

Bury St Edmunds

Town Centre Streetscape Strategy



BURY ST EDMUNDS

Streetscape Strategy

PLANNING GUIDANCE

ADOPTED APRIL 2007

Environment Directorate
St Edmundsbury Borough Council
PO Box 122
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Suffolk
IP33 3YS

PREFACE

This strategy has been prepared by the Council to provide a long term vision of how the streetscape of Bury St Edmunds town centre could be enhanced should finance become available.

The strategy has been the subject of consultation undertaken by the Council in September 2007. Comments received as a result of the consultation have been considered and, where appropriate, the strategy has been amended to resolve these issues. The strategy will, along with other relevant documents and programmes, provide a basis for the design of environmental enhancements in the town centre and also be used, where relevant, as a material consideration in the consideration of planning applications in the area.

The strategy was approved as non-statutory planning guidance by the Borough Council on 8 April 2008.

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contents

BURY ST EDMUNDS TOWN CENTRE PUBLIC REALM STRATEGY

01 INTRODUCTION

The purpose of the strategy

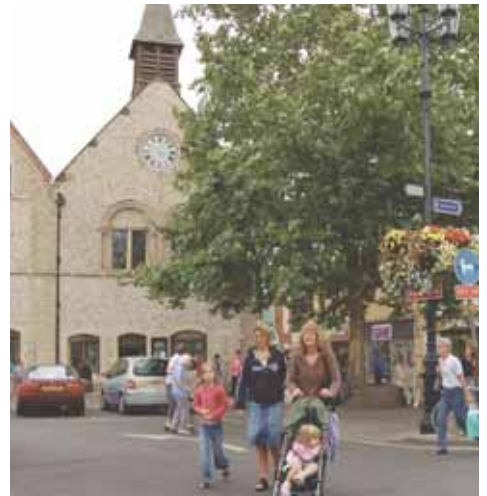
The study area

02 A VISION FOR BURY ST EDMUNDS PUBLIC REALM

03 PUBLIC REALM HIERARCHY

04 LIGHTING STRATEGY

05 PALETTE OF MATERIALS



The purpose of the strategy

St Edmundsbury Borough Council has commissioned LDA Design to produce a Streetscape Manual for the Bury St Edmunds Town Centre. This comes at a time of change in the town with the construction of the Cattle Market redevelopment having recently commenced. With this development comes the opportunity to improve the quality of both adjoining and connecting spaces and to pick up on some of the highly successful public realm improvement work that has been undertaken by the authority over the last decade.

Bury St Edmunds historic environment is one of the town's great assets. Its narrow streets and generous market place, its impressive public gardens as well as its elegant civic space give the town a unique and much-loved character. St Edmundsbury Borough Council has long recognized the importance of the town's historic environment and has implemented several streetscape projects in the town that have succeeded in eliminating many of the traffic control measures that undermine historic character. These schemes, implemented under the 'Historic Core Zones' project, have set an exemplary standard for the rest of the town centre and form the basis of the recommendations contained within this Manual.

One of the lessons learned through the implementation of streetscape improvements in the town centre is the importance of not 'spreading the jam too thinly'. The guiding principle for material selection is to concentrate high cost materials in key areas, rather than spreading lesser quality materials over bigger areas. The "top down" approach should identify priorities and be clear about where investment in the public realm is likely to have the greatest effect. This Manual will help to guide the prioritization of projects throughout the town centre. Options are given for each space in terms of material selection to allow a flexible approach to delivery.

The guidelines will be used to secure funding perhaps from developers across the town, towards carrying out these improvements.

This document is a technical manual that will be used by developers, the council and utility companies to inform detailed designs and maintenance work.

For further information on the principles of street design please contact the Urban Design section on 01284-757615 or Idf@stedsbcc.gov.uk or the Highways Engineers on 01284-757319 or engserv@stedsbcc.gov.uk.

For further advice regarding tree planting, works near trees or other planting matters please contact the councils Parks Service on 01284-757067 or parks@stedbc.gov.uk.



Figure 1 : The Study Area

The study area

The Study Area comprises the historic core of the town and is largely coincidental with the Town Centre Conservation Area. It includes the grid of streets laid out in the 11th century by Abbot Baldwin as well as later additions to the north and to the west. The focus is on streets and squares and the Manual does not make recommendations for the Abbey Gardens or for the town's car parks.



The study area



Figure 2 : Conservation Area boundary

A Vision for Bury St Edmunds Public Realm

The vision is of a town centre where all the streets are surfaced and furnished to a high standard, with a consistency of materials, furniture and detailing and where the historic grid of the town is reinforced through a sensitive contextual approach. This approach will involve removing (where possible) traffic control measures - humps, bumps, signs and lines - and using more subtle messages to regulate traffic speed and traffic movement.

Several of the streets in Bury St Edmunds have already had extensive streetscape improvements made to them. Prior to 1995, enhancement schemes for Abbeygate Street and St Johns Street had involved narrowing and paving the carriageways and widening the footways. This set the pattern for the schemes in Hatter Street and Whiting Street (installed in 1996) and Crown Street and Chequer Square (installed in 1997). A threshold 'gateway' was erected at the southern end of Crown Street in 1999. These schemes sought to address a number of problems including: pedestrian/vehicle conflict; through traffic; on-street parking; town centre servicing; excessive visual intrusion of traffic signs; vehicle speeds; and inadequate facilities for pedestrians and cyclists. It involved: defining a threshold at an entrance to the core zone; introducing a 20 mph zone with minimum traffic calming measures; rationalising road signs; HGV weight restrictions; and more space for pedestrians. The experience gained by St Edmundsbury Borough Council in delivering these schemes has been used to help inform this Manual.

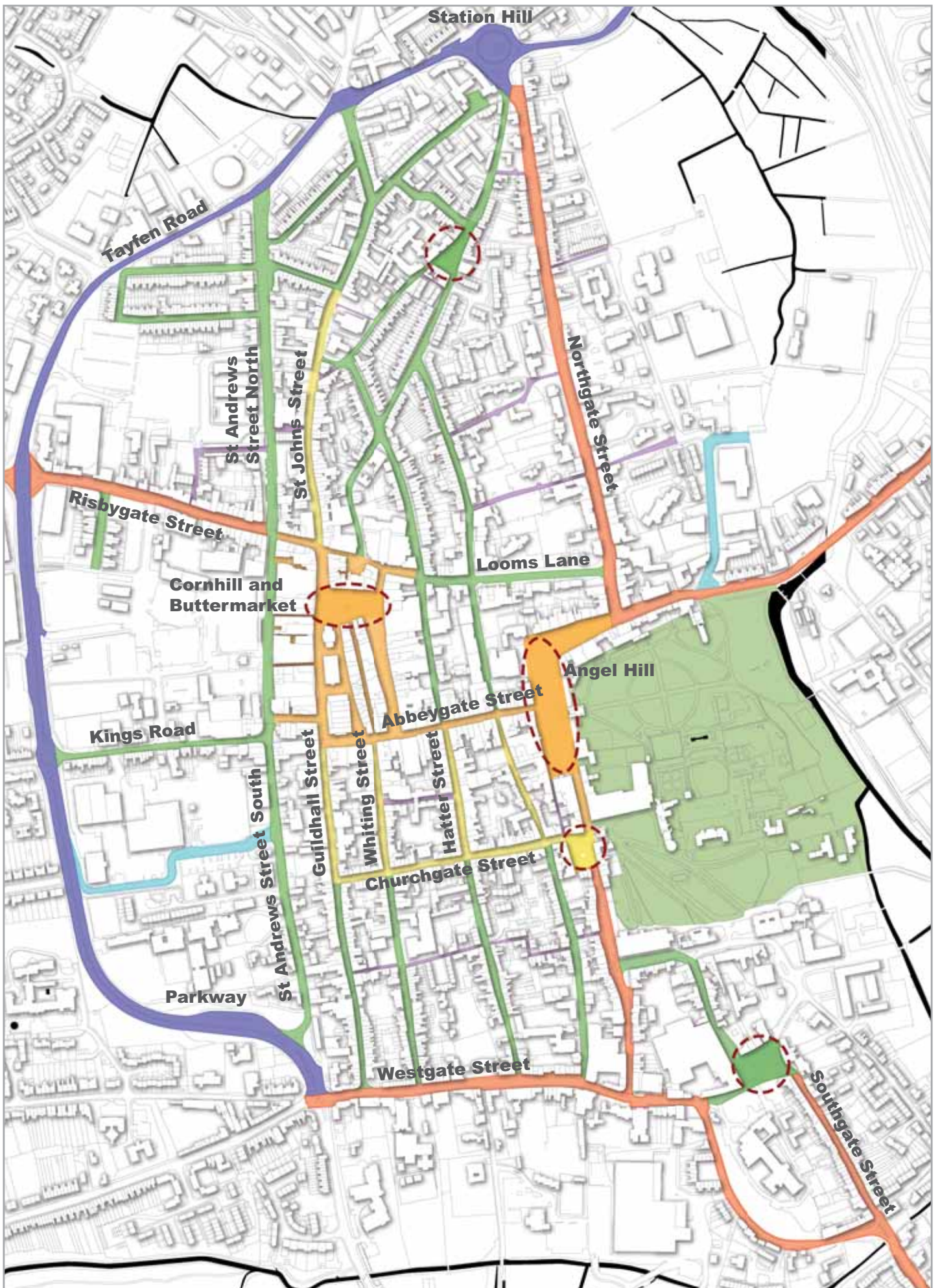











Figure 3 : Street & Space Hierarchy

public realm hierarchy 03

public realm hierarchy

Figure 3 illustrates a simple street and space hierarchy for the town centre. This is based upon recognizing that several of the town centre's streets have broadly similar characteristics – in terms of both their function and their spatial qualities. These streets and spaces with similar characteristics have been grouped together into character types and these form the basis for the streetscape guidance in Section 4. There is a wide range of character types; from the Principal Routes which have the spatial and functional qualities of roads rather than streets; through a range of different street types; to a series of fine-grained laneways.

-  3.1 Principal Routes
-  3.2 Principal Approach Roads
-  3.3 Town Centre Streets
-  3.4 Outer Pedestrian Core
-  3.5 Inner Pedestrian Core
-  3.6 Laneways - Town Thoroughfares
-  - Town Lanes
-  3.7 Access Roads
-  3.8 Principal Spaces

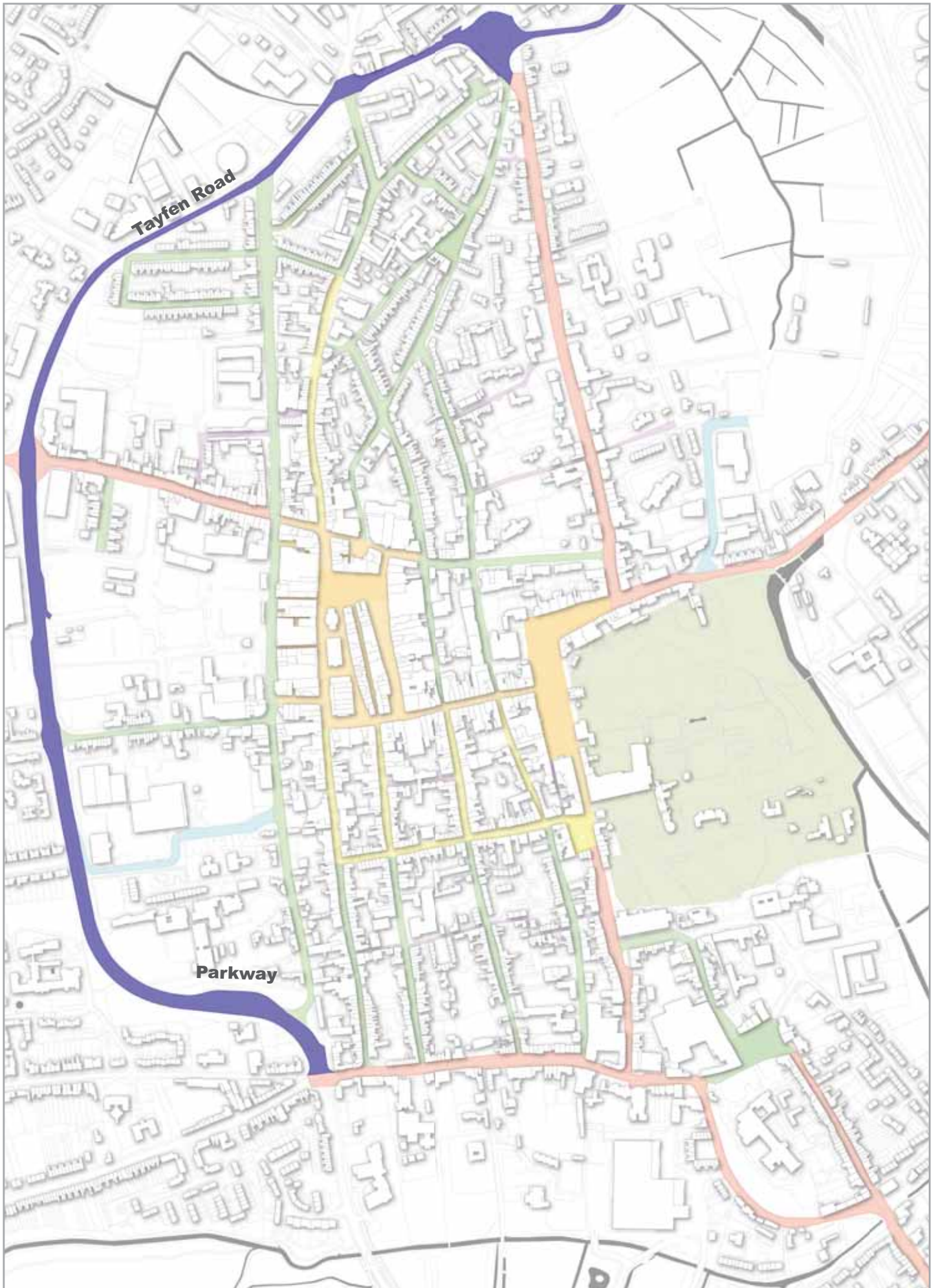


Figure 4 : Location of Principal Routes

Parkway/ Tayfen Road

Existing characteristics:

These are important strategic vehicular routes which form the principal connections from the regional road network into the town. Within the study area this includes Tayfen Road and Parkway.

- These are generally broad two-way road corridors rather than streets. There is a short stretch of dual carriageway on Parkway.
- These routes generally lack enclosure or building frontage though the cinema development on Parkway seeks to address this.
- These routes vary in cross section with different widths and different characters along their length.
- There are roundabout systems at the junctions of Northgate Street, Station Hill, Risbygate Street, Kings Road, Westgate Street and Cullum Road. The largest of these are the roundabouts at Northgate and Risbygate Streets. These roundabouts create broad, poorly defined urban spaces, though they do offer an opportunity for planting within the town centre.
- These routes have a significant role to play in helping to set the first impressions of Bury since apart from views from the A14 they are likely to be the first experience of the town to the visitor.
- Parkway has a green quality to it with a planted central strip whilst Tayfen Road has a tighter urban character.



