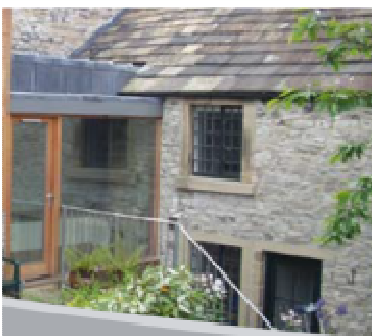




**PEAK  
DISTRICT  
NATIONAL  
PARK**

# Detailed Design Guide Supplementary Planning Document



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# DETAILED DESIGN GUIDANCE NOTE: ALTERATIONS AND EXTENSIONS TO RESIDENTIAL PROPERTIES

## 1. Introduction

**1.1** Nearly half of the planning applications submitted to the National Park Authority each year are for extensions and alterations to residential properties. In addition, a substantial number of minor extensions are automatically permitted under the General Permitted Development Order, under what is commonly known as permitted development rights.

**1.2** This Guidance Note firstly sets out the approach to **alterations** and deals with changes to **door and window openings, rainwater goods, the addition of rooflights, and on-site parking, and lastly – improvements to non-traditional houses.**

**1.3** The second part deals with **extensions**, looking at a general design approach to ensure they fit well with their host buildings. **Porches, garages and conservatories** are discussed separately.



1 (left) 16th century house at Flagg following restoration (with original gabled dormer re-installed).  
2 (right) House before restoration.



3 (left) Successful addition of a rear wing and porch to the back of a listed building in Edensor.

**1.4** The Authority's policies seek to ensure new development will be controlled so that the valued characteristics of the Peak District can be conserved and enhanced. More specifically, Local Development Framework Core Strategy General Spatial Policy GSP3 requires all proposals for development, amongst other criteria, to pay particular attention to impact on the character and setting of buildings, and be of a scale that is appropriate to the character and appearance of the

National Park. Core policy L1 states that development must conserve and enhance valued characteristics and L3 requires that development affecting cultural heritage assets must conserve and where appropriate enhance or reveal the significance of architectural and historic assets and their settings. Saved Local Plan Policy LH4 states that extensions and alterations should not:

- Detract from the character, appearance or amenity of the original building, its setting or neighbouring properties
- Dominate the original building where it is of architectural or vernacular merit
- Amount to the creation of a separate dwelling or an annex that could be used as such.

**1.5** We expect, in other words, the work to be sympathetic, subservient to the original building, and limited in size. Insensitive design can spoil both an existing building and an area. The key to a more sensitive approach is to take careful note of what is there already before preparing the design – to work **with** rather than **against** the character of the building. As with all areas of the historic environment, good stewardship requires owners and agents to have a clear understanding of the buildings they are working with; a commitment to conserve their character, and an eye to the needs of future generations. A conservation based approach is always preferable and, apart from conserving and enhancing the built environment, wider evidence<sup>1</sup> is that it is likely to be of long term economic benefit to present and future owners.

**1.6** Principles of sustainable development should inform the design of alterations and extensions as much as it should new development. The three imperatives in descending order of importance are: to reduce the need for energy; to use energy more efficiently; and to consider the use of renewable energy. Chapter 6 of the Design Guide summarises the key principles involved. Among these are issues of longevity and adaptability; siting; passive solar heating; water conservation; and sustainable materials. The Authority's Supplementary Planning Document for Climate Change & Sustainable Building and a leaflet entitled "Sustainability and Historic Buildings" have further information on these issues.

**1.7** Work to **Listed Buildings** (those on the statutory lists of buildings of architectural or historic importance) requires particular care and as such does not come within the scope of this guidance. Specialist advice is available from the Authority.

**1.8** It is worth noting, however, that when a building is listed, District Councils administering Building Regulations have the power to relax certain requirements such as those concerning insulation, ventilation, window and stair design. The Authority will support applications for relaxations where they are considered essential to conserve the character of listed buildings.

**1.9** As a general point, this document represents guidance. As with any guidance it steers developers and planners towards solutions that will provide the best outcome for the National Park in most, but not all cases. Where architects offer alternative solutions, planners will need to exercise judgement on such proposals based on the merits of each proposal and encourage a design approach that is sensitive response to context. If such alternative solutions offer a better outcome for the National Park there is no reason to accept solutions of a lower standard.

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<sup>1</sup> Heritage Works: The use of historic buildings in regeneration. English Heritage. February 2013. <http://www.english-heritage.org.uk/publications/heritage-works/heritage-works-2013.pdf>

## **2.0 Alterations**

### **Introduction**

**2.1** Although an extension has a more dramatic, immediate effect on a property, alterations, if insensitively handled, can erode, and ultimately destroy, the character of even the most robust of buildings. As much care and thought needs to be taken over what appears a relatively small change to the existing fabric as should be taken over the substantial addition of a new extension. Get the small things wrong and cumulatively the effect can be just as damaging both for the area and the building. This principle also applies where the proposed alteration is sub-division of a building e.g. a former hall, if creating further dwelling units requires additional openings, or enlargement of existing openings.



*4 (left) Alterations over several decades have radically changed the look of what was a single storey toll house (originally one room either side of the central door).*



*5 (left) BEFORE: a 19th century cottage in Bakewell radically altered by modernisation in the 1970s. (The only clue to the original window openings was a surviving stone sill to the ground floor window on the left hand side.)*



*6 (right) AFTER: the same cottage following restoration.*

### **Replacement Doors and Windows**

**2.2** Few properties survive with their original doors and windows intact. Where this occurs, it is always preferable that they are retained and sensitively repaired. Aside from prolonging their life such action has the additional benefit of retaining any archaeological as well as architectural interest of such features.

**2.3** The older the property, the more likely it is that the doors and windows have been replaced at least once, sometimes several times. The replacement designs may themselves now be of architectural or historic interest and, if so, should be retained.

