

# design guide



Peak District National Park Authority

design guide



**Cover Photographs**

**Main picture:** *Cressbrook Mill*

**Small pictures (from left to right):**

*Stone carving*

*Painting shop front, Bakewell*

*Stripping a tile roof, Parwich*

*Applying lime render*

Peak District National Park Authority

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## FOREWORD

“The beauty of our English countryside is daily being disfigured, not only by the thoughtlessness of speculative builders, but also through the apathy and indifference of the public, for there are today great numbers of people, many in responsible positions, who think that the present has no obligations either to the past or the future, and that if a man wants to build a house he need consider only his own convenience and profit, and that it may be as ugly and out of place as he chooses to make it.”



This is fighting talk, written in 1933 as the Foreword to the very first Design Guide for the Peak District prepared by the Peak District Advisory Panel of the Council for the Protection of Rural England.

I am pleased to say that much has changed since those words were written. Successive Planning Acts and the designation of the area as the UK's first National Park have changed the situation dramatically. More importantly however, there has been a fundamental shift in public opinion towards valuing our heritage. Safeguarding our best landscapes, villages and buildings for future generations is now part of our national consciousness.

The importance of design quality in our built and natural environment has been fully endorsed by the National Government. This has been reflected in various National Planning Policy Statements and Regional Spatial Strategies to ensure Local Planning Authorities consider this policy guidance in their local decision making. The Peak District National Park Authority has decided to reflect national and regional aspirations on design quality in reviewing its own Design Guide to provide information and advice to owners, developers, professional agents and builders on the design standards appropriate to the special character of the Peak District.

Design embraces quality architecture, spaces, linkages, activity and people. The importance of design must be widely owned. It has the potential to reflect local hopes, aspirations, distinctiveness and quality of life. Consistent with the need to conserve and enhance the quality of our National Park an innovative and creative approach is required in our Design Guide to raise our aspirations and expectations in the 21 Century. It must therefore embrace the need for sustainable development and make a positive contribution to climate change. We need to learn from the past tradition and move forward in exciting new ways.

A handwritten signature in black ink that reads "N. Bajaria".

Narendra Bajaria  
Chair of Planning Committee





*Longnor in the South West Peak*

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**Photographs**

Hopefully reading this guide will raise awareness of the Peak District, its buildings, settlements and landscapes. The photographs however may include some features which are less than ideal. Their inclusion does not imply approval of such features elsewhere.