Parkway



Tayfen Road



Parkway



Parkway

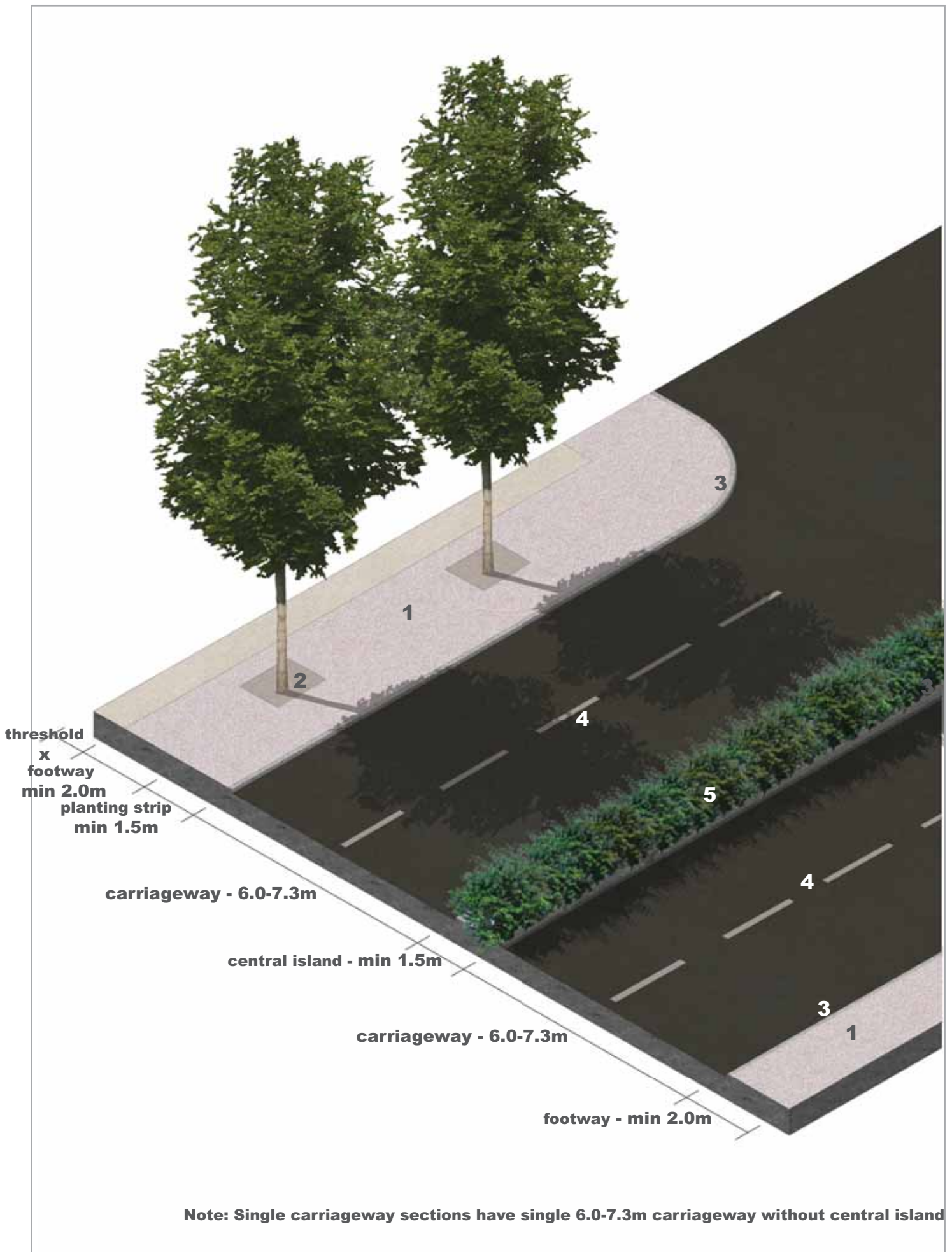


Figure 5 : Design Standards for Principal Routes

Parkway/ Tayfen Road

Vision for the Principal Routes:

To create a tighter urban quality to the routes and to transform them from road corridors into a green ‘boulevard’.

How to achieve this Vision:

- Replacement of roundabouts with signal controlled junctions where practical, beneficial and cost effective.
- Planting trees.
- Upgrade lighting columns to something which creates a more unified impression.
- Resurface footpaths adjacent to Tayfen Road and Parkway to create consistency in materials.
- Pursue long term vision of creating frontage onto Parkway and Tayfen Road.

Proposed Materials:

Footways:

- 1** - Buff coloured bound gravel
- 2** - Mature tree planting of avenue trees

Kerbs:

- 3** - Raised 125mm wide Conservation Kerb silver grey

Carriageway:

- 4** - Asphalt

Central Island:

- 5** - Buff coloured bound gravel or shrub planting

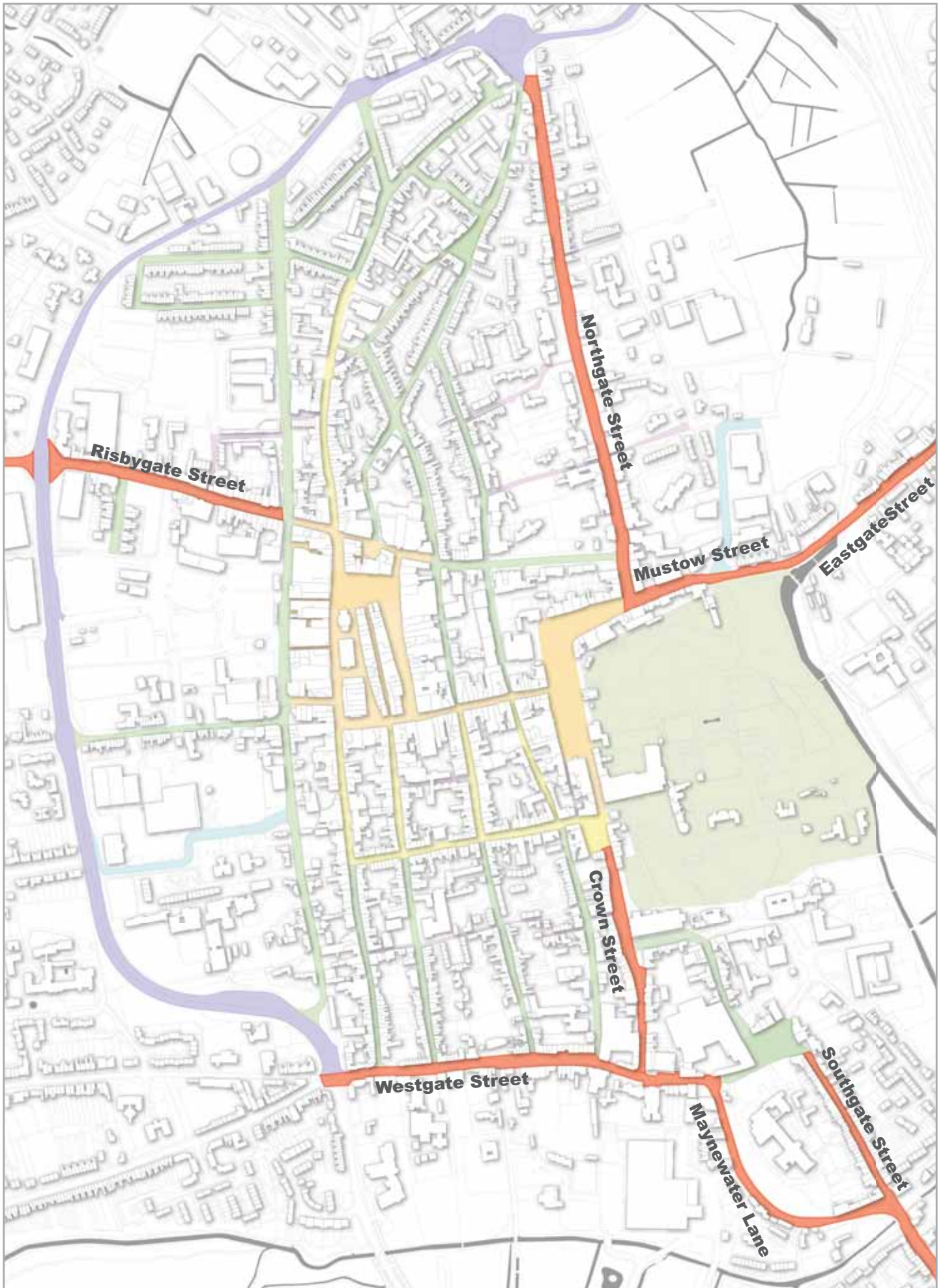


Figure 6 : Location of Principal Approach Streets

principal approach streets 3.2

Crown Street/ Southgate Street/ Mustow Street/ Northgate Street/ Risbygate Street/ Westgate Street/ Maynewater Lane/ Eastgate Street

These are the key historic routes into the Bury St Edmunds town centre from its surroundings and are well trafficked. Successful streetscape improvement work has already been undertaken in both Crown Street and a section of Mustow Street.

Existing characteristics:

- These streets are trafficked in both directions (with the exception of Maynewater Lane).
- These streets have end to end on-street parking, usually on just one side of the street.
- Some of these streets have design speeds of 20mph.
- These streets are well enclosed by continuous building frontage.
- The buildings fronting the streets are predominantly historic.
- Many buildings have direct frontage onto the footway. Where they are set back the threshold is derived by cast iron railings, brick walls, hedges or cobbles set into concrete.
- Street widths vary though they are generally wide.
- These streets allow long views into the town centre, picking up on landmarks both in and outside the town centre.



Risbygate Street



Mustow Street



Westgate Street



Crown Street

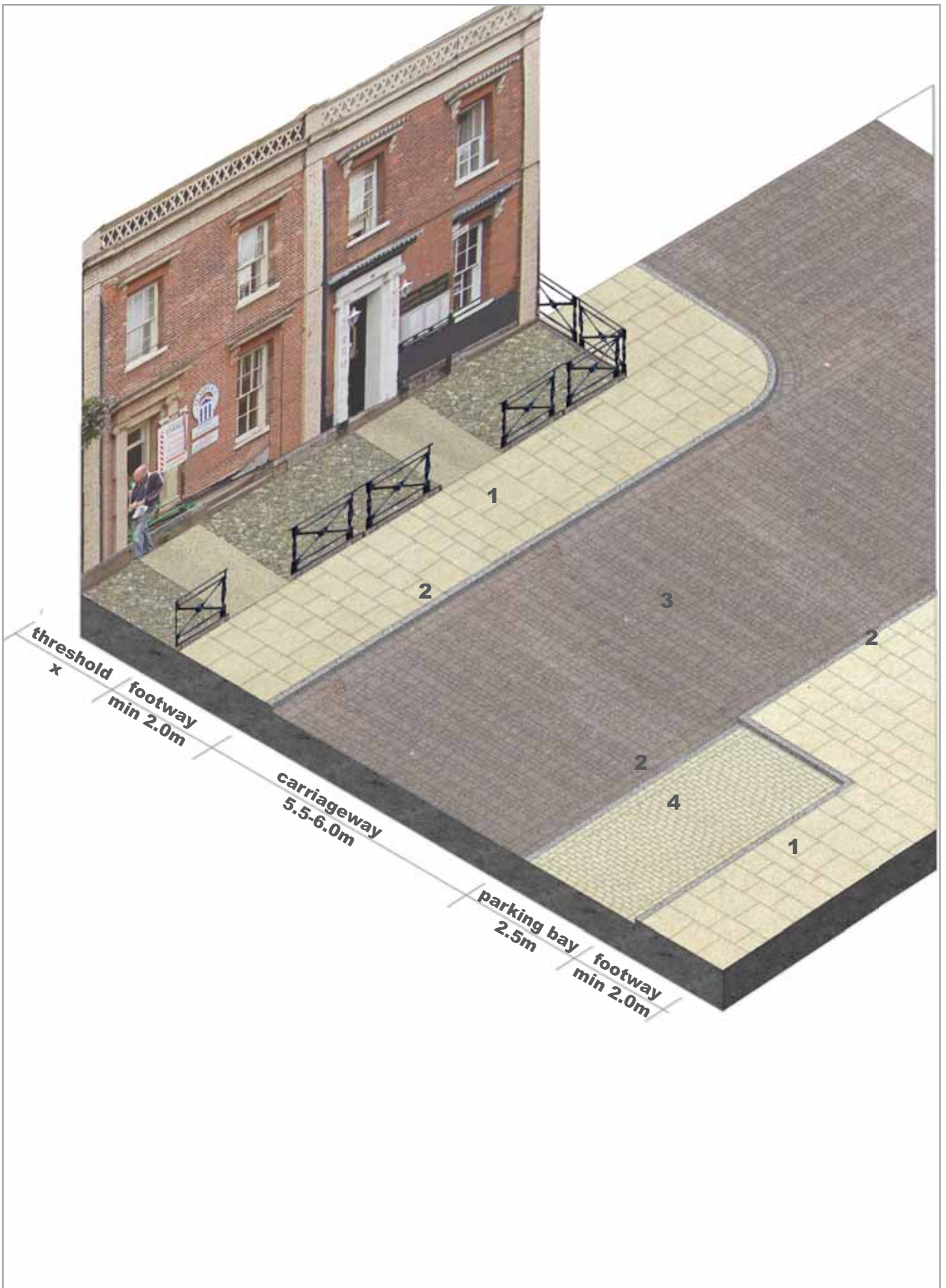


Figure 7 : Design Standards for Principal Approach Streets

principal approach streets **3.2**

Crown Street/ Southgate Street/ Mustow Street/ Northgate Street/ Risbygate Street/
Westgate Street/ Maynewater Lane/ Eastgate Street

Vision for the Principal Approach Streets:

A series of important approach streets where the quality of the historic fabric is strengthened by reducing visual dominance by the highway.

How to achieve this vision:

- Resurfacing the carriageway.
- Removing white lines and other road markings where possible.
- Replacing tall lighting columns with shorter ones.
- Narrowing the carriageway where possible whilst retaining parallel kerb/channel lines.
- Incorporating on-street parking into the design of a narrowed carriageway.
- Adopting a co-ordinated approach to street furniture and signs.
- Removing pedestrian reserves or designing them into the streetscape.
- Ensure new building thresholds are consistent with historic forms of enclosure or threshold definition.

Proposed Materials:

Footways:

- 1** - Buff coloured slabs, sawn

Kerbs:

- 2** - Silver-grey granite, 100mm raised 125mm wide granite kerbs (flush to outside edge of parking bays)

Carriageway:

- 3** - Tumbled Concrete blocks or similar setts with wide 3 sett band edge detail

Parking bay:

- 4** - 200x100mm buff coloured setts

Pedestrian crossings (at key locations):

Sandstone sett/ brass stud crossing detail (if using Sandstone Flags)

Variations:

The existing tumbled concrete blocks in the carriageway along Crown Street and a section of Mustow Street have proved very successful but they will need to be replaced at some point in the future. A longer-lasting alternative would be to use granite setts (a combination of pink, silver-grey and charcoal grey) but special care needs to be taken in the laying of natural stone in trafficked areas. Equally further research would need to be done into the noise levels of setts given that there are many residential properties along these streets. In other streets asphalt with rolled granite chippings is an acceptable alternative to the use of concrete blocks in the carriageway.

Northgate Street/ Southgate Street:

Carriageway: Asphalt with rolled granite chippings, Charcon 'Woburn – rustic' setts, with wide 3 sett band edge detail to southern end of Northgate Street adjacent to Mustow Street.