**2.4** The widespread replacement of sash windows in the 1960s and 70s with modern windows (typically a fixed light with small top-hung openers above), together with the removal of individual small panes, represented a break with the traditional designs of the past. The advent of upvc frames merely emphasised that break. Such windows can look too modern for the buildings they

are lighting. Modern replacement doors also tended to be crudely detailed with little relationship to traditional designs. Exceptionally there may be scope for upvc in more modern buildings, e.g. in the estate context where their use can be beneficial to the repair and upgrading of the property. However, as a general rule, upvc windows will not be appropriate in buildings of architectural or vernacular merit.

**2.5** Where such alterations have occurred, there is a visual (and economic) benefit to installing the historically correct doors and windows next time they need to be replaced. Unaltered houses are now very much at a premium.

**2.6** The appropriate door and window design will depend on the age, style and detailing of the house. If the size and proportion of an opening shows it was designed for a sash window, then a sash should go back. The way a window opens should relate to the period in which the property was built, as should the amount of subdivision in the window. Early 19th century windows were less small-paned than 18th century ones; late Victorian windows less subdivided still. Also remember to recess door and window frames into their original positions. This not only looks better, but helps with weather protection. The Guidance Note on Details has more information on door and window design.



7 (left) BEFORE: modern, unsubdivided sashes in this early 19th century house near Foolow. (Tape has been added to one window to simulate the subdivision proposed.)

8 (right) AFTER: the same building with the windows restored.

## Altering Openings

**2.7** It is poor conservation practice to alter the shape of existing openings. Making a door taller or a window wider destroys their original proportions and their relationship with the rest of the openings on the elevation.

**2.8** If additional light is needed in a room, it is better to add a new opening (where there is sufficient wall area to do this) rather than enlarge an existing one. This is a more reversible option which leaves the original opening intact. The exception to this is where a modern, inappropriate opening has been added. Improving such openings can be a positive enhancement.' The additional opening should match the style of existing openings – this will ensure it is in harmony with the rest of the building. It should, however, be detailed in a subtly different way to the existing openings. This ensures the building's changes - the visual story of how it has developed over time - will be legible on the elevation. Enlargement of existing openings should be considered a last resort and avoided if at all possible. Where it is considered unavoidable, enlargement should be beneath the original sill height and re-enforce rather than diminish the vertical emphasis. Changes that raise the height of the window on the building or which create or move towards a horizontal emphasis are unacceptable.



9 (left) BEFORE: openings have been altered and original



windows replaced in this cottage in Litton.

10 (right) AFTER: the ground floor window opening on the right hand side has been returned to its original proportions and new windows added appropriate to the age and style of the openings.

## Rooflights

**2.9** Adding roof windows is one of the commonest alterations made to properties. It is cheaper to form an opening in the roof than it is in an external stone wall. Rooflights, however, have the potential to be much more obtrusive in the street scene and out of keeping with the property. They should be used with caution. As with changes to the external walls of historic buildings the solid to void relationship of a roof is a crucial consideration as the abundance of traditional materials in village roofscapes provides a significant and valued feature which must be respected and managed with care.

**2.10** Generally rooflights are best confined to rear roof slopes, where they will not impact on the building's main architectural composition. They should be kept to the minimum number and size (fortunately they provide much more light than an equivalent sized window in a wall). They should also be placed below the mid-line of the roof rather than above it and be kept well away from verges and valleys. If located too close to the ridge, eaves or verges, rooflights tend to look out of place. The more roof there is around them, the better, so that they do not dominate. Their position should relate to what happens on the elevation below. A formal arrangement of window openings would imply a similar formality to the rooflights. They can be lined up with the windows beneath, or given an even spacing along the length of the roof. If possible, too, use a 'conservation rooflight' with its slimmer framing and vertical dividing bar up the centre. The subdivision helps to visually reduce the scale of the opening and relate it to any small paned windows below. A range of rooflights at ridge level can be appropriate, but more usually on barn conversions or non-domestic buildings



1 (left) Size matters. The small conservation rooflight on the left looks much more appropriate on this traditional building than the oversized, modern rooflight on the right.



**2.11** The pitch of most roofs ‘flattens’ the appearance of roof lights and this often causes them to appear out of proportion to, and therefore out of place with, vertically proportioned windows. The use of vertically proportioned rooflights overcomes this problem.



12 (left) BEFORE: a cottage in Eyam with concrete roof tiles and inappropriate modern rooflights.

13 (right) AFTER: the enhancement achieved by reroofing with traditional stone slates and removing the rooflights is considerable. (Conservation rooflights on the rear slope is a better way to light the attic space.)

## Solar Panels

**2.12** Adding photo-voltaic or solar thermal panels to a roof fundamentally alters its character and appearance. The shiny, manufactured appearance of the panels looks alien in the context of traditional building materials. It is sometimes preferable to locate panels on the ground. This can be both less obtrusive and avoids problems of drilling through roof coverings for fixings for the frames. If panels need to be sited on a roof, placing them on inner slopes where they can't be seen is the ideal. Otherwise place them to the rear in an unobtrusive location, if orientation allows. See the leaflet 'Design and Siting of Solar Panels' from the Conserving your Historic Building series for further information.



14 (above left) Ground-mounted photo-voltaic panels serving an historic building.

15 (above right) Photo-voltaic panels on the flat roof of an historic building concealed from view by the stone parapets.



16 (left) Dark-framed photo-voltaic panels cover the entire lean-to roof on the rear of an historic building.

## Rainwater Goods

**2.13** Gutters were traditionally of cast iron or timber, supported on metal brackets. Downpipes were of cast iron, or prior to that of lead. The temptation nowadays, however, is to use the cheaper alternative of upvc. On historic properties in particular this is a false economy, with unfortunate effects on the buildings' appearance, and should be strongly resisted. It is preferable to paint all rainwater goods and soil vent pipes either in a recessive colour which will blend in with the walls or in a dark shade, of which black or dark blue-grey are probably the best. Black is generally preferred because it is the least obtrusive finish – black guttering often being lost in the shadow under the eaves.