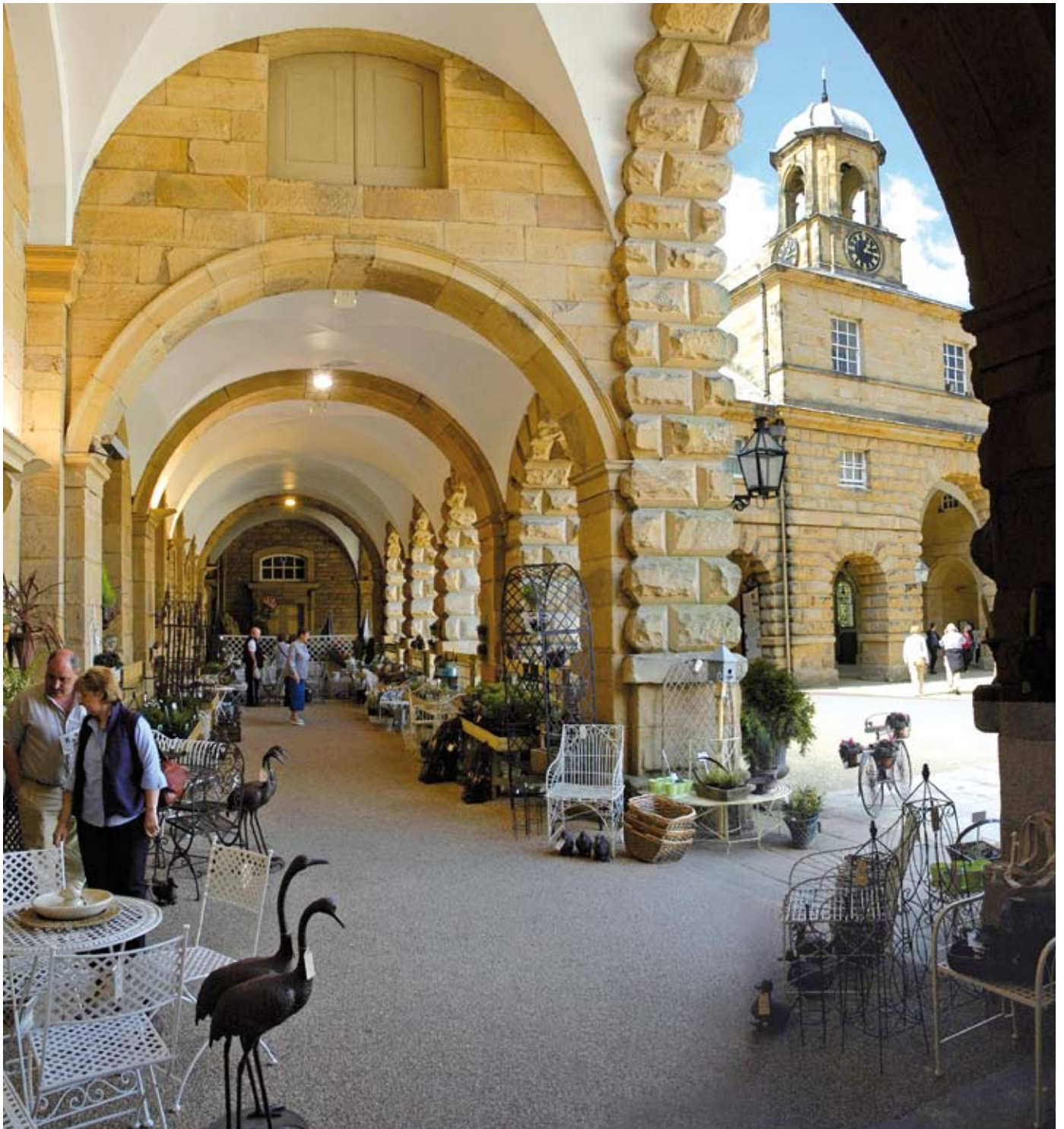
**Hyperlinks**

Numbers in text refer to hyperlinks listed in Appendix 5





# I. introduction



*Former stables at Chatsworth converted to retail and restaurant use while retaining the character of this mid 18<sup>th</sup> century grade I listed building.*



*Litton*

**1.1** The new Design Guide for the Peak District National Park has a different scope and format from previous versions. Instead of a document focussed largely on residential development, the new guide covers a broader range of topics. The principles of good design and designing in harmony with the local building tradition are given more emphasis. The use of sustainable design principles as the basis for all development is also promoted.

**1.2** Other considerations relevant to all development proposals, such as amenity and access issues, are also given prominence. Detailed Design Guidance Notes will expand on the information provided here and go into subject areas in greater detail. As both this document and Detailed Design Guidance Notes will

be available electronically, it will be easier to update and access the relevant information.

**1.3** Taken as a whole, this overarching document builds on the policies of the saved Peak District Structure Plan (1994)<sup>1</sup> and the Peak District Local Plan (2001)<sup>2</sup> but also looks forward to issues emerging in the new style Core Strategy Development Plan Document of the Local Development Framework. Together with its subsequent Detailed Design Guidance Notes and the other relevant Supplementary Planning Documents referred to in the text, this document sets out all that we would expect in terms of good design in the Peak District.

## The status of the design guide

**1.4** Government has emphasised the role of good design in both Planning Policy Statement 1: Delivering Sustainable Development<sup>3</sup> and its publication *By Design*<sup>4</sup>. It considers that good, high quality design is integral to sustainable development, making places attractive, usable and adaptable. Good design is indivisible from good planning and this is reflected in the new requirement for Design and Access Statements (Appendix 1). Planning Authorities are advised to prepare robust policies that do not accept designs inappropriate to their context or that fail to take opportunities to improve the character and quality of an area. These concerns are also echoed in The East Midlands Regional Plan (Regional Spatial Strategy: RSS 8)<sup>5</sup>, which sees good design as essential to achieving the vision for the region.

**1.5** The Peak District National Park Design Guide is a Supplementary Planning Document, amplifying and illustrating the principles set out in the Development Plan. It should not be referred to in isolation or used selectively.

**1.6** The Guide is a material consideration in all planning decisions which involve building work in the Park. It carries considerable weight in decision making, having been subject to scrutiny and amendment through wide public consultation. The advice is also relevant to developments that do not require the Authority's approval.