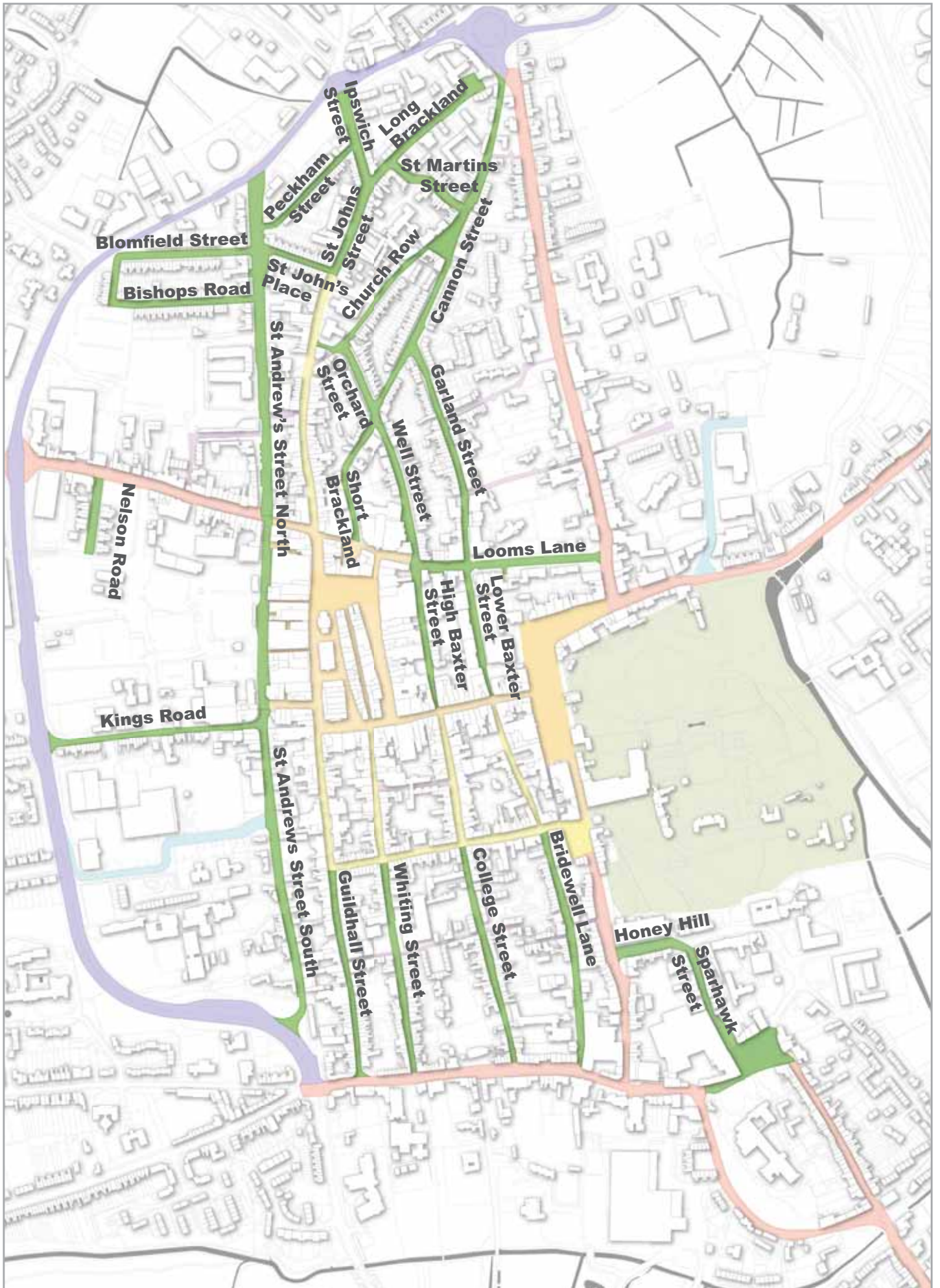


Figure 8 : Location of Town Streets

town centre streets 3.3

Bishops Road / Blomfield Street/ Bridewell Lane/ Cannon Street/ Church Row/ College Street / Garland Street/ Guildhall Street (south)/ High Baxter Street/ Honey Hill/ Ipswich Street/ Kings Road/ Long Brackland/ Lower Baxter Street/ Looms Lane/ Nelson Road/ Orchard Street/ Peckham Street/ St. Martin's Street/ Short Brackland/ Sparhawk Street/ St Andrew's Street North/ St. Andrew's Street South/ St. John's Place/ St. John's Street (north)/ Well Street/ Whiting Street (south)

A network of generally narrow streets in, which many people live, forming a permeable grid throughout the town centre.

Existing characteristics:

- These are generally residential streets.
- They are trafficked but are mostly one-way.
- The scale of the streets is generally small with two and, occasionally three storey buildings fronting narrow footpaths.
- There is generally parking on one side of the street.
- Special characteristics of St Andrews Street South (Central) are noted. Important pedestrian area adjacent to Cattle Market Development.



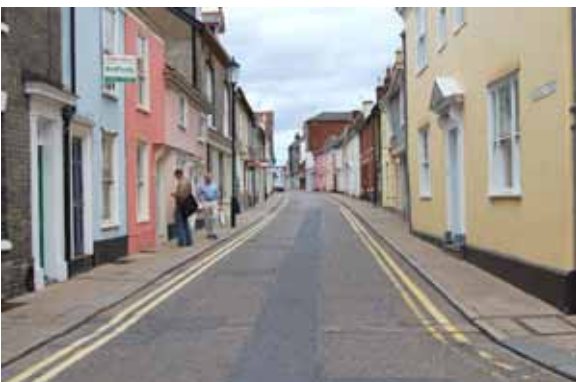
Cannon Street



Kings Road



Well Street



Guildhall Street



College Street

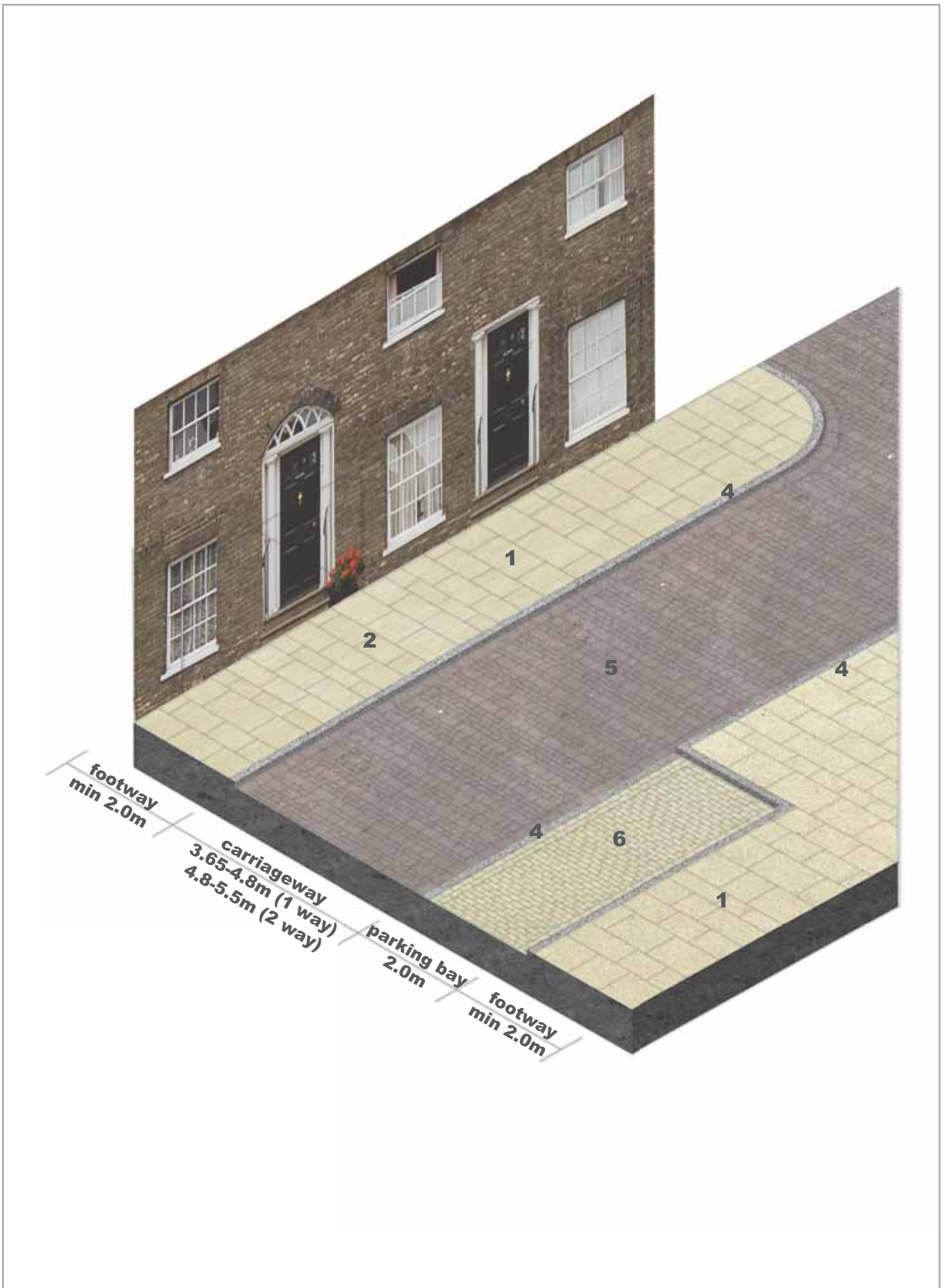


Figure 9 : Design Standards for Town Streets

town centre streets **3.3**

Bishops Road / Blomfield Street/ Bridewell Lane/ Cannon Street/ Church Row/ College Street / Garland Street/ Guildhall Street (south)/ High Baxter Street/ Honey Hill/ Ipswich Street/ Kings Road/ Long Brackland/ Lower Baxter Street/ Looms Lane/ Nelson Road/ Orchard Street/ Peckham Street/ St. Martin's Street/ Short Brackland/ Sparhawk Street/ St Andrew's Street North/ St. Andrew's Street South/ St John's Place/ St John's Street (north)/ Well Street/ Whiting Street (south)

Vision for Town Centre Streets:

A network of predominantly residential streets with slow traffic speeds and high quality surfaces.

How to achieve this vision:

- Resurface carriageways and footpaths.
- Reduce carriageways to the minimum width.

Proposed Materials:

Footways:

- 1** - Buff coloured sandstone slabs, sawn
- 2** - Detail in 200x100mm buff coloured sandstone setts, sawn top where required
- 3** - Buff coloured slabs would be acceptable in streets outside the conservation area.

Kerbs:

- 4** - 100mm raised 125mm wide granite kerbs (flush to outside edge of parking bays)

Carriageway:

- 5** - Charcon 'Woburn - rustic' setts with 1 sett band edge detail. Variation/ Option: asphalt

Parking bay:

- 6** - 200x100mm buff coloured setts, sawn top (to match footway material)
- 7** - Vehicle cross-overs 200x200 mm maximum buff coloured sandstone setts

Variations:

Asphalt with rolled granite chippings is an acceptable alternative to concrete setts in the carriageway.

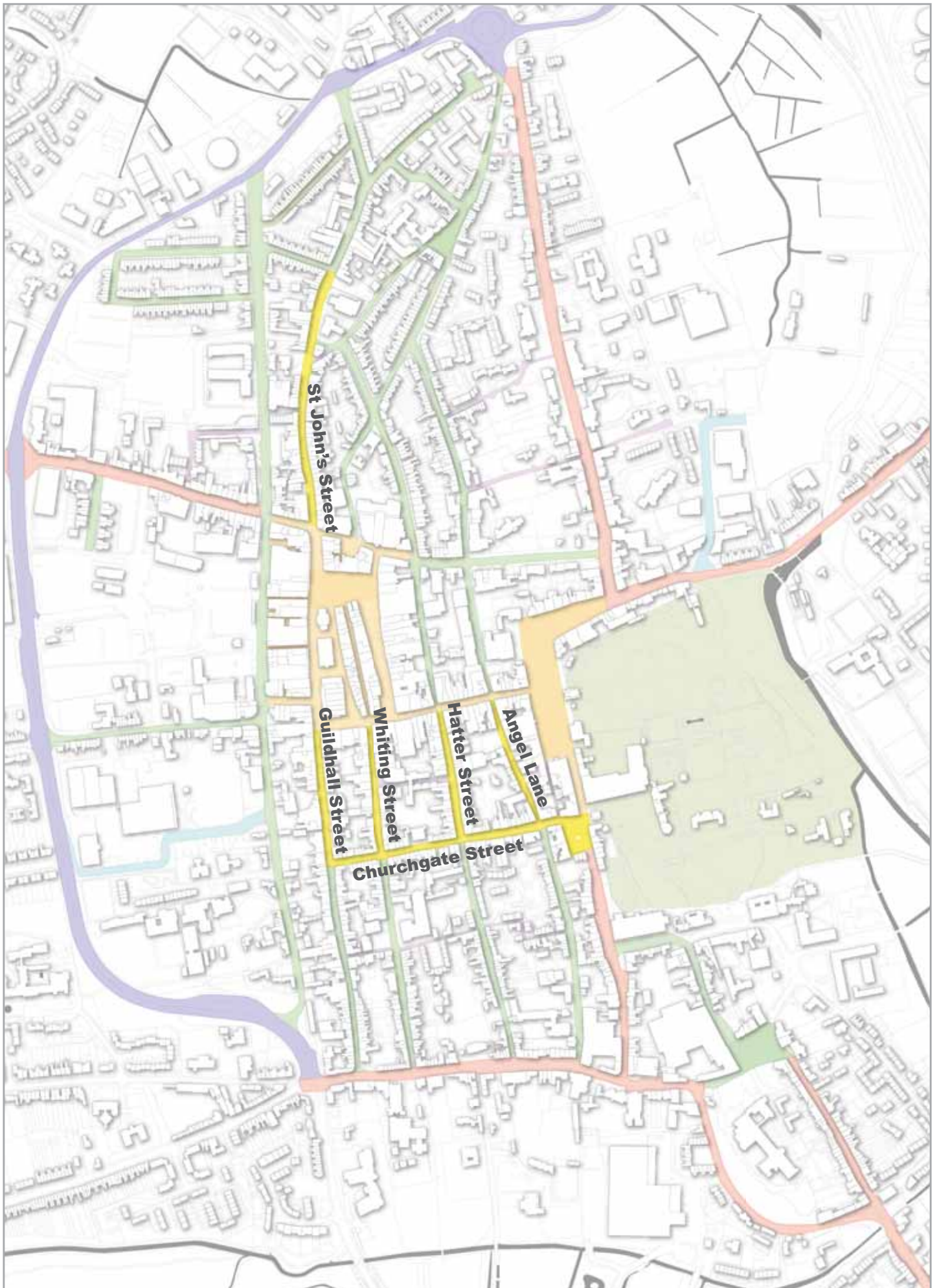


Figure 10 : Location of Pedestrian Core Outer

outer pedestrian core 3.4

Churchgate Street/ Guildhall Street (north)/ Hatter Street/ St John's Street (south)/ Whiting Street (north)/ Angel Lane

These are streets that form part of the historic grid of the town and sit on the edge of the town's commercial and historic centre.

Existing characteristics:

- These streets have a mix of residential and commercial uses.
- These streets are attractive to independent specialist retailers and require delivery space.
- These streets are generally narrow and are one-way.
- They are enclosed by two and often three storey buildings.
- They generally have parking to one side of the street only.
- These streets have less pedestrian traffic than in the inner core of the town.