**2.14** Plastic gutters, being inherently less strong than cast iron or timber (they are easily flipped over by heavy snow), require extra support. The easiest way of providing this is to take support from a fascia board. This, however, alters the traditional, very functional arrangement whereby wall meets roof in a simple, direct way. Introducing the new element of a timber (or plastic) fascia not only looks out of place but, in the case of timber, requires ongoing decoration and maintenance.

**2.15** New rainwater goods should be sized to cope with the increasingly extreme rainfall events that have become part of our changing climate. They should also be designed to accommodate rainwater harvesting and grey water systems.



*The two types of traditional rainwater goods:  
17 (left) Cast iron guttering on rise and fall brackets.  
18 (right) Timber trough guttering on timber corbels.*

## On site parking

**2.16** Parking is a problem in many Peak District villages. Traditional streets are unsuited to the volume of cars we now expect to park near our homes. Many village properties are also built back of footpath forming a continuous frontage without the possibility of on- site parking.

**2.17** This increases the pressure on properties with front gardens or forecourt areas to use them for parking. By and large, however, this is not a good idea and should be resisted, particularly where there is minimal distance between highway and front of house or where the work involves the removal of boundary walls. Parking in this location means the car will dominate the view of the front elevation. The loss of boundary walls leads to the street being less well contained visually. A tarmaced front garden is also less sustainable in drainage terms, exacerbating water run-off rather than absorption into the ground

## Improvements to Non-Traditional Houses

**2.18** The post-war building boom of the 1950s, 60s and 70s resulted in houses being built in the National Park that were neither traditional nor good modern design. They have little or no relationship to the local tradition, being the wrong shape, of the wrong materials and with standardised, unsympathetic detailing.

**2.19** Although suburban development is not widespread in the National Park, a lot can be done to improve the appearance of these properties and help them fit in better. If alterations or extensions are being considered, this is an opportunity to enhance their appearance. In sustainability terms, these buildings also often perform poorly and much can be done to improve their environmental credentials.



20 (left) BEFORE: A 1970s house in Winster

21 (right) AFTER: Re-modelled – materials, detailing and size of openings all improved.

**2.20** Whilst design standards in new build properties improved dramatically from the 1980s onwards, it is not unusual for persons to want to make alterations for practical or aesthetic reasons. It is important that the principles expounded for alteration of pre-war traditional housing development are applied with the same rigour where the design characteristics of more recent housing justify that. In cases where a more modern design clearly departs from the peak tradition, alterations should ensure that any valued characteristics of the building and the positive impact of the building in its setting are conserved, and preferably enhanced by the alteration.



22 Most traditional houses are quietly spoken (above left) and new ones should act similarly. This requires architectural statements that are proportionate to their context, such as this development at Green Pastures, Bakewell, which transforms a single storey bungalow into a partly two storey complex (above right)

## **Sub-division**

**2.21** Subject to planning approval, the subdivision of one dwelling unit to two or more dwelling units provides an option to increase numbers of dwelling units without building new houses. This is a benefit to the National Park in itself, provided the building subject of the proposed subdivision, and its setting would be conserved or enhanced by such alteration. Any heritage significance of the building including the role of existing openings and subdivisions is an important factor in this determination. Where no such significance exists it is still important that any proposed changes improve that which currently exists and does not detract from the building's setting. The conversion of buildings from uses such as agricultural or other industrial uses to dwelling use is a recognised way of conserving and enhancing buildings when their original use is ceased. When a building already has dwelling use it will in some cases be difficult to achieve subdivision without adversely affecting any symmetry in the design of the building or the number and disposition of openings.

## **3.0 Extensions**

### **Introduction**

**3.1** It is a truism that houses get larger over time; they rarely shrink in size. Additionally, two houses can be ‘knocked into one’ without the need for planning approval. (This is not the case with affordable local needs housing, where legal agreements prevent houses being amalgamated.) While in sustainability terms, making full use of existing buildings is obviously more beneficial than redevelopment, if unchecked; many buildings would be extended to such an extent that their original character would be lost. For example, making every small cottage into a 3 or 4 bedroom house would alter the area beyond recognition.

**3.2** Depending on the nature of the existing building, a modest extension can often be accommodated satisfactorily. There are cases, however – a toll house is the obvious example - where it is simply not possible to extend without damaging the building to such an extent that permission has to be refused. Similarly when permission is granted to conserve a building through a residential use, extensions are rarely acceptable (see the Detailed Design Guidance Note on Conversions).



*22 (left) A modest, single storey side extension to this listed building in Bakewell allows the original house to retain its dominance and character*

### **Design Principles**

**3.3** The key aim is to achieve a complementary relationship with the existing building and its context. There are three main factors to consider:

- Massing
- Materials
- Detailing and style.

**3.4** **Massing** - This term relates to the size, shape and location of the new extension.

**Size** - Extensions ought to be smaller in volume and height than the existing property, both singly and cumulatively. This allows the existing house to remain the dominant element in the composition. It is sometimes possible to hide the extent of the additional floor area by having all or part of the extension underground.

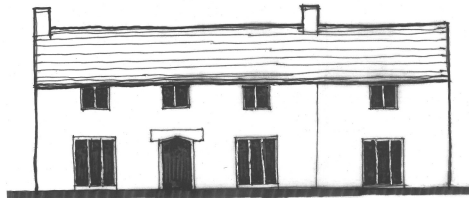


23 (left) A modest, lean-to extension on the rear of a listed building in Parwich.