**1.7** References are made in the text to policy documents. In the electronic version there are hyperlinks in Appendix 5 to relevant policy documents.

*Plague Cottages, Eyam**The Moorland Centre, Fieldhead, Edale*

## How to Use this Guide

- 1.8 ● Section 2 describes the character of the Peak District landscape, the nature of the local building tradition and the role that new development can play.
- Section 3 looks in more detail at how new development can fit successfully into the area. It contains information relevant to anyone designing a new building.
  - Section 4 deals with materials.
  - Section 5 deals with development involving more than one building and covers urban design, amenity and access.
  - Section 6 on sustainability is applicable to all design proposals.
  - Section 7 relates specifically to altering or extending a house, including advice on garages and conservatories.
  - Section 8 deals with the conversion of buildings to a new use.
  - Section 9 summarises the approach to shop front design.
  - Sections 10 and 11 deal with the details of buildings and landscaping respectively, advice that relates to all proposals.
  - Section 12 refers to wildlife and protected species, advice that again applies to all proposals.

Appendix 1 refers to related topics not covered by this guide but advice on which is available from the National Park Authority.

Appendix 2 lists related topics not covered by the guide that are the responsibility of other Authorities or Agencies.

Appendix 3 covers adopted policies

Appendix 4 summarises the consultation process.

Appendix 5 gives website hyperlinks

1.9 **Detailed Design Guidance Notes**, which will follow in due course as Supplementary Planning Documents, will expand the advice on the following topics:

- New Housing
- Space Between Buildings
- Alterations and Extensions
- Conversions
- Shop Fronts
- Details
- Materials
- External Works.

1.10 Sustainable Design will be covered in a revised version of the SPG for Energy, Renewables and Conservation, which will be produced as a Supplementary Planning Document.

1.11 **Leaflets** on specific topics have been produced and more will follow:

- Building Regulations and Windows<sup>6</sup>
- Repointing your Building<sup>7</sup>
- Wildlife and Buildings<sup>8</sup>



*New local needs affordable housing at Highfield Drive, Bakewell*

### NOTE

**Listed buildings** are not covered by this guide. Specialist staff at the Authority give advice on listed properties on a case by case basis.

**Archaeology** is an important consideration whenever development is proposed. Again specialist staff can advise. See Appendix 1 for more information.





## The Challenge of Good Design

**1.12** The Peak District is a special place of exceptional beauty. It is an area of national and international importance.

**1.13** Buildings, either singly within the landscape or collectively in towns and villages, contribute greatly to that beauty. There are few places in the National Park where a building cannot be seen. The way they can appear to grow naturally out of the landscape contributes to the sense of delight. In adding new buildings we have the power to enhance or harm the special characteristics of the area.

**1.14** The design quality of new development is perhaps the most obvious measure by which people judge the planning system. The public's expectations in this respect have been rising. Planning decisions taken now, result in development that will last well into the future. Future generations will judge us by the quality of what we build and how we adapt and convert existing buildings.

**1.15** The challenge in PPS 1 is clear: "Good design should contribute positively to making places better for people. Design which is inappropriate in its context, or which fails to take the opportunities available for improving the character and quality of an area and the way it functions, should not be accepted."



*Interior of the David Mellor factory*

**1.16** This Design Guide has been produced to help applicants, agents and others, to inspire and to raise standards. It sets out to define what makes our traditional buildings seem 'right' in terms of their location, proportions and detailing. Without a thorough knowledge of the past, what we do today is unlikely to be successful or valued in the future. The guide promotes the opportunity for new approaches to design that respect the intrinsic qualities of the National Park.

**1.17** The Environment Act 1995 sets out the purposes of the National Park Authority:

- Conserving and enhancing the natural beauty, wildlife and cultural heritage.
- Promoting opportunities for the understanding and enjoyment of the Park's special qualities by the public.

**1.18** Not only the National Park Authority, but also any relevant body must fulfil these purposes when carrying out its function or must have a well-substantiated justification for not doing so. If the two purposes conflict, precedence is given to conservation and enhancement. In pursuing both purposes, the Authority has a duty to foster the economic and social well being of local communities.