St John's Street (south)



Whiting Street (north)



Hatter Street (north)



Guildhall Street (north)



Churchgate Street

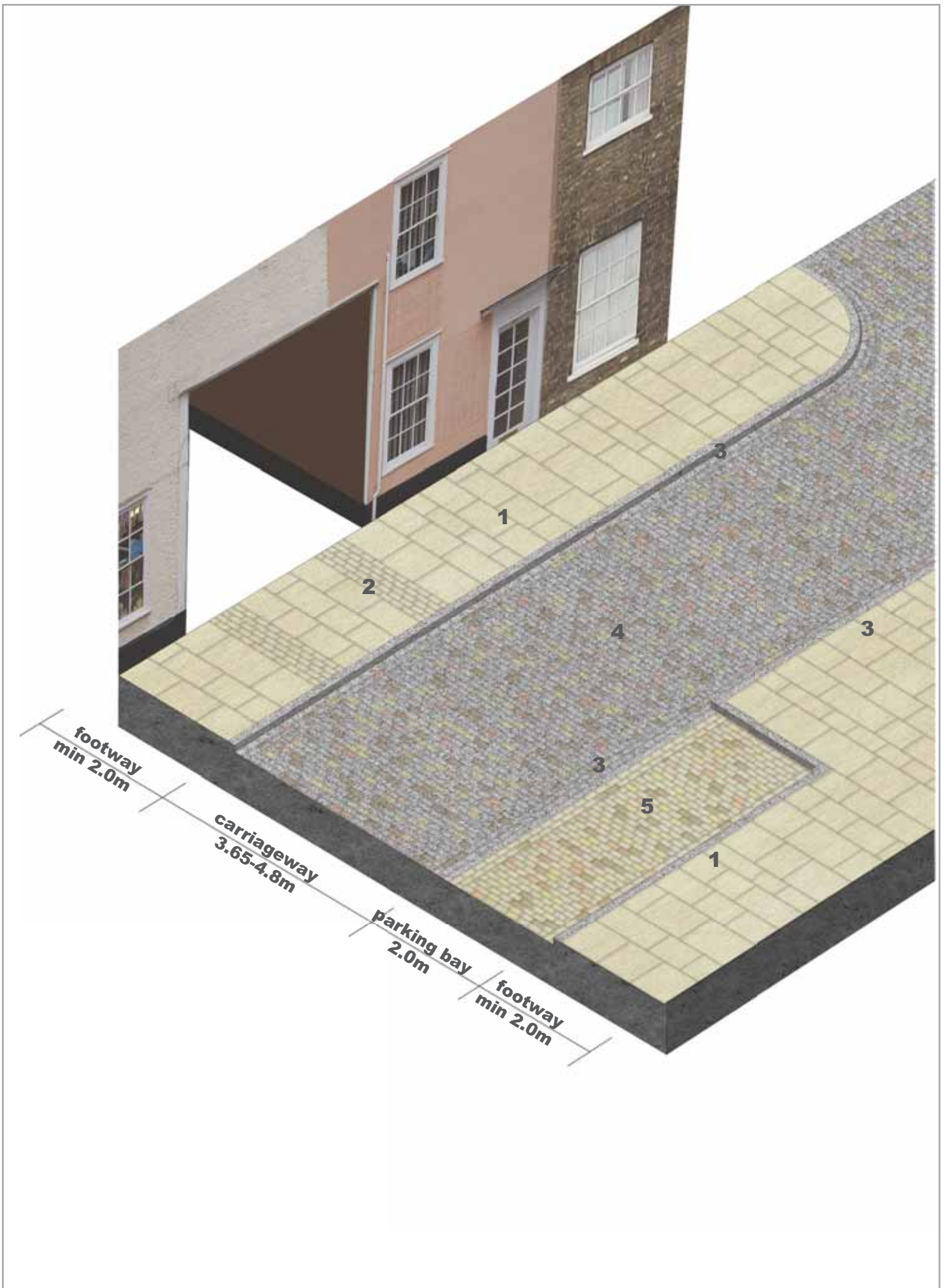


Figure 11 : Design Standards for Pedestrian Core Outer

outer pedestrian core 3.4

Churchgate Street/ Guildhall Street (north)/ Hatter Street/ St John's Street (south)/ Whiting Street (north)/ Angel Lane

Vision for the Pedestrian Core-outer:

A series of important narrow historic streets, which, in combination with high quality pavements and carriageways in store, helps to define the image of the town centre.

How to achieve this vision:

- Remove painted road markings.
- Narrow carriageways to the minimum width.
- Resurface in natural stone.
- Integrate car parking and deliveries with the design of the pavements.

Proposed Materials:

Footways:

- 1** - Buff coloured sandstone slabs, sawn
- 2** - Detail in 200x100mm buff coloured sandstone setts, sawn top where required

Kerbs:

- 3** - 50mm average kerb height (subject to drainage falls from building line)

Carriageway:

- 4** - 200x100mm silver grey granite setts, sawn top.
Variation/ Option: Tumbled Concrete setts with 1 sett band edge detail.

Parking bay:

- 5** - 200x100mm buff coloured sandstone setts, sawn top

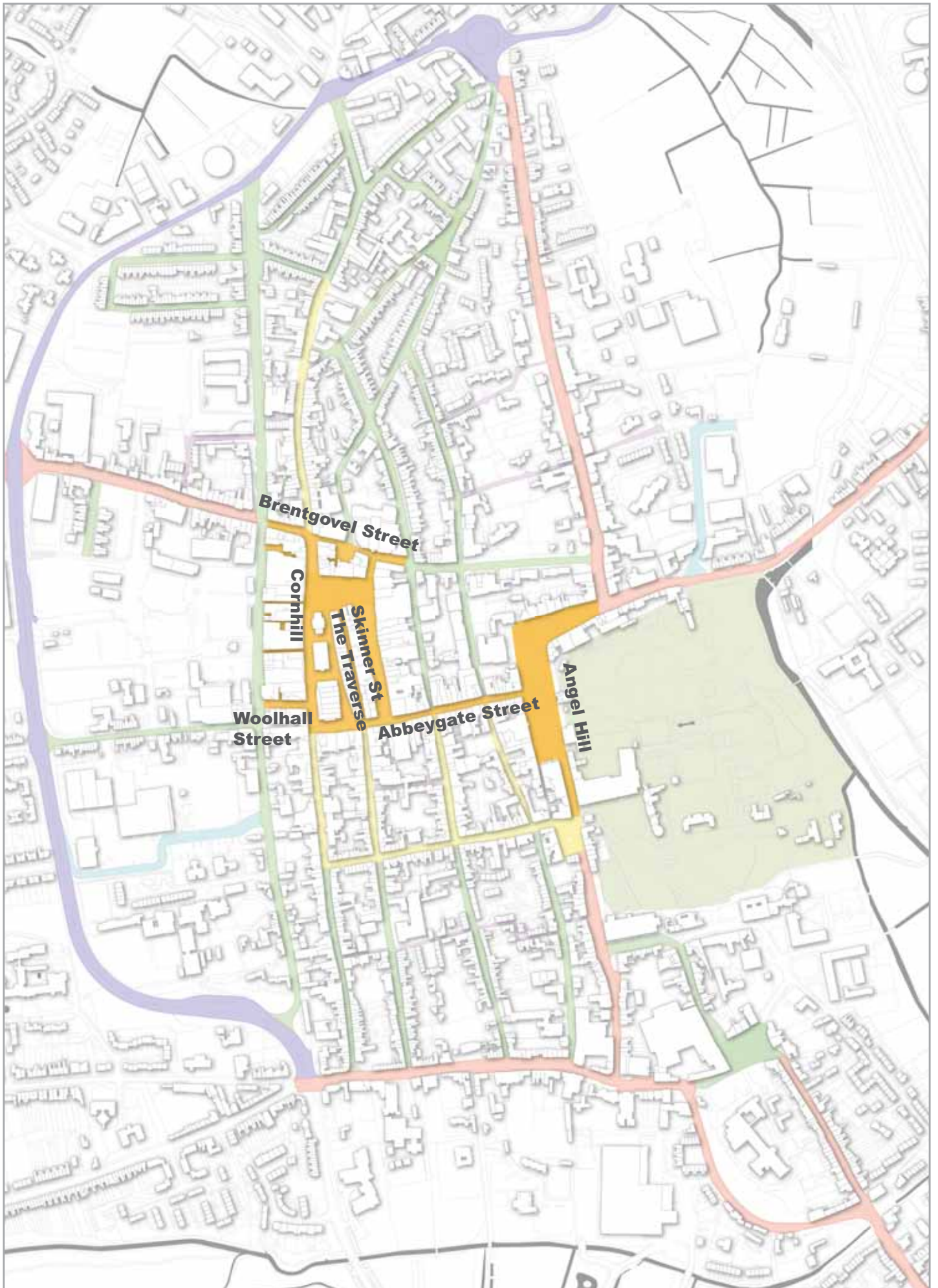


Figure 12 : Location of Pedestrian Core Inner

inner pedestrian core 3.5

Angel Hill/ Abbeygate Street/ Brentgovel Street/ The Traverse/ Cornhill/ Skinner Street/ Woolhall Street

These are the key streets and spaces which define the image of the town and form the core of the town centre.

Existing characteristics:

- These streets and spaces form the principal shopping area in the town including the market.
- These streets and spaces all share issues of deliveries to units, access for market traders, taxis and private vehicles as well as car parking. All of these issues impact upon the quality of the pedestrian experience.
- Abbeygate Street, The Traverse and Brentgovel Street are all pedestrianised (although vehicles are permitted down Abbeygate Street between 4pm and 10am excluding market days).
- These streets and spaces are largely defined by historic buildings and several of these are of tremendous quality and individual significance to the town: Moyses Hall, The Abbeygate, The Athenaeum, The Angel Hotel, The Corn Exchange and Market Cross, Cupola House, The Nutshell Pub and the front of the Cathedral.
- These streets and spaces are heavily used by pedestrians and are a key part of the visitor experience of the town.
- The surface of these streets and spaces have been upgraded in a piecemeal fashion without the benefit of materials guidance over a period of years and consequently the quality and appropriateness of finish is extremely variable. The most recent project which involved resurfacing part of Angel Hill has established a precedent for the use of high quality natural stone paving.
- The historic grain is entirely intact in the core of the town.



The Traverse



Skinner Street



Abbeygate Street



Angel Hill

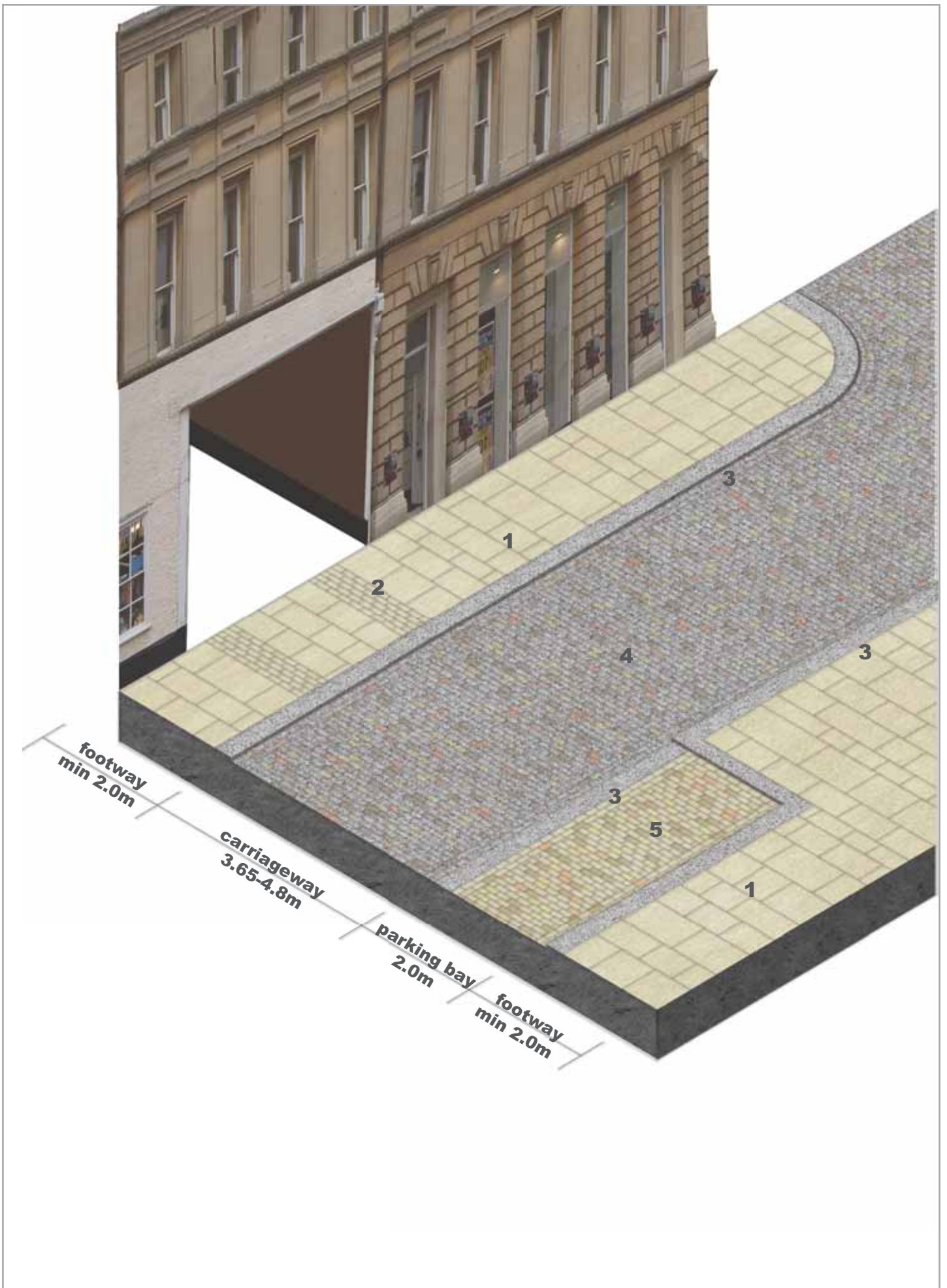


Figure 13 : Design Standards for Pedestrian Core Inner

inner pedestrian core 3.5

Angel Hill/ Abbeygate Street/ Brentgovel Street/ The Traverse/ Cornhill/ Skinner Street/ Woolhall Street

The vision for the Inner Core

A series of historic streets and spaces at the heart of the town that are beautifully surfaced in natural stone and elegantly furnished and where the car no longer dominates the street scene.

How to achieve this vision

- Rationalisation of the layout of parking spaces.
- Resurfacing of footways and carriageways in natural stone.
- Designing out painted road markings.
- Creating a consistency throughout in the materials palette.
- Creating a co-ordinated and elegant suite of furniture.
- Emphasising the block structure and grain of the town centre.