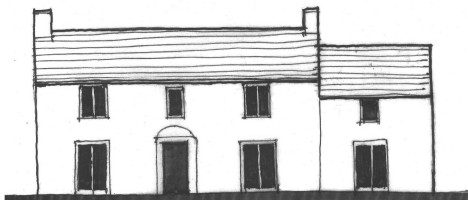


24 (right) A modern extension to the rear of an historic building outside the Park. Note how the roof form allows the first floor window to retain light and view.

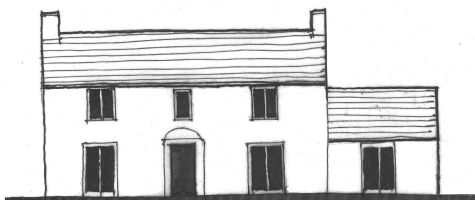
**Shape** - The proportion of the extension – its height to length and width – should ideally reflect the proportion of the parent building. If, as is usual with vernacular buildings, the house front has a horizontal proportion (i.e. longer than it is high) then the extension should be proportioned to match. This usually means that, in order to be two storeys high, an extension needs to be quite long. If the extension is short in frontage length terms, it is best to make it as low as possible. Too many houses have a tall, one-bay addition to the side whose proportion is a vertical rectangle rather than the horizontal rectangle of the parent building. The result invariably looks wrong and less traditional in appearance.



25 (left) Adding a one-bay extension to the right hand side of this three bay house, and giving it a common ridge and eaves height means the extension dominates the original building, spoiling its character and appearance.



26 (left) Lowering the roof on the extension articulates the extension from the main building and reduces the impact slightly, but proportionally is still wrong.



27 (left) A much more harmonious solution, one that allows the height to length proportion of the main building to be successfully echoed in the extension.



28 (left) Although modest, the proportions of the single storey side extension to the right of the main building could be improved. The height to length ratios of the extension is different from that of the main building. The additional horizontality of the extension results in dis-harmony.



29 (left) Here the height to length ratio of the extension repeats exactly that of the main building – the matching proportions create a visual harmony.

Because the local vernacular tradition has very simple building shapes, extensions should reflect this by being themselves simple, bold shapes without extensions or appendages. Original pitched roofs with plain gables generally require extensions to have a similar roof design. Flat roofs are rarely appropriate.



30 (left) BEFORE: The side extension of this house in Ashford in the Water had a complicated shape and inappropriate materials at first floor.



31 (right) AFTER: The rebuilt extension simplifies the shape and unifies the materials while still allowing the detailing to express its more contemporary nature.

**Location** - The obvious location for an extension is to the side or rear of a property. Extending to the front - the important façade architecturally - is seldom appropriate or acceptable. Where possible, make use of passive solar gain in the configuration of windows. This can improve the energy efficiency of the building and reduce the temptation to explore additional infrastructure. However this consideration is secondary to

the essential requirement to achieve the best size, orientation design and location of windows; and retain, where appropriate such features as eaves overhang. Whilst these considerations can have the result of preventing or severely mitigating against solar gain, they are more important especially given the national park context.

## Side extensions

**3.5** These should take their cue from the front elevation alongside. Slightly setting back the extension is a way of reinforcing the dominance of the original building. However, in villages where houses are back of footpath, setting back the extension in this way may not be possible or indeed desirable, and rarely happened historically. In those situations, reducing the height of the extension to make it distinctly lower than the parent building becomes even more critical. Avoid making the side extension too long or too high - the danger is that it stops looking like a house plus extension, but more like a pair of houses.

## Rear extensions

**3.6** These are often the easiest to accommodate. However, the smaller the original building the smaller the rear extension ought to be. A traditional, low 2-storey cottage, for instance, will retain its character best by limiting the extension to a single storey lean-to. A rear, 2-storey, gabled extension is better suited to a larger, later type of property. Even here, however, it is best to make the gable width of the new extension thinner than on the original building. This ensures that if a common eaves height is maintained, the ridge of the extension will be lower than the ridge of the main house.



32 (left) A modest, single storey side extension taking its cue in terms of design and materials from the main building.

**3.7** The option of a rear extension running parallel with the main building (to form a double-roofed building with a central valley gutter) offers the largest amount of additional accommodation. This is rarely an appropriate solution, however, as the extension effectively blocks off all the existing rear elevation. It is particularly inappropriate where the rear elevation has architectural features of interest. This form also creates a very deep plan internally with inadequate natural lighting and ventilation to the centre of the building. Where the existing eaves level is low, connections at first floor level can also be difficult in terms of achieving a satisfactory head height between the front and rear wings.



## Size limits and minimum separations for rear extensions<sup>2</sup>

Storeys	Preferred size limits for rear extensions	Preferred minimum separation distances
1	3 m length for terrace or semi-detached properties  Extensions to detached dwellings will be judged on their merits	No less than 1m away from a common boundary  Judged on merits
1.5 -2	No extension to be outside the 45 degree angle* measured from any principal window** to a habitable room on the adjoining dwelling	22 m rear to rear elevations  12m front or rear to blank gable/boundary
More than two	No extension to be outside the 45 degree angle* measured from any principal window** to a habitable room on the adjoining dwelling	Judged on merits

\*Although aspect is important, any extension should be within the 45 degree angle measured from the centre of any principle window to a habitable room on the adjoining dwelling(s).

\*\*The main windows serving a lounge, dining room, kitchen and bedroom

These measurements are based on relatively flat sites and to the nearest points of the main elevations. These guidelines may be increased in order to deal with significant level differences between neighbouring dwellings.

**3.8** Extensions located on a **corner** of the parent building are best avoided. They involve only half-housing the extension onto the original building. The resultant massing arrangement is over-complicated and at odds with the vernacular tradition.

**3.9** In all cases, resist the temptation to remove the **original external wall** between the existing building and the new extension. This not only creates structural problems but also diminishes the internal character of the original building. New extensions should be designed to add separate rooms, not to enlarge existing ones.