*David Mellor Cutlery Factory, Hathersage*

**1.19** These statutory obligations are encapsulated in the Authority's vision statement:

- **A special environment**
- **A welcoming place at the heart of the nation**
- **Vibrant communities and a thriving economy.**

**1.20** In conclusion, the objectives of this Design Guide SPD are:

- To contribute to National Park purposes, particularly to conserve and enhance the natural and built environment
- To amplify and illustrate principles set out in the Development Plan
- To help applicants, agents and others, to inspire, and to raise standards of design
- To promote the opportunity for new and sustainable approaches to design that respect the intrinsic qualities of the National Park.



*New Riverside housing, Bakewell*



## 2. the peak tradition



*The centre of Tideswell showing buildings of various ages, forms and materials*



*Longnor Market Place*

## Landscape and Settlements

**2.1** The beauty of the Peak District owes much to its variety of upland landscapes. Often within a relatively small area, moorlands alternate with dales and wooded valleys with upland pastures. Dramatic change in the underlying geology is the key influence here. However, other factors such as climate, land form and human intervention, especially access and land management practices from prehistoric times, have all shaped both the landscape and the settlements and buildings that are now integral to it.

**2.2** The landscape of the National Park can be readily divided into the gritstone and shale areas of the Dark Peak and Southwest Peak, and the limestone area of the White Peak.

**2.3** The **Dark Peak**, to the north and east, has high open moorlands with gritstone edges giving way to enclosed rough grazing and riverside pastures bounded by drystone walls, and settlements in the valleys. The **Southwest Peak** covers

the Staffordshire and Cheshire parts of the Park. Although geologically similar to the Dark Peak, the landscape here is a mosaic of moorland, rough grazings and pasture land with scattered, loose knit settlements. Drystone walls frequently give way to hedgerows. The **White Peak** in the centre of the Park is characterised by a high, rolling plateau of walled fields, tree belts and settlements close to a reliable water source, the other characteristic feature being the steep-sided dales whose watercourses often disappear underground.

**2.4** The siting and appearance of buildings, farmsteads and villages, both large and small, are intimately related to the surrounding landscape. All had a purpose, such as farming or mining which depended on and shaped the land. Drystone walls and occasionally hedgerows link buildings together and also link villages into the wider landscape. Overall this gives a strong local identity to the Park as a whole.

**2.5** Pressures for development, new infrastructure or the desire to extend gardens and make fields into amenity space

*Dark Peak, Holme**South West Peak, Longnor**White Peak, Chelmorton*

pose a long term threat to parts of the National Park landscape. It need not be so. An understanding of the area's landscape character, how it evolved and how individual buildings, roads and settlements contribute to that character allow informed decisions to be made on how new development can enhance local identity.

**2.6** The Authority is preparing a Landscape Character Assessment for the whole of the National Park. Conservation Area Appraisals for the 109 Conservation Areas within the Park provide further character analysis at a village scale. Both the Assessment and the Appraisals are there to inform and ensure better management of the National Park landscape. Design and Access Statements are a statutory requirement for most planning applications. They should be taken as an opportunity to demonstrate how a proposal will relate well to the character of the area and not just the neighbouring property and should refer to Landscape Character Assessment and where relevant to a Conservation Area Appraisal.

## Buildings

**2.7** Traditional buildings in the Peak District have their own distinct character. Think of the Peak District National Park, and stone is likely to be part of the picture. Whether you are on moorland edges, in limestone dales or in the Southwest peak, the net of field walls, the buildings themselves and the sheer



*The Cat and Fiddle Public House*

commonality of material give a superb visual unity. The nature of the **local stone** - its durability, strength and how easily it is worked - has shaped how the buildings look. It is also what distinguishes our buildings from the vernacular architecture of other regions. Vernacular architecture is defined as the style of building which is traditional rather than academic in its inspiration, and strongly related to function and the use of local materials.

**2.8** **Climate** is the other important factor in determining how buildings look. The weather in the Peak can be harsh. Houses were generally sited in sheltered locations and orientated so that their fronts faced south to capture most of the light and solar gain. By contrast, the rear (north) elevations were largely blank.

**2.9** Add the two factors of climate and materials together and the result is a building style characterised by three qualities:

- Robustness
- Simplicity
- Horizontality of form

**2.10** The buildings are strong, solid and well proportioned. Their form has a horizontal emphasis which readily harmonises with the landscape. The detailing is generally simple, with a minimum of decoration. The smaller the building, the plainer it is.