Proposed Materials:

Footways:

- 1** - Buff coloured sandstone slabs, sawn
- 2** - Detail in 200x100mm buff coloured sandstone setts, sawn top where required

Kerbs:

- 3** - Flush or 50mm raised 300mm wide granite kerbs (flush to outside edge of parking bays)

Carriageway:

- 4** - 200x100mm mix of pink, silver-grey and charcoal grey granite setts, sawn top with sett band edge detail
Variation/ Option: Tumbled Concrete or similar setts with 1 set band edge detail

Parking bay:

- 5** - 200x100mm buff coloured sandstone setts, sawn top

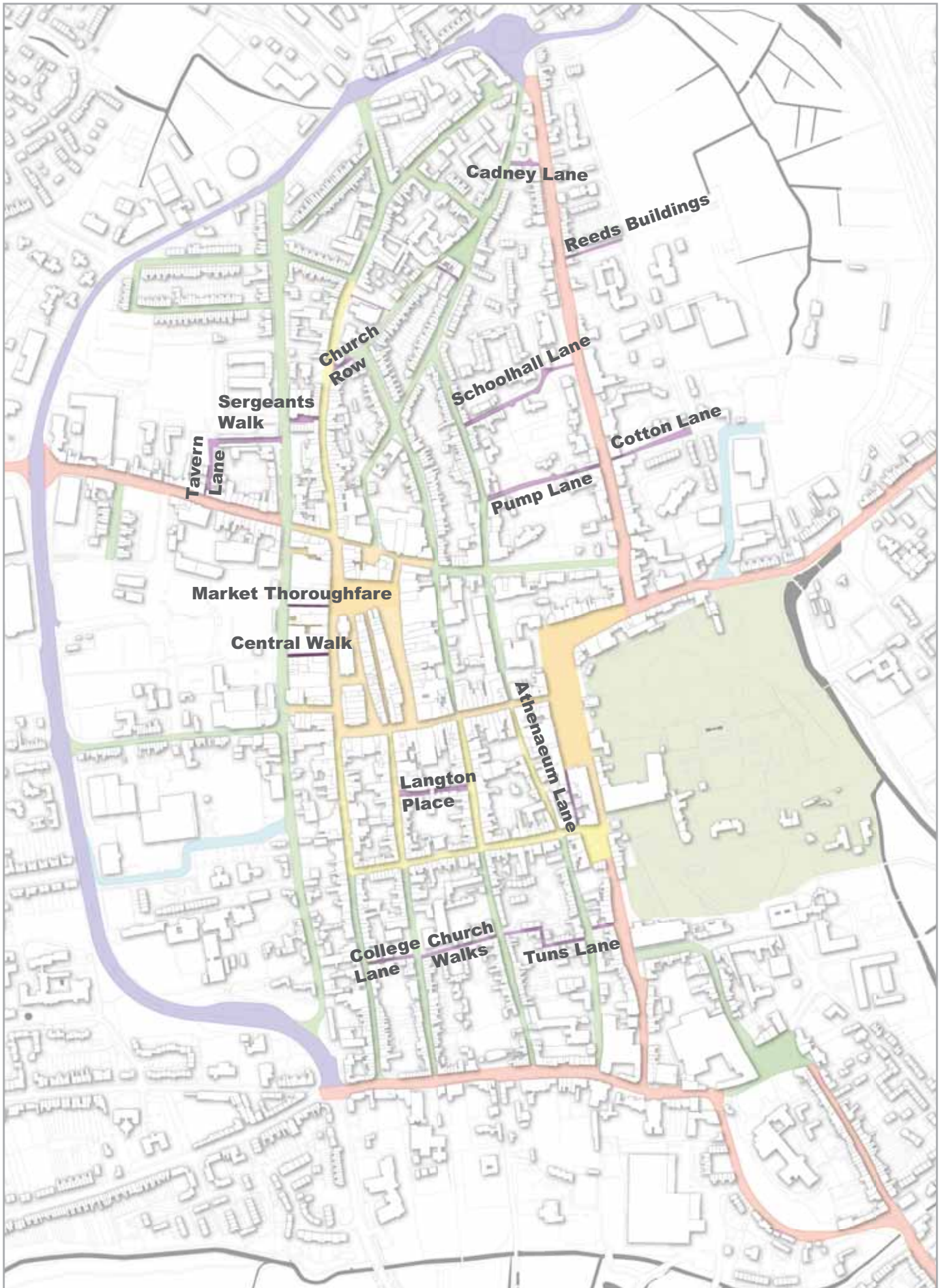


Figure 14 : Location of Laneways

laneways 3.6

Athenaeum Lane/ Cadney Lane/ Central Walk/ Cotton Lane/ Church Row/ Church Walks/ College Lane/ Langton Place/ Market Thoroughfare/ Pump Lane / Reeds Buildings/ Schoolhall Lane/ Sergeants Walk/ Tavern Lane/ Tuns Lane

These are narrow spaces connecting across urban blocks to join street to street.

Existing characteristics:

- These laneways principally give pedestrian access though a number provide one-way vehicular access without footpaths.
- There is generally no parking along the laneways.
- The laneways are surfaced in a variety of materials.
- There are two types of laneways: town centre laneways and town lanes



Tavern Lane



Skinner Street



Church Walks



Langton Place



Cadney Lane



Figure 15 : Design Standards for Town Centre Laneways

Athenaeum Lane/ Cadney Lane/ Central Walk/ Cotton Lane/ Church Row/ Church Walks/ College Lane/ Langton Place/ Market Thoroughfare/ Pump Lane/ Reeds Buildings/ Schoolhall Lane/ Sergeants Walk/ Tavern Lane/ Tuns Lane

The vision for the Laneways:

A series of narrow lanes that are simply surfaced in high quality materials.

How to achieve this vision:

- Replace surfaces where they are of a low quality (Athenaeum Lane is already surfaced in sandstone and this should be retained)
- Create shared surfaces where vehicular access is required

LANEWAYS: Town Centre Laneways
Central Walk/ Market Thoroughfare

Proposed Materials:

Footways:

- 1 - Buff coloured sandstone slabs, sawn
- 2 - Central channel detail in 200x100mm buff coloured sandstone setts, sawn top where appropriate



Market Thoroughfare



College Lane



Central Walk

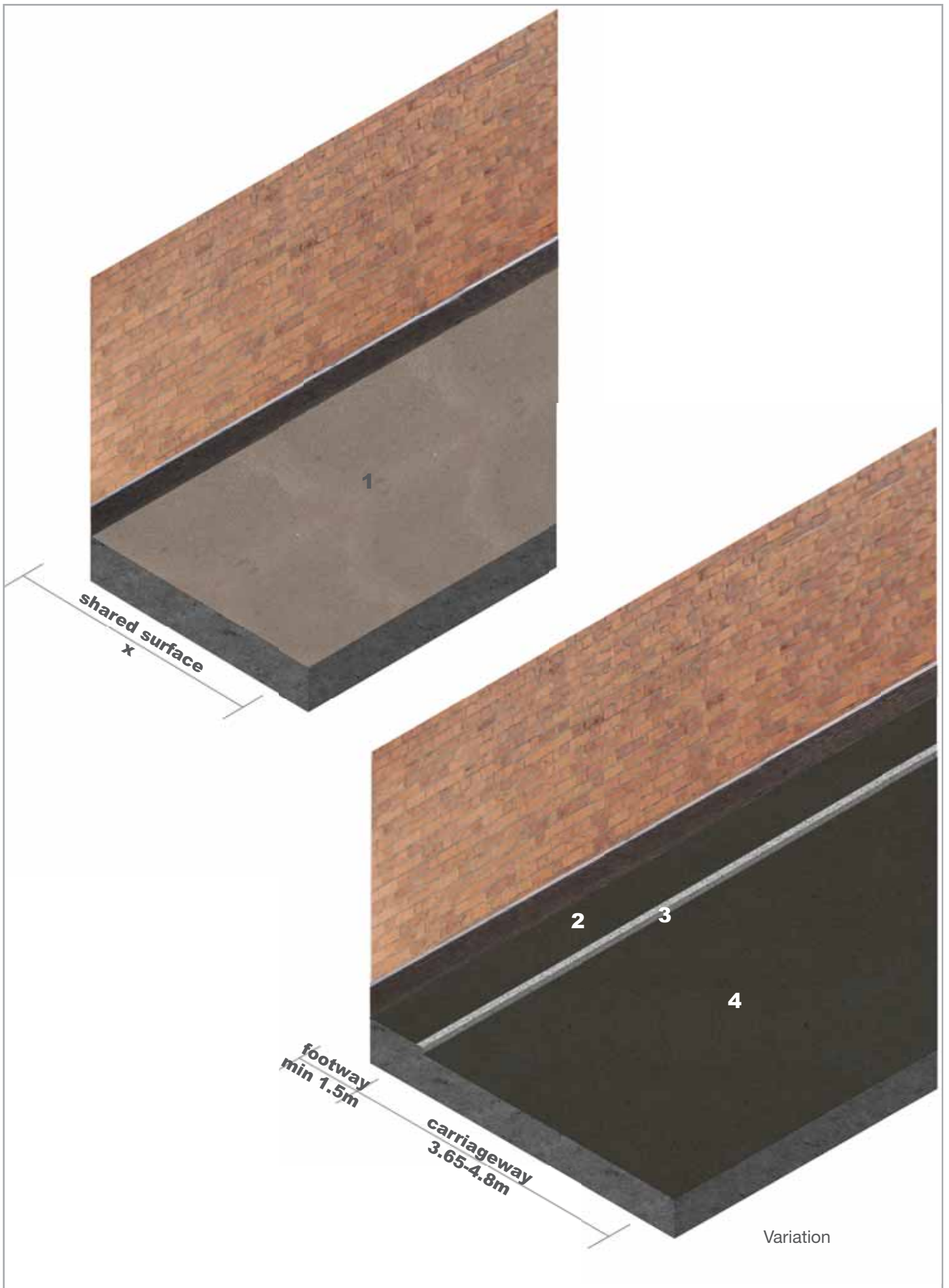


Figure 16 : Design Standards for Town Lanes

Athenaeum Lane/ Cadney Lane/ Central Walk/ Cotton Lane/ Church Row/ Church Walks/ College Lane/ Langton Place/ Market Thoroughfare/ Pump Lane/ Reeds Buildings/ Schoolhall Lane/ Sergeants Walk/ Tavern Lane/ Tuns Lane

LANEWAYS: Town Lanes

Athenaeum Lane/ Cadney Lane/ Cotton Lane/ Church Row/ Church Walks/ College Lane/ Langton Place/ Pump Lane/ Reeds Buildings/ Schoolhall Lane/ Sergeants Walk/ Tavern Lane/ Tuns Lane



College Lane



Athenaeum Lane

Proposed Materials:

Shared Surface Carriageway:

1 - Resin bound gravel with tarmac as a variation.

Variations:

Laneways requiring a separate footway e.g. Pump Lane/ Schoolhall Lane

Footway:

2 - Asphalt

Kerbs:

3 - 100mm raised 125mm wide silver grey granite kerbs

Carriageway:

4 - Asphalt



Cadney Lane

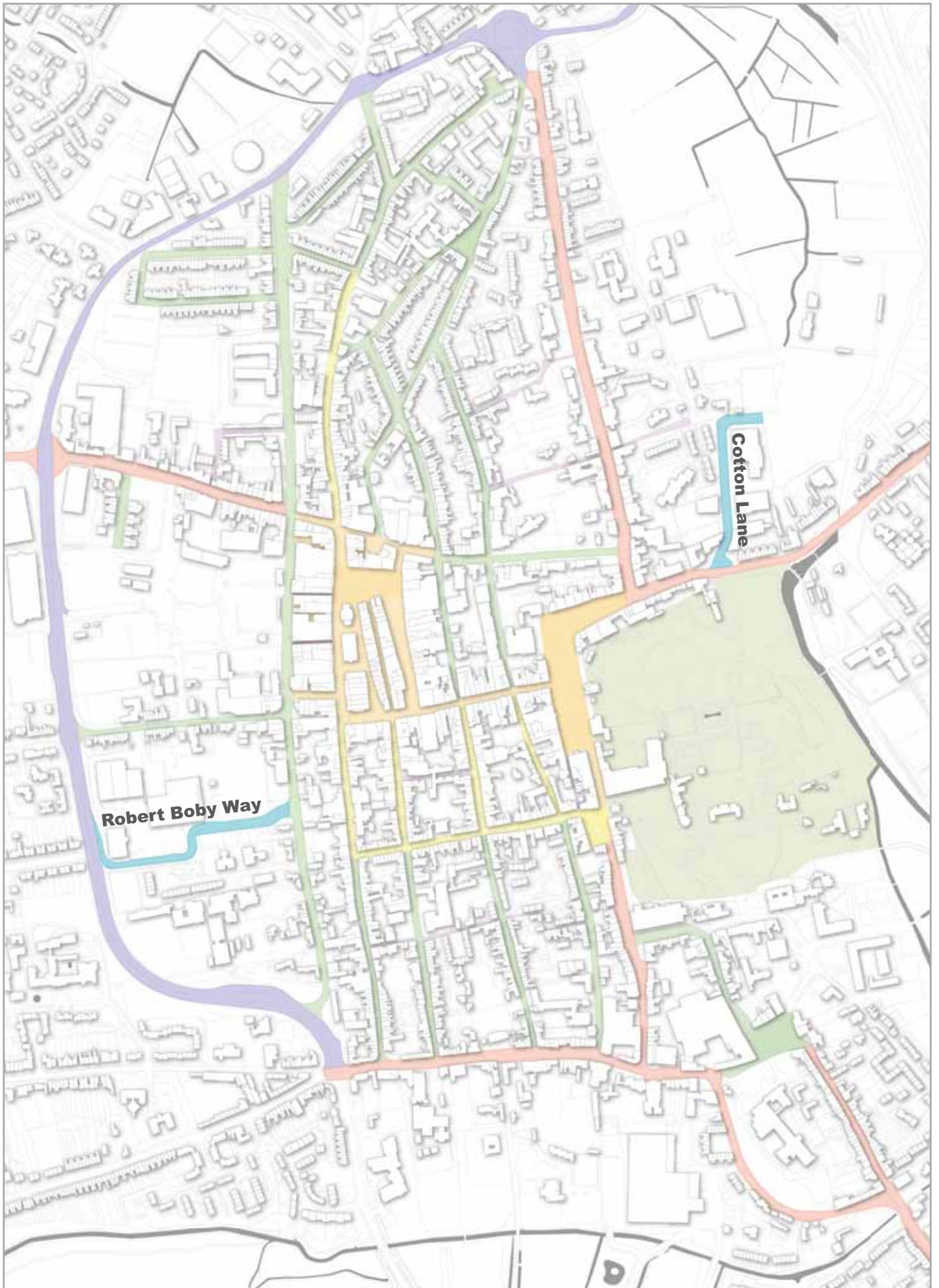


Figure 17 : Location of Access Roads

Cotton Lane/ Robert Bobby Way

These are roads that serve mainly for access - in the case of Cotton Lane, to the Ram Meadow car park, and in the case of Robert Bobby Way, to the large format retail stores.

Existing characteristics:

- These roads generally do not have frontage onto them.
- These are broad roads with varying degrees of enclosure.
- Surfaces on Cotton Lane are low quality.
- Important pedestrian links to the town centre.