### Extensions linked to, but not integral to, the main house (Spaced off)

**3.10** Spacing off the new extension entirely so that it looks more like a subsidiary building linked minimally to the existing is another possibility. This allows the original building to retain its integrity, and is useful where a directly abutting extension would mask too many important original features. Note, however, that an extension large enough to function as an independent dwelling – whether spaced off or not – is unlikely to be acceptable in policy terms.

<sup>2</sup> These tables add to the policy position on size and residential amenity at LH4 in the 2001 Local Plan and in its successor document.



33 (left) A modern glazed link between two buildings. The minimum framing to the glass walls and roof allows maximum transparency and makes the link very unobtrusive.  
 34 (right) A more traditionally detailed, glazed link built against a high stone wall connecting two buildings.



35 (left) A modern glazed link between the historic building and a modern timber clad extension.  
 35b (right) A traditional glazed link with simple vertical framing.



36 This glazed link allowed extension to historic cressbrook mill without harm to the buildings integrity.

## Extensions upwards into roof space

**3.11 Going upwards (or downwards)** are the only other options. An **attic conversion** is the obvious way of extending a property. The roof space, however, must be suitable in both area and height. Raising the eaves and/or the ridge to increase head height is generally unacceptable. Adding a large, flat-roofed dormer – similarly so. Even traditional, gabled dormers are not generally a feature of the Park and are therefore best avoided unless they are part of the building tradition in the village.

**3.12** The best way of lighting the converted loft space is by adding small, well-designed windows to the gables (taking care to avoid chimney flues). The proviso is that gables should not appear over-windowed, which may be a problem if there are already windows on this elevation. Rooflights are the other option. Bear in mind, however, that because of the area's varied topography, roofs tend to be very much on view. See paragraphs 2.9 to 2.11

**3.13** Very occasionally, extending the house upwards by adding a whole new storey below a replacement roof can be a way of increasing accommodation and improving a building's appearance in the street scene – where there is a need for greater spatial containment, for instance.

## Extension downwards to create or re-configure cellar space

**3.14 Going downwards** into cellar areas, or creating new cellars, is a more challenging option from a technical and cost point of view. Overcoming damp and structural problems as well as providing natural lighting and ventilation will often prove difficult. If an existing cellar has original features such as a stone flagged floor, stone benching or salting tables, these should be retained in situ rather than removed or hidden. Cellars, while useful as ancillary spaces, do not generally make good living rooms or bedrooms. The work needed to make them habitable will inevitably lead to their cellar character being lost.

## Materials

**3.15** While getting the massing of the new extension correct is the most important design factor, without the right materials the extension will not sit happily alongside the original building and will always look out of place. Constructing the extension in the same materials as the existing house is the preferred option. With older properties this may entail sourcing reclaimed materials – second hand Staffordshire Blue roof tiles, for instance. The new extension should have high standards of insulation to walls, roof and ground. If the house in question is modern and its materials non-traditional, it is often better to not follow precedent but to use more appropriate materials and detailing.





36 (left) A swimming pool extension to Thornbridge Hall where the gritstone and limestone walling is a close match to the original building.

37 (right) The junction between new and old is sensitively handled.

**3.16** Most traditional buildings locally are built of only two materials – stone for walling and slate or tile for roofs. In the case of gritstone walling and stone slate roofs, it is essentially one material. This simplicity is a valued characteristic of Peak District buildings. Introducing a new material into the mix is possible but needs to be carefully handled. It relies on the materials used, and on the detailing being absolutely right. Add too many new materials and the result is likely to be disharmony.

## Detailing and Style

**3.17** It is easiest and usually best to copy the detailing and style of the original building. This ensures a close relationship between new and old. It can however sometimes confuse the extent of the original building. Keeping the building's history legible on the elevations is very desirable in conservation terms. Often this entails altering the detailing or finish of the new stone surrounds to subtly distinguish them from the originals, thereby making the extent of the extension apparent but sympathetic.

**3.18** The other, equally valid approach is to detail the extension in a more contemporary style. This is more easily achieved if the other two variables of massing and materials are both treated in a traditional manner, i.e. the correct shape of extension, built in matching materials. This is a challenging design option and requires very good design and construction skills. The new extension, while being of its time, also needs to respect and be in harmony with the existing building. This means reinterpreting the original detailing in a new way respecting what exists at present and designing an extension whose details have a strong visual relationship with the main building.

## Porches

**3.19** Porches are not a particularly traditional feature of Peak District buildings. Cottages and even larger dwellings rarely had them, the only concession to the climate being a projecting stone hood over the front door on buildings dating from the 18th century onwards. Some farmhouses, however, do have original porches. These are invariably of stone with a gabled roof at right angles to the house front. More usually, porches were added as later features. In the 19th century, and particularly in the south of the National Park, they were sometimes constructed of timber - either open-fronted with lattice sides or enclosed and partially glazed.



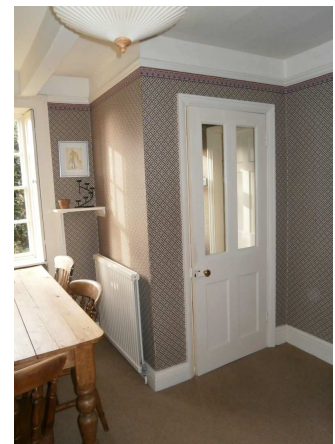
38 (left above) Traditional stone hoods over entrances.

39 (right above) Open fronted stone porch with ridged roof.



40 (left above) Enclosed, ridge roofed stone porch located on gable

41 (right above) Traditional timber trellis porch with ridged Roof [PHOTO TO BE RETAKEN]



42 New stone porch with Ridge roof

43 New lean-to porch

44 Internal porch

**3.20** Adding a porch to a cottage or a house dating from the 17th or 18th century is likely to be contrary to the building's character and is therefore inappropriate. It will also be a costly exercise to match original, external materials. A neater and cheaper option is to create an internal porch inside the front door.