*Monyash*



*Field barn, nr. Warslow*



## Understanding the Peak District Style

**2.11** The best way to gain an appreciation of the Peak District style is to look at the buildings, landscape and villages local to you. The landscape character of a particular part of the Park will affect and inform the character of the buildings locally.

**2.12** Despite an overall similarity, there are subtle variations throughout the National Park that give each part a slightly different character. Monyash, for example, is almost unique in using limestone rather than gritstone for quins and dressings to its traditional cottages. Other villages such as Abney are roofed almost entirely in stone slate, whereas Calton in the Southwest Peak relies heavily on Staffordshire blue clay tiles.

**2.13** Buildings in the north of the Park often have distinctive rows of weavers' windows on their upper floor giving a Pennine look to what are sometimes large, three storey properties. By contrast, in the south, dwellings are smaller, more homely in scale, closer in spirit to cottages in the Midlands.

**2.14** Both styles can be termed vernacular in the sense that they employ the same basic approach but allow the solutions to be generated locally. Both styles reveal some element of careful composition and, from the late 18th century onwards, a tendency to adopt elements of more academically inspired architecture, such as Georgian windows or Gothic revival details such as hood mouldings or linked, octagonal chimneys. Such elaboration however is not common (except perhaps on large estates) and by and large even this architecture is marked by its relative simplicity.



*Cottages, Parwich*



*Eyam Hall*



*Estate house, Edensor*



*Houses with weavers windows, Holme*



*Arkwright Square, Bakewell*



## The Role of Modern Architecture

**2.15** It is not easy to introduce modern architecture successfully into an area of traditional buildings. The temptation is to imitate past styles, often poorly and without the craftsmanship of the past. This leads at best to a bland version of the vernacular; at worst to a pastiche solution that devalues the original.

**2.16** Previous generations of designers and builders were able to produce buildings that related well to the past without relying on imitation. This was achieved through the use of common materials, care in ensuring that the form and detailing

were in harmony with older buildings and a high standard of workmanship. The new development was complementary, rather than identical to, surrounding buildings.

**2.17** Polite architecture (which particularly in the 19th century produced one-off buildings such as churches or town halls) is based on academic tradition rather than the vernacular, and on national rather than regional styles. It is only the use of local materials that links such buildings to the area. Today it is easy to ignore even that constraint. A modern building can now look the same wherever it is, and at the same time belong nowhere.



*Polite Architecture: All Saints Church, Hassop, built 1818. The Presbytery alongside is much more vernacular in style*



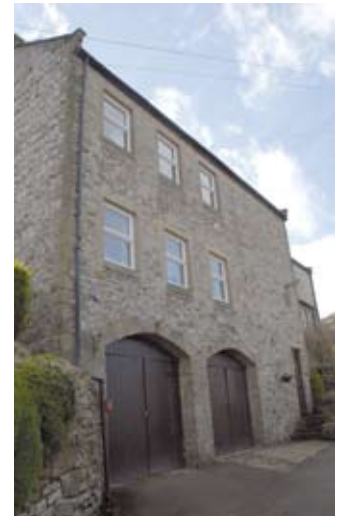
*New swimming pool, Thornbridge Hall: a contemporary addition to the historic context*



*Former cornmill converted to a house, Nether Padley (see also chapter 8)*



*New conference facility within converted stableblock, Thornbridge Hall*



*Here the local tradition is the starting point for something new and of its time, but which fits in well to its context. New houses, on the left, in Calver; on the right, Winster*

**2.18** There may be circumstances where traditional designs need to be followed, particularly in a terrace of houses or in estate villages. By and large however, it is preferable to find a design solution which reflects or reinterprets the local tradition and is also a product of our time. This is not an easy option. As well as requiring good design skills, it needs an in-depth knowledge of what makes traditional buildings look the way

they do. New modern buildings often fail in design terms when their designers are more intent on current architectural fashion than respecting the context they are working within. Such developments do not stand the test of time. The National Park is an outstandingly beautiful area. Modern architecture needs to respond accordingly and create inspirational buildings worthy of that context.



*Agricultural Business Centre, Bakewell houses a livestock market, Business Link, Farmers' Market and public rooms - a one-off design worthy of its National Park context*



# 3. new development - designing in sympathy



*New David Mellor Design Museum, Hathersage, with the cutlery factory reflected in the glass.*



*Barn in landscape, Bradfield*



*New affordable local needs houses, Edale*



*New corner building, King Street, Bakewell*

## Setting

**3.1** The setting of any building should be carefully considered whether on an isolated site or within a settlement. Attention should be paid to its impact on views into, over and out of the site. Those views should not be significantly harmed, rather they ought to be enhanced.