Cotton Lane



Robert Bobby Way

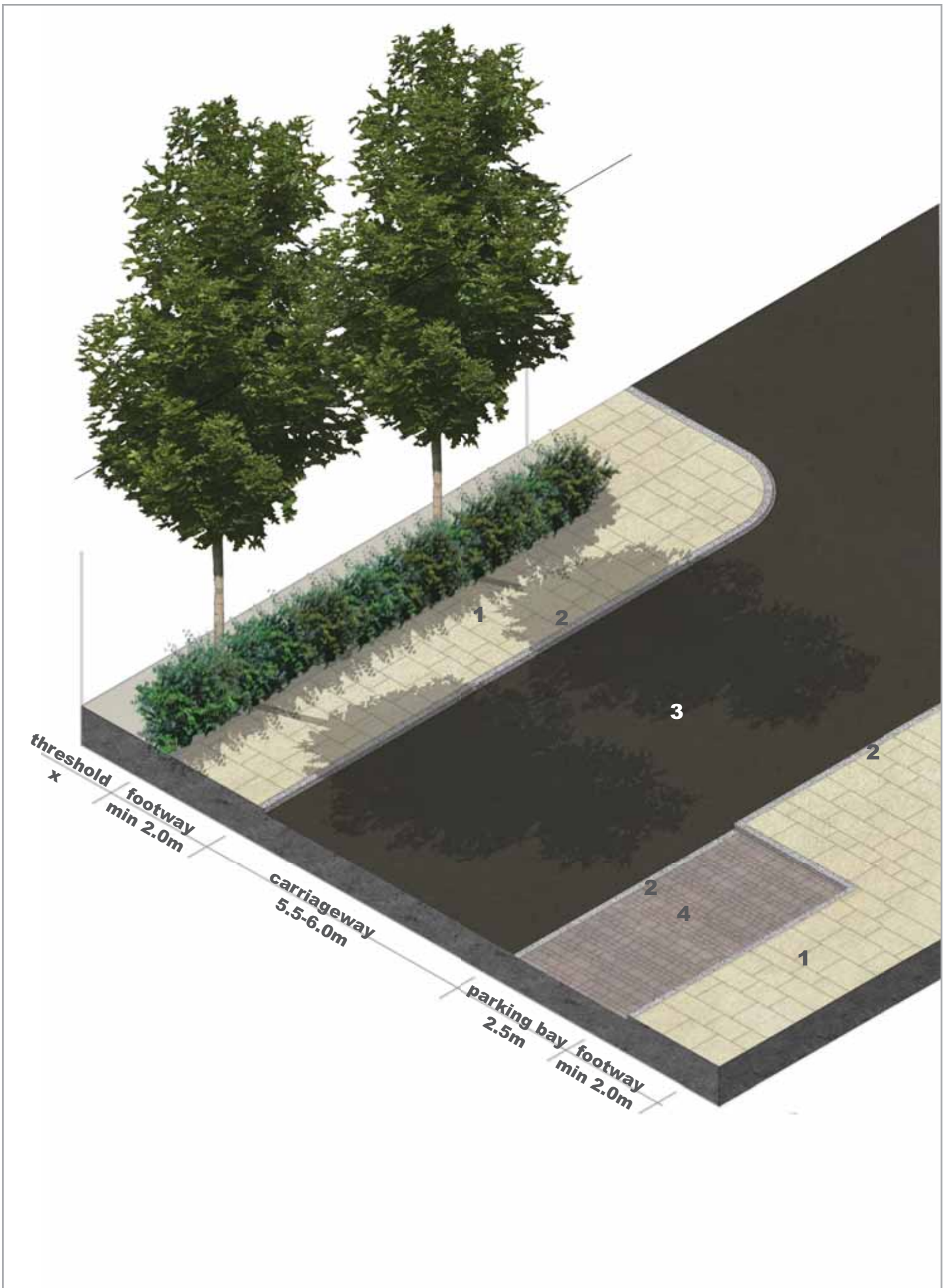


Figure 18 : Design Standards for Access Roads

Cotton Lane/ Robert Boby Way

The vision for the Access Roads

Attractive, tree lined access roads.

How to achieve this vision

- Tree planting within footway where possible.
- Narrowing of carriageway where possible.
- Upgrade surfacing materials.

Proposed Materials:

Footways:

- 1** - Buff coloured concrete slabs

Kerbs:

- 2** - 100mm raised 125mm wide silver grey

Carriageway:

- 3** - Asphalt

Parking bay:

- 4** - Charcon 'Woburn - rustic' setts

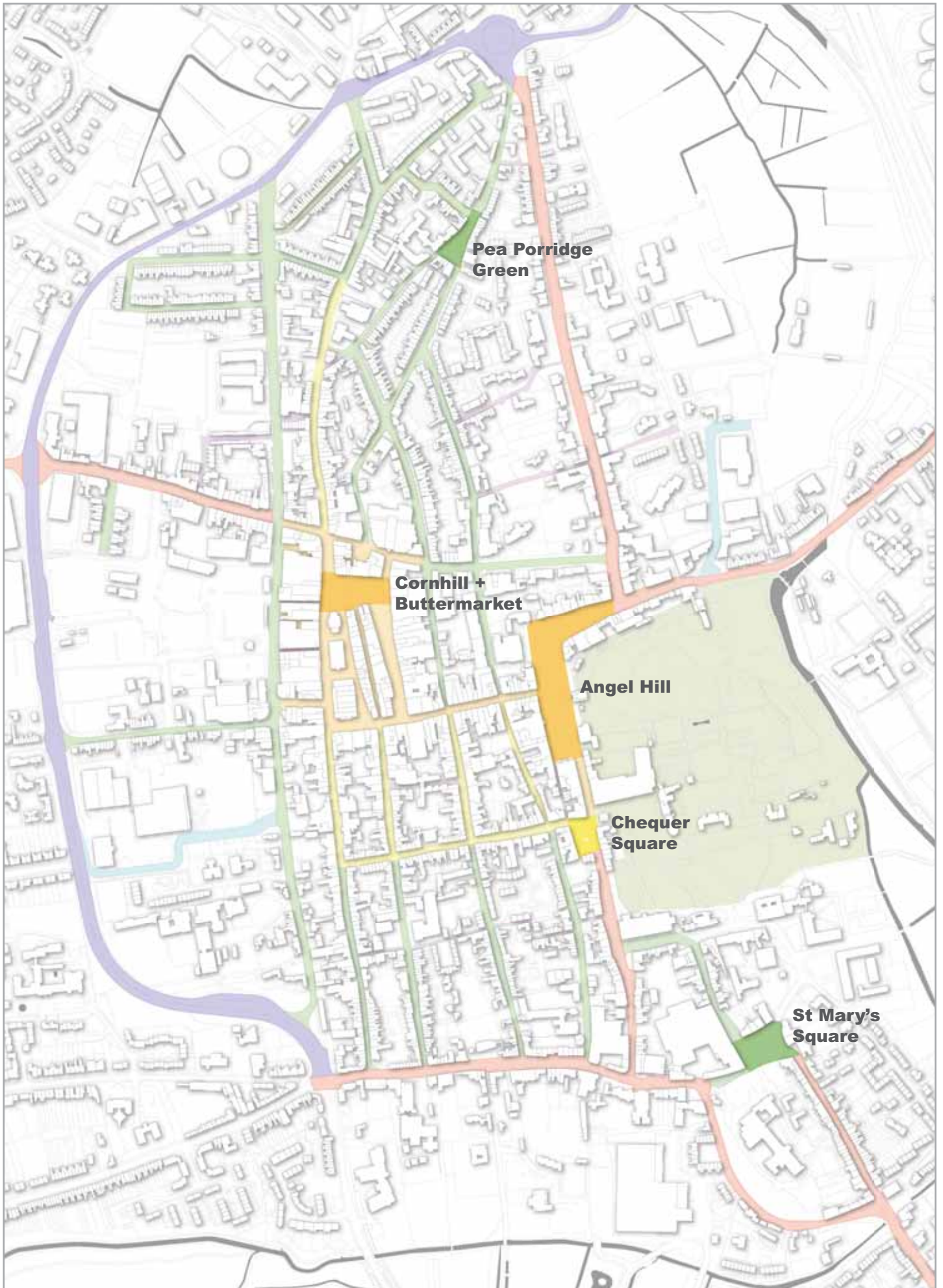


Figure 18 : Location of Principal Spaces

cornhill and buttermarket

Characteristics:

The Cornhill and Buttermarket, along with Angel Hill, is a key space in Bury St Edmunds. The layout of it is believed to have been influenced by the Italian Abbot Anselm and certainly its scale is reminiscent of many European plaza spaces. In the 17th century the Corn Exchange was built in what had previously been an enormous market place, creating Cornhill and Buttermarket as they are today. The space is intensively used, on Saturdays and Wednesdays for the market and, for the rest of the time, for parking.



The vision for the Cornhill and Buttermarket:

The central ‘civic plaza’ providing a focus for shopping, flexible space for markets and a place for gathering and events, beautifully surfaced in natural stone.

How to achieve this vision:

- Rationalisation of the layout of parking spaces.
- Resurfacing of footways and carriageways in natural stone.
- Designing out painted road markings.
- Create shared surfaces where vehicular access is required
- Creating a consistency throughout in the materials palette.
- Creating a co-ordinated and elegant suite of furniture.

angel hill

Characteristics:

Angel Hill forms the other principal space 'within Bury St Edmunds inner core'. Like Cornhill, the layout of the plaza-like space is also believed to have been influenced by the Italian abbot Anselm. The central space connecting Abbeygate Street to Abbey Gate and Abbey Gardens is a pedestrian space with a high quality stone crossing of the carriageway. To the north and south of this, the space is used as parking areas, and is therefore dominated by cars. The space is enclosed by an attractive mixture of historic buildings including the focal Abbey Gate.



The vision for the Angel Hill:

The plaza linking Abbey Gardens and the main shopping area, providing a civic focus at Abbey Gate, and a place for gathering and events, beautifully surfaced in natural stone.

How to achieve this vision:

- Resurfacing of parking areas in resin bound gravel
- Designing out painted road markings.
- Create shared surfaces where vehicular access is required
- Creating a consistency throughout in the materials palette.

chequer square

Characteristics:

The surfacing and furniture of this elegant Georgian Square have been sensitively improved with an upgrade from tarmac to a fine gravel surface dressing which provide a warmer feeling to the area. Other enhancements were decorative street lighting, wrought iron railings and sign mountings, which were all specially commissioned. The scheme was constructed in association with the Crown Street works in 1997 and has stood the test of time well. This is very much therefore a case of maintaining what has already been done and reinstating in the same materials when necessary.



The vision for Chequer Square:

Attractive domestic square within the historic fabric of the town's core.

How to achieve this vision:

- Maintenance and repair of existing public realm fabric and materials

pea porridge green

Characteristics:

Pea Porridge Green forms the main space within the northern part of Bury St Edmunds' town centre. The space is enclosed on three sides and is triangular in form. There are views of St John's Church spire and of the Sugar Beat Factory. The Old Cannon Brewery is located on the space. The space is used informally for parking for the majority of time and lacks any greenery.



The vision for Pea Porridge Green:

Central 'green' within the northern part of the town centre forming a focus to The Old Cannon Brewery, with views to the distinctive landmarks of the Church and Factory.

How to achieve this vision:

- Consideration of rationalisation of the layout of parking spaces.
- Consideration of the use of greenery within space (tree planting within a hard surface).
- Resurfacing of space, footways and potentially carriageways in resin bound gravel
- Designing out painted road markings.
- Create shared surfaces where vehicular access is required.
- Creating a consistency throughout in the materials palette.
- Creating a co-ordinated and elegant suite of furniture.

st. mary's square

Characteristics:

St Mary's Square forms the main space to the south eastern part of Bury St Edmunds town centre. The square is green in character with grass, mature trees and floral displays and is split by the road which tends to dominate the middle. The enclosure to the space is varied with a number of historic buildings as well as the large scale facade of the brewery to the west.



The vision for St Mary's Square:

An elegant green square within the southern part of the town centre providing an attractive approach to the town.

How to achieve this vision:

- Maintenance and management of trees.
- Resurfacing of footways in natural stone and carriageways in natural stone or resin bound gravel.
- Designing out painted road markings where possible.
- Create shared surfaces where vehicular access is required.
- Creating a consistency throughout in the materials palette.
- Creating a co-ordinated and elegant suite of furniture.
- Rationalisation of vehicle space.



introduction

The quality of the experience of the public realm is as important after dark as it is during the hours of daylight. This is particularly the case in the winter months when the nights draw in and where there is a lively night – time economy.

Without good quality lighting, town centre spaces can become confusing and disorientating. If the colour and texture of materials is lost our perception of our surroundings is reduced and this may result in an environment feeling unnecessarily hostile or uninviting.

A clear understanding of the shape and scale of spaces, their mood, atmosphere, texture and colours is critical during the hours of darkness, not only so that people can ‘see’ but also so they can enjoy their environment, feel safe and secure and feel willing to revisit.

The success of the lighting within the Bury St Edmunds town centre will depend upon a clear understanding and appropriate acknowledgement of a set of key design criteria.

Good practice dictates that it is not sufficient to adhere to prescriptive levels of illuminance or selection of light sources based on cost and efficacy alone. Other qualitative issues such as image ambience, perception and legibility are also critical. Consideration must also be given to the environmental impact of any lighting scheme with respect to issues such as light pollution, light trespass, light spill and energy consumption.

Lighting is therefore required to be designed with a holistic, integrated and balanced approach, it should aim to address, and to reconcile, a number of important but often conflicting design criteria based on the specific requirements of the brief.

The key lighting design criteria are as follows:

■ **Amenity (Visual function)**

The right quantity and quality of light must be provided, ensuring that basic requirements for vision are met. This requires a clear understanding not only of the manner in which space will be used but also their visual relationship to adjoining areas.

■ **Ambience (Experience)**

As well as providing the basic requirements for visual function, light plays a major role in how users experience a space. An appropriate character and atmosphere must be maintained to all areas at all times. Allowing the character of a lit environment to vary over time provides the user with a heightened experience.

■ **Legibility (Understanding)**

Legibility is key to the success of any lighting scheme. Daylight has a direction, intensity and quality which allow us to clearly understand the environment we are in. Artificial lighting provides a different way in which form and volume can be revealed. The legibility of the Bury St Edmunds town centre after dark will be dependent upon the approach to illuminating the edges, gateways, landmarks, nodes, paths, vistas, routes and districts within the town. Additionally lighting can assist with signs and way-finding strategies to help improve orientation and routing.

■ **Image (Identity)**

Lighting should create an appropriate ambience and mood and provide a dynamic and pleasing image of the city after dark. The interpretation of various spaces, their structure, fabric and details after dark should be appropriate to the functional and aesthetic requirements of the external environment.

lighting strategy 04

■ Accessibility (Inclusive design)

The lighting must be designed to ensure that users with special needs are properly considered. The effect of lighting on those with sensory or physical disabilities, including the elderly and those with “visual impairments” must be taken into consideration.

■ Safety

The lighting must be designed to assist in maintaining a safe environment at all times. Lighting can assist in creating a safer environment by drawing attention to potential hazards, for example: steps, changes in levels, junctions and crossing points. In areas where there is a mix of pedestrians, cyclists and vehicles it is essential that the lighting enables drivers to clearly identify pedestrians and other road users.

■ Security

The lighting must be designed to assist with maintaining a secure environment at all times. Good lighting is required to support security measures at all times but without compromise to the night - time image. This includes facilitating ease of recognition providing deterrence and supporting other systems such as CCTV.

■ Cost

The lighting must be designed to optimise value with respect to both capital and running cost. Whole-life cost must be considered in relation to project life, energy cost, hours of use, labour rates and lamp and control gear replacement periods.

■ Buildability

The design must ensure that the lighting can be successfully installed. Standard equipment should be specified wherever possible and action taken to minimise the number of different types of lighting equipment and lamps.

■ Maintenance

The lighting scheme must be cost effective and easy to run. Considerations include a clear and consistent strategy for the replacement and cleaning of the lamps, ballasts, accessories and spare parts. The ability to access equipment with ease is critical.

■ Environmental

The strategy must be designed to reduce the environmental impact of the lighting on local residents, users of the site etc. Measures to reduce environmental impact must include the reduction of light spill that may directly contribute to sky glow or light trespass. This should be achieved through the use of full-cut off lanterns, avoidance of overlighting, reducing the heights of columns where possible, directing light downwards, employing shielding, baffles and louvers and careful positioning of uplighters.