**3.21** If a new porch *is* appropriate to the character and age of the house then it should be kept to the minimum size. If the real need is for space sufficient to accommodate items such as freezers, or a desire for a sunroom or utility room then in design terms, this is best provided as part of a more substantial extension sited to the rear or side of the property rather than an overlarge porch.

**3.22** The design of the porch should relate to the parent building. The more formal the existing front elevation, the more a gabled porch with a door on the front will be the correct - indeed on occasions the only - solution. A door on the front gives focus and logic to the design. A door to the side of a gabled porch will in comparison look wrong. If there is a first floor window above the existing door, it may be impossible for height reasons to add the gabled porch. In such cases a porch is best omitted. The alternative lean-to form (assuming it can fit beneath the first floor window sill) would look much less appropriate. This type of porch looks better on less formal elevations where the door is not central to the composition or where the entrance is located in the angle of an L-shaped plan.

**3.23** A common design fault is to over-window the sides of a porch. Side windows are rarely necessary and reduce the amount of internal wall space. Where they are required they should be limited in size and vertically proportioned.

## Garages

**3.24** Garages should be designed in sympathy with the property they serve, with materials and roof pitches reflecting those of the house. Prefabricated garages are not appropriate in the National Park. Garages often provide an essential parking space and their design should reflect the fact that cars are larger than they were twenty years ago. Garage doors need to be at least 2m wide, with sufficient vertical clearance to allow for larger, rural vehicles. Internally, the garage needs to be at least 2.6m wide between walls to allow the driver access and egress. Ideally there should be also space for cycles and storage. If these practical size requirements for a garage result in a building of a size that cannot be considered to be of a design that is sympathetic to the property it serves e.g. they don't appear subservient or are out of proportion with the house itself, these considerations will outweigh any considerations towards car storage

**3.25** Where a house has an **integral or attached garage**, the garage door is likely to be the largest element on the front elevation. Careful design is needed if this is not to look incongruous. Setting the garage back behind the building's frontage will help to reduce its impact.

**3.26** Often the best approach – particularly where a double garage is involved – is to design the garage as a **separate building**, possibly using a traditional outbuilding as a starting point. Garage doors always look best on the long (front) elevation. Where there are two doors it looks best if they are separated by a pier of stonework. This gives a stronger-looking, more vertically-proportioned building. Garage doors on gable elevations should be avoided – they visually weaken the building by creating too large a void where there should be maximum solidity. The incorporation of a store can improve the form of a building and may also avoid the need for additional buildings and sheds in the future.



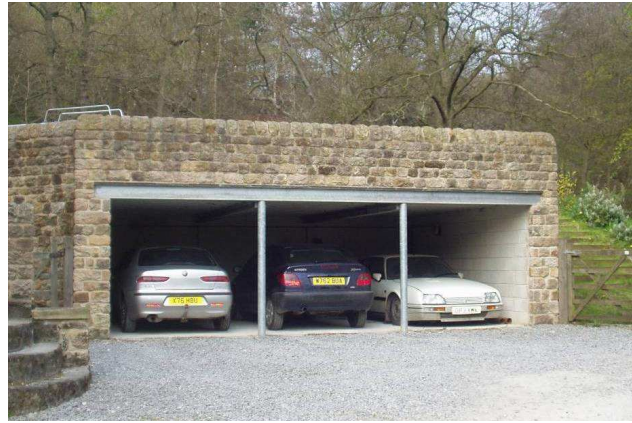
45 & 46 (left and right) New garages whose design, materials and location successfully assimilate them into their site context



47 (left) Traditional outbuilding in Alport incorporating a cart shed  
48 (right) and 49 (below) New ridge- roof garages, Winster and Alport



**3.27** The other design option is the ‘**non-building**’ approach where the garage is located underground or concealed behind high walls. This is one of the few situations where a flat-roofed solution is more appropriate.



50 (left) new garage with patio above. The continuous high wall and parapet maintain enclosure in the village scene [PHOTO TO BE RETAKEN]

51 (right) New garage beneath garden area, Nether Padley

**3.28** The ‘up and over’ type of **garage door**, usually of steel, is the most popular due to its low cost and ease of opening. Side-hung timber doors however have a better visual appearance by virtue of their size – a pair of doors instead of one – and more sympathetic material and construction.

**3.29** It is best to keep the **door detailing** simple, using a boarded or ribbed pattern rather than any panelled design. The boarding or ribbing should always be vertical rather than horizontal – the latter will make the opening look wider. The doors should be recessed at least 150mm from the front face of the wall.

## Conservatories

**3.30** Conservatories do not suit all types of property. If the house is 18th century or earlier, a conservatory is unlikely to look appropriate. It would add an essentially alien feature to the building. If the property is a converted barn or mill, the addition of a conservatory is even less likely to be acceptable.

**3.31** Where the age and style of a house is one that can accept a conservatory, the **general advice** is to respect, and if possible complement, the parent building. A modest house should have a simple, modest conservatory – often this implies a simple lean-to form. A grander house might suit a larger conservatory, detailed to reflect the parent building’s quality and importance. A house with a symmetrical front elevation (no matter its age) may call for a symmetrical treatment to the conservatory.





52 (left) A lean-to conservatory on the gable of a 19<sup>th</sup> century house



53 (right) A simple ridge-roofed conservatory on the rear of a listed building.

**3.32 Materials and decoration** should be traditional, or at least traditional in appearance. Timber finished with paint or opaque stain is the preferred solution. If aluminium is used for the roof spars, it should have a factory-coated, paint finish. Upvc should, if possible be avoided because it has both a non-traditional finish and section widths that are generally over-sized compared to the thinner, moulded sections available in timber. Glass (preferably not tinted) is better in appearance terms than polycarbonate sheeting or similar alternatives and will have a longer life.