**3.2** In the **countryside** or on the edge of settlements, buildings should sit comfortably in the landscape. This is best achieved by emulating the horizontal, ground-hugging form of traditional buildings with their strong eaves and ridge lines and simple, low silhouettes parallel with the contours.

**3.3** In comparison, buildings with a vertical emphasis seem to shoot up from the ground and rarely fit harmoniously into the landscape. They appear too intent on making a statement. When such buildings break the skyline, the effect is doubly apparent. Pole and tower-based infrastructure pose similar problems.

**3.4** When sites are in **villages**, the pattern for new development will depend on the nature of that settlement - whether for example it is a farming or a mining/quarrying village. The former are usually on more level sites and have an open arrangement; the latter are often on sloping sites with buildings tightly packed together. Sites on the edge of villages need to relate well to immediate fields and the wider landscape setting. The

juxtaposition of village housing to stone walls, barns and farmed fields is crucial to maintaining a sense of rural character.

**3.5** Settlements contain a variety of building forms ranging in scale from two to four storeys. The relationship of one to the other creates a sense of rhythm, balance and good neighbourliness that should be maintained.

**3.6** There is usually an intricate pattern of roofs at different heights but with a common roof pitch and similar length of ridge. The palette of roof materials is often limited. New roofs should fit in with the existing roofscape of an area by respecting these traditional characteristics. The rhythm established by chimneys and coped gables present a similar opportunity.

**3.7** New development, be it a single building or a group, must respect the 'grain' of the settlement. By this we mean the relationship buildings have to the street and to each other. A new house adjacent to the footpath in a high density, close-knit village is likely to be designed very differently from one in a more open village where properties are spaced apart and set back from the road.

**3.8** Because of these differences it is essential that the application drawings for a new development show the site in context with the existing eaves and ridge heights of surrounding buildings accurately plotted.



*Local needs affordable housing on an infill site, Monyash*



## Large Buildings

**3.9** Large buildings, such as agricultural sheds or industrial units, are generally inappropriate in the National Park and look alien when compared to traditional building forms. As a consequence they should be restricted in size and be designed to be as inconspicuous as possible. This can be achieved by giving them a low profile, a shallow pitched roof to reduce the ridge height, and ensuring they are in dark, recessive colours. For very wide buildings, creating a series of parallel roofs rather than one enormous roof will help to break down the apparent bulk of the building. Sites on the skyline should be avoided. Instead, wherever possible, such buildings should be sited in shallow depressions or otherwise positioned to fit into the landform. Extensive landscaping, in the form of a wide shelterbelt will normally be required to reduce their impact further. For more detail on agricultural buildings, please refer to the National Park Authority's Supplementary Planning Guidance: Agricultural Development in the Peak District National Park<sup>9</sup>.

**3.10** There are instances when larger buildings fit in well with the landscape. Historically, mill buildings are the obvious example. Appropriately sited, well designed modern buildings of similar size can work well.



*Deepdale Business Park, Bakewell*



*New factory units set into hillside, Bakewell*

## ENHANCEMENT



*Cressbrook Mill, a grade II\* listed building at risk before redevelopment*



*Cressbrook mill after redevelopment with new block to left and underground car park below the green courtyard*



## Harmony in New Design

**3.11** New buildings should be in harmony with the earlier buildings around them. Historic buildings are important in setting the context for new development. The aim is to create a pleasing visual relationship between new and old.

**3.12** There are three main factors to consider in this:

- Form
- Detailing
- Materials



*Strong horizontal forms, Chelmorton*



*Low eaves, blank gable and ridge stack, to cottage, Hartington*



*Village Hall, Monyash - form and materials of this self-built hall follow the tradition but detailing is modern*

**3.13** Successful schemes tend to ensure that at least two of these factors, and if possible all three, are matched to the existing. Of the three, form is probably the most important. If the basic shape is not right, it is difficult to make the building fit in. Matching the materials used is relatively easy. Detailing is the factor that can often be treated most flexibly.

