature of the public realm.

Planting tubs should only be used with discretion. They should be completely removed when not in use

I7 Public art

An aim of public art is to provide visual and symbolic interest in the public realm. This must be viewed within the context of a World Heritage Site which is already rich in both historic and visual interest

DESIGN Appropriate detailing



I7a. The Iron Bridge is the key work of art.

Public art and artistic objects provide visual and symbolic interest to the public realm. The environment of the World Heritage Site is already rich in both an historic, symbolic and visual interest and therefore apart from very exceptional circumstances such as the war memorial or to help mark and announce the entrances to the World Heritage Site, it is generally not appropriate to introduce further permanent public art.

Art can of course be defined and provided in many other ways including a celebration of local skills embodied within the architecture.

There is also a role in providing temporary art – art installations as part of festivals and events which help bring added special interest and variety to the area for short periods but because of their transient nature do not permanently compromise the integrity of the local character.

The physical fabric of the World Heritage Site is itself an internationally acclaimed example of beauty and interest, with a distinctive visual quality - with the Iron Bridge at its heart.

Principles :

- The introduction of new art must robustly explain and justify its relationship and contribution to the existing context
- There is little need for further public expressions of art

Bringing it all together

A key to the appropriate application of details in the public realm is to design them holistically and to understand the context.

The following is a simple table which attempts to *aid* the process of design and choice by relating the details described in part 2 of the guide with the street types listed in Part 1.

Street feature / street character matrix

	1 Urban main road	2 Urban minor road	3 Urban wider footpath	4 Village main road	5 Urban narrow footpath	6 Suburban minor road	7 Rural main road	8 Rural minor road	9 Rural footpath
1 Road surfaces	1a	1a	na	1a	na	1a	1a	1a	1a
2 Pavements/ft paths	2a	2a	2a/c/d	2a	2a/c/d	2a	2a	2a	2a
3 Kerbs	3a	3a	na	3a	na	3a	3b	3b	na
4 Verges	na	na	na	na	na	na	4a	4b	4b
5 Drainage	5a	5b	5b	5a	5c	5b	5a	5a	5a
6 Steps	na	na	6a	na	6a	na	na	na	na
7 Handrails	na	na	7a	na	7a	na	na	na	na
8 Signs	8a	8a	8a	8a	8a	8a	8a	8a	8a
9 Lighting	9a	9a	9a	9a	9b	9b	9b	9b	9b
10 Seats	10a	10b	10b	10b	10c	10b	10b	10c	10c
11 Bollards & railings	11a	11a	11a	11a	11a	11a	11b	11b	11b
12 Bins & boxes, etc.	12a	12a	12a	12a	12a	12a	12a	12a	12a
13 Structures	13a	13a	13a	13a	13a	13a	13a	13a	13a
14 Boundaries	14a	14b	14a/c	14a	14b/c	14a/b	na	na	na
15 Trees	15a	15a	na	15a	15a	15b	15a	15a	na
16 Planters	16a	16a	na	16a	na	na	na	na	na
17 Public art	17a	17a	17a	17a	17a	17a	17a	17a	17a

Procurement, sourcing and workmanship

Two key themes form the basis of procurement, sourcing and workmanship :

- Local distinctiveness
- Sustainability

Local Distinctiveness

Preserving and conserving local distinctiveness is a central themes in the World Heritage Site. It is substantially maintained, enhanced and (if needed) created by adopting a locally specific response to the local circumstances (local geology, topography, materials , local skills etc.) when procuring and sourcing materials and applying details.

The uncontrolled use, the use of a wide range of generic detailing and the very wide range of materials are all factors which work against the achievement of local distinctiveness.

Sustainable

There is an environmental need and a policy (national and local) obligation to adhere to sustainable principles in the procurement and application of details. Whilst the World Heritage Site is the location of the birth of the Industrial Revolution – and as such can claim to be key in the history of unsustainable industrial growth, paradoxically, the promotion and use of local materials and local trades is now both a more sustainable approach and it reinforces local distinctiveness.

Procurement must also be economically sustainable and in this respect a balance must be achieved between preserving the integrity of the quality of the World Heritage Site whilst adopting materials and skills which are economically viable.

The solutions to this challenge is beyond the limited scope of this document but they lie in applying sensitive creative design which has understood the distinctive qualities of the area and has employed that knowledge in a creative way.

Key principles:

- Sustainable sourcing
- Use local materials wherever possible
- Use local trades and skills wherever possible
- Use the selected palette of materials such as those described in this guide
- Use historically established details
- Expect high standards of workmanship
- Use the construction details such as those prescribed in this guide