**3.33 Opening windows** should be side-hung or top-hung. Ensure the extra framing for these do not unbalance the composition by carefully considering their number and location. It may be best to fit the fixed lights (non-opening windows) into similarly sized frames to give the windows a more uniform appearance. Avoid stormproof detailing to the opening lights, it gives a bulkier and much less traditional appearance than flush frames. Conservatories designed along traditional lines will need some degree of subdivision to their windows. The extent and pattern of subdivision should reflect the style and age of the parent building.

**3.34** The base wall can be of stone (preferably ashlar-sized blocks rather than rubble), but using timber gives a simpler, more unified appearance. The timber can be panelled, to match the lower panel of the door, and given the same decorative finish as the rest of the structure. A timber base should, however, sit on a small stone plinth, its leading edge chamfered to shed water. The top of the base should have a robust sill detail also designed to shed water. It would obviously be wise to insulate the timber base internally.

**3.35** Elaborate **details** such as roof finials, dentil courses to the eaves or 'gothic' tracery to the windows should be used with caution. They can easily make the conservatory look too decorative for the Peak District's rather plain buildings.

**3.36 Finishes** should be off-white, cream or a subdued, recessive colour. Warm greys are too often overlooked as a possible finish that can harmonise well with stone buildings.

## **4.0 Other material planning considerations**

**4.1** The Local Plan makes clear that there are considerations, in addition to policy, that are material to the proper land use planning of the National Park. The matters listed in the remainder of this document are such considerations of relevance to the types of development this guidance covers.

## **Neighbourliness**

**4.2** Outlook, amenity, privacy and daylight are fundamental considerations when altering or extending a property. There is a general acceptance that all aspects need to be reasonably protected in existing dwellings. Indeed the general permitted development order for domestic extensions take into account overlooking and overshadowing. In essence, well designed alterations and extensions ensure that:

- Habitable rooms achieve a satisfactory level of outlook and natural daylight.
- There is adequate privacy and outdoor private amenity space.
- No overbearing or harmful overshadowing of neighbouring property results.

## **Outlook and Amenity**

**4.3** Where an extension would interfere with the outlook from a habitable room in a neighbouring property to the extent that alone or cumulatively with others, it is unduly intrusive and oppressive then it is reasonable to resist the proposal.

**4.4** All alterations and extensions need to be considered in the context of their setting. They should be designed to improve the amenity of the area both for the user and neighbours.

**4.5** Extensions should leave sufficient space to provide a private garden which is suitable in size, shape and slope for outdoor household needs. Gardens should remain in proportion to the size and nature of the dwelling and ideally not be less than 50% of the curtilage excluding the ground area of the original dwelling. Car parking and recycling/refuse space need to be retained.

## **Privacy**

**4.6** All alterations and extensions should be designed to protect internal privacy for occupants of existing dwellings and their private outdoor space. They should not rely unduly on the goodwill of others for privacy nor presume absolute privacy.

**4.7** Alterations and extensions can attain reasonable privacy through use of 1.5-1.8m high traditional stone boundary walls and siting of windows to avoid overlooking private areas. Some overlooking of public areas however, can help to prevent crime and discourage unneighbourly behaviour. It is worth noting that in some cases planning permission is required for measures such as boundary walls, and it is worth asking the National Park Authority planning service whether this is the case. Extensions should avoid obscure glazing as the sole source of daylight to a habitable room. To achieve a basic level of privacy between dwellings with extensions the following separation distances between principal windows apply (although there has to be flexibility in historic areas).

**4.8** Although each case will be assessed on its merits, where permission is required it will not normally be granted for rear extensions on semi-detached cottages/houses and terrace houses that do not meet the criteria stated in the schedule below. Aspect, site slope and nature of the original building will also affect planning judgements.

**4.9** When a conservatory is set on a site boundary a full height stone wall may be required to separate it from the neighbouring property and prevent a loss of the neighbour's privacy. If the conservatory is set further away from the boundary, the boundary facing elevation(s) will in many cases need to be obscure glazed with fixed (non-opening windows) and/or the addition of a 1.8m high boundary wall or fence.

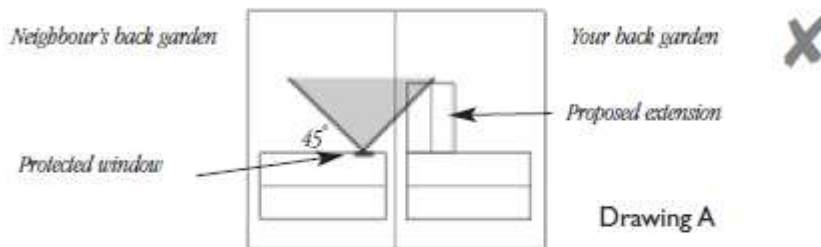
## Daylight

**4.10** Some shading of habitable rooms can be expected in most settlements, but if development is overbearing to the extent that it causes significant overshadowing, it is not acceptable. There may also be circumstances where potential overshadowing of a small kitchen is unacceptable even though it is not a habitable room. The diagrams showing how placement of windows within a certain field of view, for occupants of the host and neighbouring properties, are relevant to this issue, because extensions that do not obey these principles are less likely to respect others, right to light.