**3.14** Form and Detailing are discussed below. Materials are dealt with in the next section.

## Form

**3.15** The basic form and scale of a building depends on its length, height, depth (or gable width) and roof shape.

**3.16** Peak District cottages and houses are traditionally only one room deep and, for the most part, single aspect. This gives a relatively narrow gable width of 5.5m–6.0m. Though generally two storeys high, they nevertheless have low eaves of between 3.5m and 4.5m high. As a consequence, ground floor rooms are relatively low by modern day standards, the rooms at first floor being partly within the roof space.

**3.17** The earliest buildings consist of two ground floor rooms - one with a front door and the other - though also on the front - accessed internally. Later plans separated the two rooms with a central door and stair. These buildings were inevitably rectangular in form, being two or three times longer than their height to the eaves. This gave a strong horizontal proportion to the front wall.

**3.18** Gables were plain and supported a simple ridged roof. Because the characteristic roof material of the Peak District - stone slate - is laid at a relatively shallow pitch, this gave the roof much less prominence than the walls. Hipped roofs are not a traditional feature of the area and lack the visual strength of a gabled roof.

**3.19** Unfortunately, much of the new housing built in the National Park in the second half of the twentieth century has been at odds with this traditional form.

**3.20 Suburban houses** tend to be two rooms deep in plan and have higher floor to ceiling heights. This results in wider gable widths (7m - 8m) and an eaves height in excess of 5m giving the building a squarer, boxier appearance. The wider gable also results in a higher ridge line making the roof more prominent.

**3.21** There is no tradition of single storey houses in the Peak District. **Bungalows** are a modern day unwelcome addition in many settlements. With their deep plan and tall roofs that completely dominate the insignificant area of walling beneath, they are utterly alien. Single storey dwellings, which have a traditional narrow plan, may be acceptable if they are designed to fit into the character of the locality. However as well as fitting in better, a low two storey or one and half storey cottage has the benefit of extra accommodation in the roofspace. This could provide space for a carer.

**3.22 Modern houses** have been built in the Park which do respect the local tradition and are valuable additions to the scene. We would like to see more such examples in the future.



*New local needs affordable houses, Bakewell*

## Detailing

**3.23** Although there is more freedom when it comes to detailing a building compared with resolving its overall mass, there are still some basic principles that need to be respected if the new is to harmonise successfully with the old. These relate to the three main characteristics of traditional elevations:

- A balance of proportions between the overall shape of the walls and the openings they contain.
- A high solid to void ratio in which the wall dominates.
- A simple arrangement of openings, usually formal (often symmetrical) in the case of houses, and informal in the case of outbuildings.

**3.24 Proportion** is critical. New buildings should be well proportioned and relate to the human scale. Whether the result is arrived at intuitively or by means of theory, a well-proportioned building delights the eye.



*16 pane sash windows: each pane has the same vertical proportions as the window opening itself.*

**3.25** How the use of one design theory - the Golden Section – has left its mark on buildings from the mid 18th century onwards is apparent when we consider sash windows. The Golden Section is a harmonious relationship of dimensions known to the Greeks and expressed as the ratio 5:8. Applying the ratio to one dimension generates a second dimension that will relate harmoniously with the first.

**3.26** In a sash window the size of each individual pane is often based on the Golden



*New houses, Baslow*

Section. This results in a vertical rectangle whose proportions are similar to those of an A4 page on end. The same proportion is then repeated in the overall size of the window opening itself. It may also reoccur - but the other way this time, as a horizontal rectangle – in the height and length of the main elevation. The proportion of a single pane of glass thus echoes the proportion of the building itself. No wonder such buildings look resolved and composed.

**3.27** Generally, the overall horizontal shape of traditional dwellings was balanced visually by the vertical emphasis given by windows, doors and chimneys. Compare this with a 'picture window' elevation on a house without chimneys or rear door. All the shapes are horizontal or square. The rainwater pipe provides the only vertical emphasis. The proportions of openings to overall shape of the wall are nowhere near balanced. The result is an unresolved, unsatisfactory design.

**3.28 Solid to Void Ratio** is the technical term for how blank or windowed a building looks. Traditional construction techniques effectively limited the width of openings, making them vertical in proportion and relatively small. For structural reasons, openings were kept well clear of corners or verges. As a result, doors and windows were surrounded by large areas of masonry making the wall the dominant element. This gave the building a high solid to void ratio.