■ Energy (Conservation)

Light is a highly visible source of energy use. The amount of energy used should be minimised through selecting appropriate levels of illumination, the use of long life high efficiency lamps and luminaires and low energy technologies. The use of automated lighting control to switch down levels of light accordingly to the pattern of activity and time of night is proposed to manage energy consumption.

Existing Lighting in the Town Centre - Overview

One of the most critical functions of lighting in an urban area is to help people, residents and visitors alike to “understand” their environment after dark. It is not simply enough to “see” – it is essential that a person also “understands”.

Light not only reveals the form and surfaces of the built environment but also defines space, assists with orientation, aids recognition (both of people and objects) and assists with way finding.

The legibility (orientation) of space is therefore particularly important after dark. When you arrive in Bury using either public or private transport, it is not immediately obvious where the centre of town is.

There are no strong “entrances” to the town, which could be easily recognisable and which one would ‘enter’ through. The Cathedral tower is unlit which is a missed opportunity in terms of way finding.

The existing lighting in the town centre is visually uncoordinated. There is a wide variety of lighting equipment types, qualities of light, quantities of illuminance and colour appearances in operation.

High pressure sodium (HPS) light sources are used throughout the town centre, these have an orange colour appearance with poor colour rendering. In the core of the old town warm white metal halide light sources have been used, but unfortunately, due to the luminaires used they provide a lot of glare.

The scale of lighting equipment is very inconsistent. Column heights of 10, 8, 6, and 4.5 - 5m are used. These sometimes appear not appropriate given the context, function and application.

Context

Bury occupies a unique urban setting. The intention is that the town as a whole has a unique identity after dark, whereby all the lit elements work together to provide a visually coherent and cohesive night – time appearance from wherever it is viewed.

4.1 Streets

■ Horizontal illuminance

Lighting for roads, pedestrian walkways and general circulation areas should be designed to meet the specific nature of the task with respect to speed of traffic, level of activity and the time of the day. Major routes with a mix of pedestrian, bicycle and motorised traffic will require higher levels of lighting and must address the issue of pedestrian recognition.

■ Hierarchy of light levels

The lighting levels will be graded across the town centre to support the distinct character of different zones/ types of routes. This should be formulated as a direct response to the functional requirements and environmental considerations of the site. It is recommended that a hierarchy of illuminance should be established according to the typology of the roads and level of activity. In principle the lighting levels should progressively step down from the edges of the town centre (main traffic roads as Principal Routes and Principal Approach Routes) towards the more urban retail/ commercial/ residential core of the town.

■ Uniformity

The illuminance on either a horizontal or vertical surface affects the observer's perception of a space as much as how brightly lit an area is. The higher the contrast between light and dark, the lower the uniformity. Areas which have predominantly low uniformity can feel darker and less inviting by comparison to areas of higher uniformity. Therefore it is necessary to ensure that the correct balance between quantity and quality is achieved to create comfortable yet visually stimulating external environment. Lighting to roadways is typically designed to a higher uniformity criteria as a functional requirement in order to provide a safer environment.

■ Glare

Luminaires should avoid creating glare such that they cause a visual nuisance to users with normal or impaired vision. All fittings employed within the external realm must be optically controlled through reflectors, lenses, shields or other devices such that they distribute light only below the horizontal plane.

■ Lighting equipment heights

The lighting strategy proposes that the height of equipment will decrease towards the heart of the town where lower scale lighting equipment should be normally used. This will minimise visual impact and also provide a more human scale. (Where there are variations in colour temperature this should be achieved as a conscious decision in order to reinforce the identity of specific elements.

■ Art/ type of lighting equipment

In the historic core 'heritage' style fittings with warm white light sources will be used. Outside this area it is suggested that contemporary style fittings utilising neutral white colour temperature light sources be used.

■ Upgrading existing lighting

It is recommended that the existing street lighting within the site be upgraded to utilise the proposed colour temperatures and column heights so that this is in line with strategy recommendations.

■ Colour appearance and light sources

Organising the colour temperature of sources is beneficial in terms of improving orientation and legibility. A strategy with regards to the colour temperature of sources has been developed. The lighting has been divided into two main categories of colour temperature depending on its function and location. A contrast of warm and neutral white colour temperatures will be implemented to assist with legibility. The lighting strategy proposes that only white light sources for street lighting are utilised which will create a far better quality lit environment.





Figure 19 : Streets - colour temperature diagram

Figure 19 generally shows a public realm hierarchy (route types) based on the historic urban structure.

Warm white (2800-3000K) colour temperature proposed for:

- 4.2 Principal Approach Streets:** Crown Street
- 4.3 Town centre streets:** St. Andrews Street South, Guildhall Street, Whiting Street, College Street, Bridewell Lane, Honey Hill, Sparhawk Street
(All streets south of Abbeygate Street which form part of the old urban town structure)
- 4.4 Pedestrian core outer:** St. John's Street, Hatter Street, Whiting Street, Guildhall Street, Churchgate Street,
- 4.5 Pedestrian core Inner:** Brentgovel Street, St. Andrews Street South, The Traverse, Skinner St., Buttermarket, Abbeygate Street, Angel Hill, Cornhill
- 4.6 Laneways:** (All streets south of Abbeygate Street which form part of the historic core as well as Market Thoroughfare and Central Walk)

Neutral white (4000- 4200K) colour temperature proposed for:

- 4.1 Principal Routes:** Tayfen Road, Parkway
- 4.2 Principal Approach Streets:** Risbygate Street, Northgate Street, Mustow Street, Westgate Street
- 4.3 Town centre streets:** All streets north of Abbeygate Street which form part of the newer urban town structure including Kings Road
- 4.6 Laneways:** All streets north of Abbeygate Street which form part of the newer urban town structure.
- 4.7 Access Roads:** Robert Boby Way, Cotton Lane

Recommended light sources to be used are:

- Ceramic Arc Metal Halide (CDO/ CDM)
- Compact Fluorescent (CFL)

■ Colour rendering

Good colour rendering is important for recognition, and therefore, safety and security. All light sources employed within the lighting strategy realm should aim to have a wide spectral distribution such that the full range of colours are clearly identifiable, the quality of natural architectural and landscape materials are enhanced and skin tones look pleasing.



London Trafalgar Square
- white light source



The existing sodium street lighting
produces an orange appearance

Inner Pedestrian Core

These are the key streets which define the image of the town and form the historic core. They have distinct character which is to be reinforced through the use of light. These streets are currently lit with column mounted or building mounted luminaires with warm white light and the effect is very successful. However, all luminaires should be equipped with a special reflector system or anti-glare louvres to avoid direct views of the light source and to control glare, which is currently a problem in this area. It is proposed that “heritage” style fittings which are already used in this area utilising warm white colour temperature ceramic metal halide light sources will be kept. It is suggested that the palette of fittings types be reduced to two – column mounted or bracket mounted fitting. The column height should be no more than 4.5- 5m. The building mounted height should be no greater than 5m above ground (with the exception of those on Cornhill, Buttermarket and Angel Hill). Additionally it is strongly advised that the building mounted street lighting should minimise light spill onto building facades.

Laneways

These are the narrow streets which form part of the town structure. The existing equipment is very inconsistent in terms of light sources, equipment heights and fitting types. The lighting strategy recommends a different lighting approach to different streets depending upon their location in the town.

For all streets south of Abbeygate Street which form part of the historic core as well as Market Thoroughfare and Central Walk - it is proposed that ‘heritage’ style fittings utilising warm white colour temperature ceramic metal halide light sources be used. Within areas of mixed vehicular/ pedestrian use column mounted fittings with mounting heights of 4-5m are proposed. In areas of pedestrian use building mounted fittings are to be used, with a mounting height of 5m. For all streets north of Abbeygate Street which form (generally) part of the newer urban town structure, contemporary style fittings utilising neutral white colour temperature metal halide light sources will be utilised. Within areas of mixed vehicular/ pedestrian use column mounted fittings with heights that are in scale with the street and that are no higher than the surrounding buildings. The columns are of various heights but should have a consistent approach at 4-5m. It is important that these streets are not overlit. In pedestrian areas, contemporary style bollards or building mounted lighting with an asymmetric distribution and flat fronted glass lanterns should be used to minimise light spill and to reduce their environmental impact.

Town Centre Streets

These are a permeable grid of streets through the town centre, for which the lighting approach is very similar to the Laneways. The only difference is that the bollard lighting type is removed. The height of columns for the ‘heritage’ style fittings should have a consistent approach with 4-5m building mounted ‘heritage’ style fittings. The height of contemporary column mounted fitting should be no more than 4.5-6m.

Outer Pedestrian Core

The approach recommended for the Pedestrian Core – Inner Area should be implemented in this area. The exception to this treatment will be in St. John’s Street where the columns height will be 6m with a bracket arm to achieve the required light levels.

Access Roads

These are roads that are mainly used for access/ parking. They are currently lit with high pressure sodium light sources on single arm columns. It is proposed that contemporary style fittings utilising neutral white colour temperature metal halide light sources will be utilised. The columns are of various heights but should have a consistent approach at 6-8m.

Principal Roads

These are important vehicular routes which form a connection between the town and the regional road network. They are currently lit with high pressure sodium light sources with single and double arms. It is proposed that contemporary style fittings with neutral white colour temperature metal halide light sources will be utilised. The columns are of various heights but should have a consistent approach at 10m. The old, inefficient lanterns with high level of glare should be replaced with flat fronted glass lanterns with road optics, to minimise the light spill and reduce their environmental impact. All columns with single bracket arms should be of a consistent length at no more than 1.2m.

Principal Approach Roads

These are the key routes within the town centre. They are currently lit with high pressure sodium light sources with single arms. The columns are of various heights but should have a consistent approach at 8m. It is proposed that contemporary style fittings with neutral white colour temperature metal halide light sources will be utilised. Column heights are to be in scale with the street and being no higher than the buildings that compose them. It is important that those streets are not overlit. The inefficient lanterns with high levels of glare should be replaced with road optic, flat fronted glass lanterns to minimise the light spill and their environmental impact. All columns with single bracket arms should be of consistent length, no more than 1m. The exceptions from the above strategy are: Crown Street which will form part of the 'old town' lighting concept with 'heritage' style fittings and warm colour temperature and Mustow Street where existing 'heritage' style fittings will be upgraded with neutral colour temperature light sources.



British Museum, London - window shop lighting



Facade lighting approach

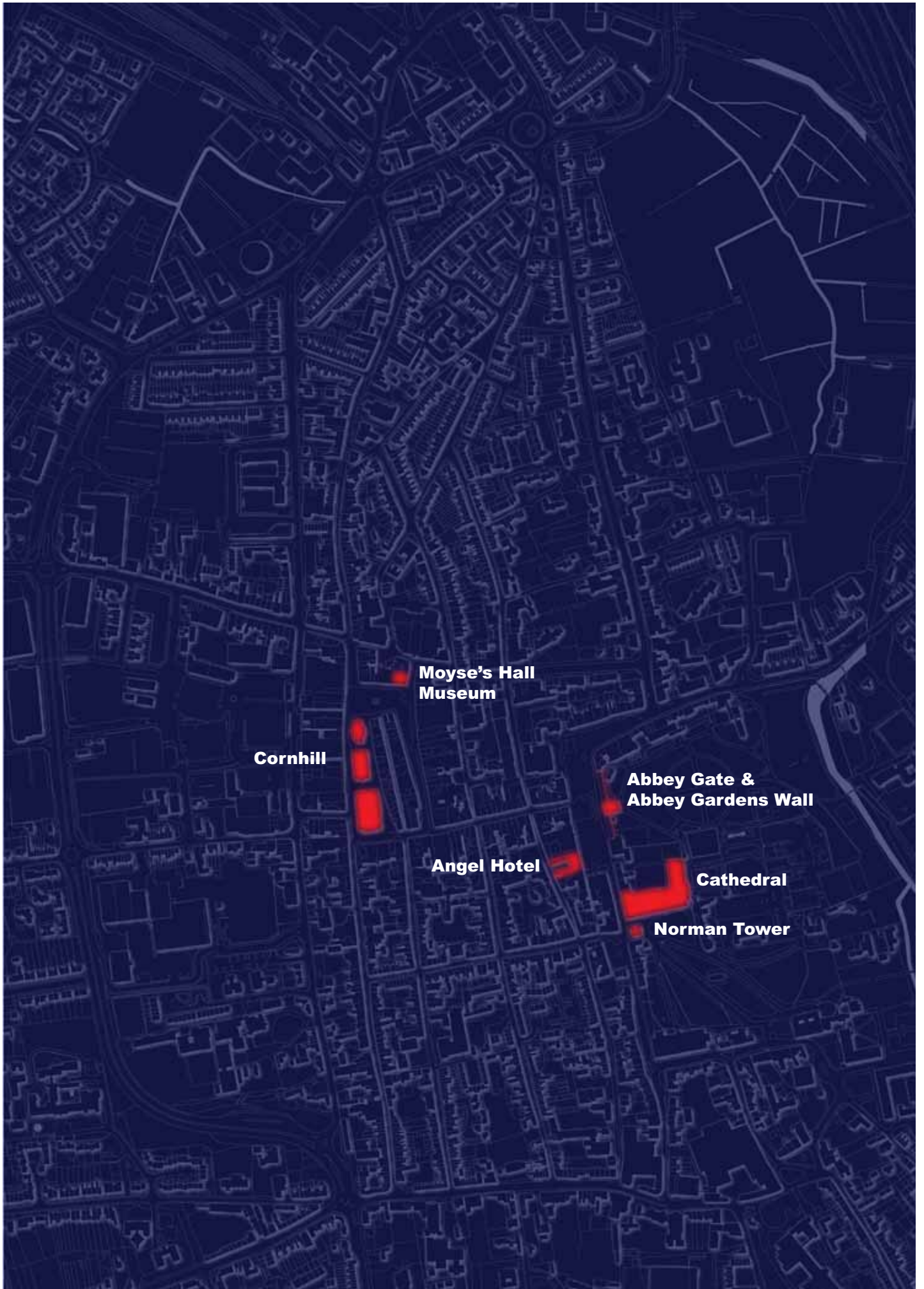


Figure 20 : Lighting Strategy - Landmark buildings & structures

4.2 Buildings

■ Landmark buildings and structures

A select number of buildings and structures of architectural and historic value should be highlighted. These should be lit sensitively as landmarks and should take priority in terms of visual brightness to encourage an understanding of depth and scale. The approach is to light landmarks to clearly articulate their form and reinforce the visual identity of the area.

The following landmarks have been identified as requiring specific lighting design considerations:

- Cathedral and tower (currently unlit)
- Norman Tower (quality of lighting to be improved)
- Abbey Gate ((currently poorly lit)
- Moyse’s Hall Museum (currently unlit)
- The Corn Exchange Building (quality of lighting to be improved)
- Old Fire Station (quality of lighting to be improved)
- Athenaeum Building (currently unlit)
- Abbey Gardens Wall (quality of lighting to be improved)
- Market Cross

The above key buildings should be lit to terminate vistas which will assist with legibility and orientation.

■ Hierarchy of light brightness

The strategy for brightness is that, at the centre of the town retail buildings can be lit to higher levels of luminance during the hours of opening in order to enliven the environment and attract shoppers. Commercial buildings should be lit to lower levels of brightness so that they are less dominant in the after dark nightscape. Residential buildings should not be specifically lit other than common elements such as porches and entrances where carefully integrated lighting will make them attractive and welcoming.