### The 45 degree rule

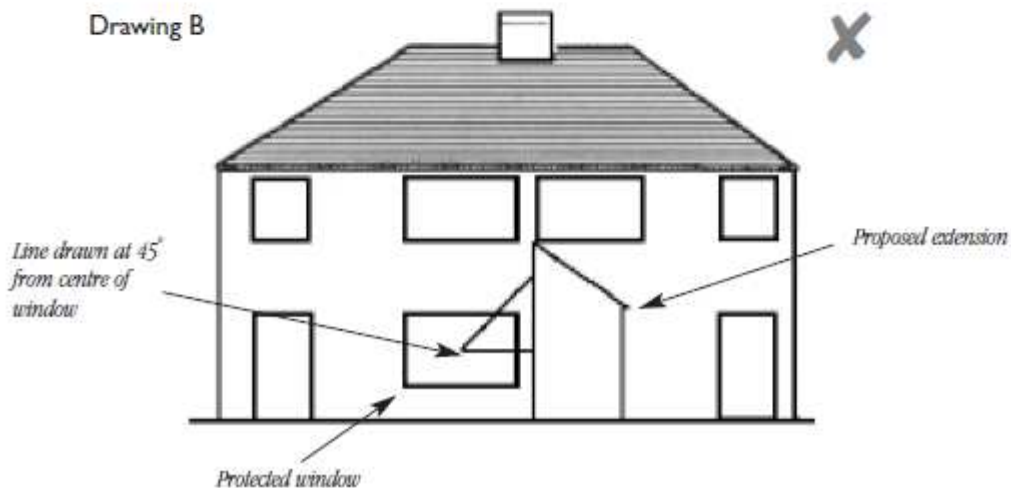
This rule applies to detached and semi-detached properties.

Firstly consider the plan layout of the proposed extension (see drawing A below). From the mid-point of a neighbour's protected window project two lines at 45 degrees from the centre of the window.



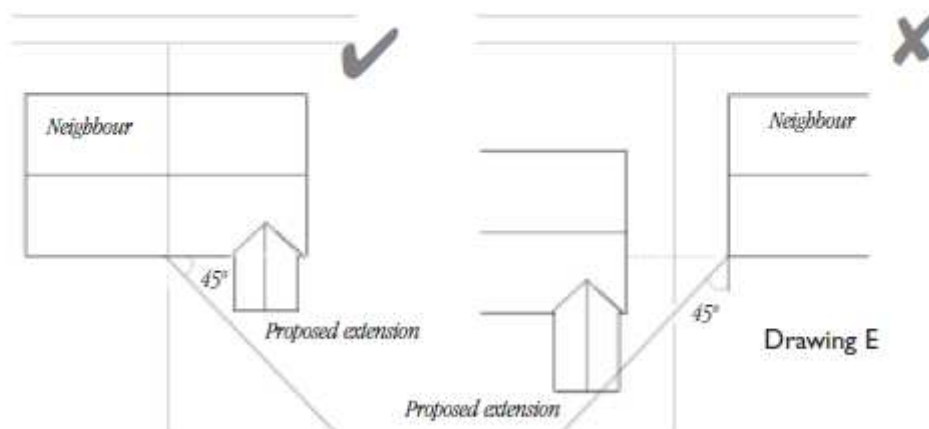
TEST 1 - the proposed extension should not project beyond the '45 degree line' into the neighbour's protected area.

Secondly consider the elevation of the proposed extension (see drawing B below). From the centre of the neighbour's protected window draw a line at 45 degrees to the horizontal.



- (c) **Overbearing size and scale**  
For terraced properties the criteria set out above should ensure that as well as protecting a neighbour's light the proposed extension is not overbearing.

For detached and semi-detached houses the rule is that two storey extensions (or greater) should not project rearwards beyond an imaginary plan line drawn at 45 degrees from the nearest corner of the main part of the neighbouring house - see Drawing E below.



*The 45 degree rule for limiting the risk of overbearing from a two storey extension*

## Landscaping

**4.11** Existing trees and hedgerows contribute to the character of a property and its setting in the countryside or street scene. Such features need to be taken into account when determining the location and size of an extension. The design should aim to secure their long-term health and amenity value. The location of any trees within 10m, and hedgerows within 5m, of a proposed extension or wall should be shown on any application drawings for the extension.

**4.12** Building work, changes in levels and the installation of services should avoid damage to the root systems of trees and hedgerows. Protective fencing should be put in place at the extent of the tree canopy, and 2m from hedgerows. Replacement planting will be required in cases where the overall public interest is best served by permitting felling<sup>3</sup>.

## Underground utilities infrastructure assets

**4.13** The design, type and/or location of any property extension; [its hardstandings; landscaping; boundary walls etc.] should have consideration for their impact on underground utilities infrastructure assets; their on-going protection; operation and future maintenance. This should not be limited to the service they provide to the existing property, but also the service they provide to the surrounding community and environment. Checks should be undertaken to identify the location of any underground utility infrastructure assets; as a diversion may be required at the developer's expense; these can be expensive and could result in the extension becoming

<sup>3</sup> See forthcoming Detailed Design Guidance Note on External Works which will be made available on the Authority's website at <http://www.peakdistrict.gov.uk/planning/how-we-work/policies-and-guides/supplementary-planning-documents>

unviable. Building over and/or construction activities near/adjacent to water mains or critical sewers is not permitted and therefore may result in an abortive project.

## **5.0 Further information and reading**

**5.1** A comprehensive discussion of neighbourliness issues will be found in the forthcoming Detailed Design Guidance Note: Space Between Buildings. The following are useful further reading.

- England's Living History series (Linda Hall and Trevor Yorke published by Countryside Books)
- Vernacular Architecture: An Illustrated Handbook, R.W. Brunskill
- Derbyshire Details and Character, Barry Joyce, Gordon Michell, Mike Williams
- Old House Handbook, Roger Hunt, Marianne Suhr, in association with Society for Protection of Ancient Buildings
- How Old is Your House, Pamela Cunningham
- Discovering Your Old House, Iredale and Barrett: Shire Publications
- Period House Fixture and Fittings 1300 -1900, Linda Hall
- The Georgian House, The Georgian Group
- Care for Victorian Houses, The Victorian Society

English Heritage have on-line information on Alterations and Extensions to Historic Buildings at: <http://www.english-heritage.org.uk/your-home/making-changes-your-property/types-of-work/extend-my-house/>

## **6.0 Acknowledgements**

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