■ Consistent lighting to the shop fronts

The character of the square or shopping street is one in which the “retail glow” will play a part both during and outside retailing hours. Traders may be encouraged to provide a discrete but energy efficient level of illumination within their window displays to both enhance security and make a positive contribution to the streetscape outside of trading hours.

■ Colour appearance and light sources

Building to be lit with warm colour temperature light sources (2700K-3000K)

Recommended light sources to be used are:

- Ceramic Arc Metal Halide (CDM)
- Compact Fluorescent (CFL)
- Liner Fluorescent (T5,T8)

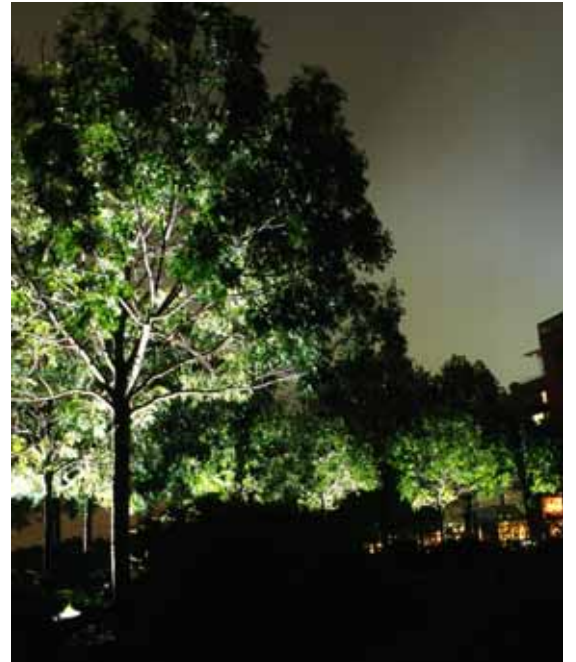


Far left & centre:
Coventry Cathedral -
landmark lighting

Right: Le Grand Fauconnier
- sensitive facade lighting



Sapporo Plaza



Southbank park & riverside - uplighting to trees



Ovalo Square, Spain - Under bench lighting



East Kilbride - Meeting place



Memorial, London



Coventry - church yard



Coventry

4.3. Landscape

It is recommended that lighting should be fully integrated into the landscape where appropriate.

- To create contrast between the warm street lighting and neutral white lighting of the landscape and to provide texture and colour after dark illumination of selected trees with cool colour temperature uplights in the squares is advised.
- Soft Landscape such as trees and shrubs are to be lit with neutral colour temperature (4000-4200K)
- Hard Landscape such as benches, monuments and walls are to be lit with warm colour temperature light sources (2700K-3000K)
- Low level human scale lighting is to be implemented to clearly define level changes to help create a safe environment.
- The use of shielded light sources, illumination/ and light spill should be minimized which will minimise the environmental impact.
- Provide sensitive lighting to Abbey Gardens to allow extended use during hours of darkness especially in autumn and winter time.
- Sensitive lighting approach to monuments has to be considered.
- Light Art should be facilitated as part of the overall scheme.

Recommended light sources to be used are:

- Ceramic Arc Metal Halide (CDM)
- Compact Fluorescent (CFL)
- Liner Fluorescent (T5,T8)
- Light Emitting Diodes (LED)



Statue, London



Figure 21 : Lighting Strategy - nodes & squares - meeting places

4.4 Meeting places

■ The town's squares are to be illuminated in an attractive manner in order to give a sense of place and to encourage local gathering after dark.

■ It is important that the vertical surfaces around the square are positively lit, even when the retail units are closed. This will help the space to remain welcoming and inviting at all times as well as defining the visual boundaries of the space. This sensitive approach should be applied to the following town squares: Angel Hill and Cornhill with Moyse's Hall Museum, St. Mary's Square and Chequer Square.

Angel Hill

At present the space is lit primarily by tall 'heritage' like floodlights with glass globes (2 per each column). The existing luminaires should be equipped with special reflector systems or anti-glare louvres to avoid direct views of the light source and to control glare, which is a problem in this area. It is proposed that 'heritage' style fittings which are already used in this area are upgraded with warm white (3000K) colour temperature ceramic metal halide light sources.

To further improve the environment at night time it is highly recommended that the key vertical surface of selected building facades should be sensitively highlighted with warm white light sources. This will help to define the scale of the space and improve legibility and facial recognition.

Cornhill

Lighting within the Cornhill is predominantly achieved from building mounted floodlights and a single 'heritage' style column with four luminaires which are very bright. Use of building mounted fittings greatly reduces visual clutter, but this approach doesn't seem to be appropriate. This solution would reduce the amount of the street lighting furniture however the backwash from building mounted fittings will only reveal the lower section of the buildings therefore fail to reveal their true scale. It is recommended that the building mounted fittings are reviewed and where possible replaced with 'heritage' like columns of a human scale. Where existing columns are greater than 5m they are to be reduced in height.

Key vertical surfaces of selected building facades should be highlighted with warm white light sources. It will help to define the scale of the space and improve legibility and facial recognition.

Existing trees are to be uplit using cool white 4000K ceramic metal halide burial uplighters to create contrast and texture.

Recommended light sources to be used are:

- Ceramic Arc Metal Halide (CDM)
- Compact Fluorescent (CFL)
- Liner Fluorescent (T5,T8)
- Light Emitting Diodes (LED)



Figure 22 : Lighting Strategy - 'gateways'

4.5 Gateways

As well as providing a safe level of lighting to roads and pathways, one of the primary aims of the road lighting is to create gateways into the town. The use of colour LED decorative beacons mounted on the top of the columns would serve to emphasise the importance of the area and assist in orientation. It is suggested that the light levels should be higher in this area to create a focus.

05 palette of materials

Materials and Finishes

The streets of Bury St Edmunds are currently surfaced in a wide range of materials. There is little historic evidence relating to the town's pavements but remnant surfaces – in granite setts – exist in a couple of locations, including Skinner Street. Over the years a variety of concrete slabs and blocks as well as brick paviors have been used. Most recently a combination of York Stone, tumbled concrete setts, granite setts and both granite and pre-cast kerbs has been used in the Historic Core Zone Projects.

The purpose of this Manual is to ensure that future decisions about surfacings are informed by a tightly controlled palette of materials that will ultimately lead to a more cohesive and coordinated public realm. Traditionally the selection of street surfacings has been based upon what is readily available in an area, and in the case of Bury St Edmunds, with no indigenous paving materials, this has meant importing materials. The decision to import certain materials over others should be based upon an understanding of 'whole-life costs'. Natural stone, if laid correctly, has a much longer life-span than concrete but is more expensive. Cheaper natural stones, imported typically from China, Poland, India and Portugal are available but have significant 'carbon footprints' associated with them. Concrete setts have been used as a cost effective alternative to natural stone setts in a number of schemes in the town. Their life span is considerably shorter than stone setts and, as with all manufactured materials, there is a danger that they will not be available to the same design in years to come.

The selection of materials that form the palette for the streets of Bury St Edmunds is therefore based on taking a balanced view of the following criteria:

- 1) Use of materials with comparatively low whole-life costs;
- 2) Use of materials that complement those used in the highly successful public realm schemes that have recently been implemented;
- 3) Use of materials with low carbon footprints.
- 4) Where appropriate the re-use of existing material

The principal materials to be used are:

York Stone (in slab form for footways and in sett form for occasional use in the carriageway);
Silver-grey Portuguese Granite (for kerbs);
Tumbled concrete setts (to match those existing already) with granite setts as an alternative;



Material	Location	Notes
Buff Sandstone slabs, sawn	Footways: <ul style="list-style-type: none"> ■ Principal Approach Streets ■ Town Streets ■ Pedestrian Core Outer ■ Pedestrian Core Inner ■ Laneways: Town Centre Laneways 	<ul style="list-style-type: none"> ■ 300/375/450mm gauge/ random length ■ buff sandstone slab
Buff Sandstone setts, sawn top	Parking Bays: <ul style="list-style-type: none"> ■ Principal Approach Streets ■ Town Streets ■ Pedestrian Core Outer ■ Pedestrian Core Inner Pedestrian crossings: <ul style="list-style-type: none"> ■ Principal Approach Streets (at key locations) 	<ul style="list-style-type: none"> ■ 200mm x 100mm ■ to be used as a detail within Sandstone slab Footways: - where vehicular access is required across footway - within Laneways to create central channel detail
Silver grey/pink and dark grey granite setts, sawn top	Carriageways: <ul style="list-style-type: none"> ■ Pedestrian Core Outer ■ Pedestrian Core Inner 	<ul style="list-style-type: none"> ■ 200mm x 100mm x 100mm
Tumbled Concrete setts or similar	Carriageways: <ul style="list-style-type: none"> ■ Principal Approach Streets ■ Town Streets ■ Laneways: Town Lanes ■ Pedestrian Core Outer (option) ■ Pedestrian Core Inner (option) Parking Bays: <ul style="list-style-type: none"> ■ Access Roads Footways: <ul style="list-style-type: none"> ■ Laneways: Town Lanes (requiring separate footway) 	<ul style="list-style-type: none"> ■ mixed gauge and length
Silver grey granite kerbs	Kerbs: <ul style="list-style-type: none"> ■ Principal Approach Streets ■ Town Streets ■ Pedestrian Core Outer ■ Pedestrian Core Inner ■ Laneways: Town Lanes (requiring separate footway) ■ Access Roads 	300mm wide/ flush or 50mm raised: <ul style="list-style-type: none"> ■ Pedestrian Core Inner 125mm wide/ 100mm raised: <ul style="list-style-type: none"> ■ Principal Approach Streets ■ Town Streets ■ Pedestrian Core Outer ■ Laneways: Town Lanes (requiring separate footway) ■ Access Road

Macadam (chiefly for road surfaces with occasional use on footways).

Pavements, open spaces and traffic calmed areas should:

- be simple and avoid meaningless patterns in the floorscape;
- be used to delineate boundaries and highlight features;
- maintain scale;
- be used to signal direction or segregation;
- incorporate, if required, the layout of gullies/channels into the paving design and use only those systems designed to take maintenance issues into account;
- where necessary, be designed to accept vehicle loading.
- Loading bays, bus lay-bys parking bays, disabled parking and taxi stances should be delineated from the main carriageway by a material change. Yellow lines are particularly obtrusive on paving and diminish greatly the benefits of good quality materials.
- All areas in the public realm should be accessible and Local Authorities have a duty to provide access requirements for mobility impaired people.
- Where kerbs are made flush, the line of the kerb should be retained to provide visual delineation.
- Paving trims or edging should form part of the overall design of the paved surface: to delineate uses, boundaries and spaces; to denote changes in level; to act as functional markings on paving surfaces; to act as margins to buildings and features; to delineate between public and private spaces.
- As a design feature, kerbs and edges should be used as a common element, unifying and linking streets and spaces throughout the town centre in terms of materials and detailing.



Material	Location	Notes
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Conservation kerb, silver grey	Kerbs: <ul style="list-style-type: none"> ■ Principal Routes 	■ 125mm wide/ raised
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Buff coloured bound gravel	Footways: <ul style="list-style-type: none"> ■ Principal Routes ■ Laneways: Town Lanes 	
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Asphalt, with rolled in granite chippings	Carriageways: <ul style="list-style-type: none"> ■ Principal Routes ■ Principal Approach Streets (part - Northgate Street/ Southgate Street) ■ Laneways: Town Lanes ■ Access Roads ■ Town Streets (option) 	
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Buff coloured concrete slabs	Footways: <ul style="list-style-type: none"> ■ Access Roads 	Mixed guage and length
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Brass studs	Pedestrian crossings: <ul style="list-style-type: none"> ■ Principal Approach Streets- at key locations 	
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Street Furniture

A range of bespoke furniture has been designed and installed for the Angel Hill and Chequer Square schemes. This furniture, which includes bollards, seats, railings, signposts and a 'gateway' along Crown Street all use a particular palette of materials (sandstone, mild steel), a finish (MIO) and an underlying design language that recognizes the unique qualities of this part of the town centre.

In Cornhill stainless steel has been used for furniture elements and it is also proposed to be used in the new Cattle Market development reflecting the different character of these areas. The strategy adopted to date which recognizes the differences between the retail heart of the town and the Abbey Gardens area is appropriate though the use of stainless steel should be restricted to those areas already described. Elsewhere new furniture should be simple, robust, elegant and timeless, with the principal materials being painted steel (black or dark grey), and hardwood timber.

New street furniture in the town must meet with several criteria:

- It must be robust which means being long lasting and vandal resistant;
- It must be elegantly designed and timeless. Fashionable street furniture becomes unfashionable very quickly;
- It must be user friendly - for example, a seat must be comfortable and inviting; a litter bin must be easily emptied, must have sufficient capacity to hold the amount of litter anticipated, and must hold its litter without it blowing around;
- It must complement the existing suite of furniture so that there is a consistency with what is there already;
- It must require low maintenance, the cost of which must not exceed agreed maintenance budgets.

The position of street furniture can be used to define space and guide pedestrian movement:

- Furniture should be placed with care and restraint in order to respect the civic character of the public realm and avoid excessive street clutter.
- Street furniture should be carefully placed/ designed so that conflicts with pedestrian desire lines are minimised. There must be adequate movement zones around / between items of furniture for both pedestrians and wheelchair users.
- The placing of street furniture must respect Highway Authority requirements such as minimum distances from carriageway kerbs, avoiding obscuring sight lines etc.

The design and organisation of pedestrian signs is an essential element in an integrated and user-friendly town centre:

- To be effective, any sign system should convey the minimum level of information necessary to ensure a maximum degree of simplicity and clarity for the user.
- The establishment of graphic links between signing systems and visual identities can help visitor confidence by providing reassuring references around the town. At night, legibility of the town can be enhanced by the use of appropriately coloured, designed and illuminated signs.
- Successful graphic links may be almost subliminal, using simple and common elements to establish the relationships between diverse features in peoples' minds.
- There should be a balance between the statutory requirements for traffic signs and the avoidance of visual clutter.



There is an opportunity for a further 'gateway' to acknowledge the town centre area traffic order at Mustow Street



Imaginative bespoke detailing will add character to the towns' streets (Angel Hill and Chequer Square)



New furniture should be simple, elegant and robust.



Parking signage should be integrated into floorscape where possible
(images from Chequer Square)



There is scope to be creative with regulatory signage
(image from Chequer Square)

Signs

All new pedestrian signs within the study area should be:

- 1) Cast-iron 'conservation' type with raised lettering;
- 2) With bright yellow lettering on a black background (to aid visibility to those with visual impairments);
- 3) Wall-mounted if possible or mounted on existing posts.

The aims are to give visitors a consistent and distinctive set of signs to follow and to reduce clutter. Redundant posts and signs are to be removed.

Sign positions should relate to a broader wayfinding strategy and in particular to the work that has already been undertaken by St Edmundsbury Borough Council on improving the legibility of the routes from the town's principal public car parks.

Public Art

In the town centre there are good examples of public art in the Dame Elizabeth Frink statue of Saint Edmund by the Norman Tower and also the 'gateway' on Crown Street. Good public art plays an important part in making good public realm and there are a number of further opportunities for well-considered pieces:

- 1) Subtle integration into signage and furniture throughout the study area;
- 2) As a focus to Station Hill;
- 3) As a focus to an enhanced Pea Porridge Green;
- 4) As a 'gateway' along Mustow Street to give prominence to the Area Traffic Order;
- 5) Central Walk as a means of adding light and liveliness to the space;
- 6) At the rear of retail premises along St Andrews Street South as a way of improving the 'backdoor' experience.