**3.29** Modern construction allows much larger openings. The wall can become mostly windows or even dispensed with entirely by supporting the roof on an independent structural frame. Adding windows beyond what is needed to adequately light and ventilate a room and provide views out creates problems in terms of heat loss and lack of privacy. More importantly, reversing the solid to void ratio in this way visually weakens an elevation and denies it the strong appearance of traditional buildings. It is interesting to note that successful modern buildings that fit well in the Peak District often have a high degree of visual solidity.

**3.30** Where large openings are necessary, they should be balanced by a complementary area of solid walling alongside. Getting the correct solid to void ratio is crucial, as the effect on the elevation is more far-reaching than the type of windows chosen.





*House at Elton where the vertical emphasis given by the windows, doors and chimneys balances the horizontality of the building itself*

**3.31** The Disposition of Openings, or how the doors and windows are arranged in an elevation, needs careful thought. Traditionally, elevations tend to have a simple, restful appearance as a result of:

- Using a similar size and proportion of opening throughout.
- Limiting the number of openings.
- Arranging the openings harmoniously, often in a formal, symmetrical manner.
- Keeping them away from corners.

**3.32** Rear elevations were traditionally less formal than the front and had fewer openings. They were also often used for extensions – usually in the form of lean-tos. Gables were traditionally left blank or near blank to maintain their structural integrity. Doors are rarely found in gables, and windows where they do occur, tend to be small and narrow. Outbuildings were either a continuation of the house or separate structures. In both cases however the form and detailing remained simple and distinct, with a higher solid to void ratio.

### 3.33 Summary of Main Considerations

The basic principles of designing in sympathy with the local tradition and ensuring a simple form and appropriate scale and detailing can be summarised as:

1. Keep to a simple plan and roof shape.
2. Keep to a narrow gable width.
3. Keep the eaves as low as possible.
4. Try to maintain a high solid to void ratio.
5. Keep the types and number of openings to a minimum and arrange them with care.
6. Keep the number of openings on gables and rear elevations to the minimum wherever possible.

*Detailed Design Guidance Notes: New Housing gives more advice.*



*Largely blank rear elevation of a traditional house, Warslow*



*New house in Calver, showing traditional form and gable width*

# 4. materials



*Joe Redfern, apprentice stonemason at R.M.H. Eaton taking a chamfer off a cill*



**4.1** New buildings should ideally be constructed from the same palette of materials used traditionally in the area. This means for the most part natural stone for walling and slate or tile for roofs

**4.2** Traditionally, materials have been selected and used in a way that promotes their durability in a harsh climate and ensures that buildings meet the purpose for which they were intended in the most economical way possible. Consequently, walling stone is laid horizontally, retaining the orientation it had in the quarry, with through-stones bonding the inner and outer skins of the wall and corners are strengthened by the use of large quoin stones. Roofs are laid at pitches sufficient to shed the rain using the size of slate or tile available.

## Stone

**4.3** The two predominant types of building stone in the Peak District are gritstone (a buff or pink, large-grained sandstone) and carboniferous limestone (a grey, hard, fossil-rich stone). A glance at the field walls locally will tell you which of these two stones forms the underlying geology of the area you are in.

**4.4** Gritstone is more easily worked but is less durable. Limestone is harder to dress and is usually found in walls as rubble stone. It is generally not used for quoins or dressings. It is important that the correct type, colour and finish of stone is chosen for each locality, especially when adding to, or altering, an existing building.

**4.5** Finely-tooled, gritstone ashlar work is a feature of many of the more formal or grander buildings. Most traditional buildings however tend to use coursed rubble stonework with gritstone quoins and dressings to openings. The humblest outbuildings are often built entirely of rubble and are without quoins.

**4.6** **Pointing** to stonework should be similar in colour to the stone and be an appropriate lime mortar mix. The wider the joint, the coarser the aggregate should be to give the mortar a rougher texture. The Authority's leaflet *Repointing Your Building*<sup>7</sup> gives more details.

## Render

**4.7** Lime render was used over porous or inferior rubble stonework to give added protection to the wall. From the 18th century onwards however, it was sometimes used for aesthetic reasons – to give a building more presence and a smarter appearance closer to the fashionable look of stucco. The use of render has maintenance implications. Nowadays it has a limited role and where it is used it should be in a traditional wet dash form.



*Traditional limedash render with gritstone quoins and surrounds, Wormhill*



*Coursed gritstone on the left meets rubble limestone on the right, Bakewell*



*Coursed limestone over ashlar gritstone, Hartington*



*Roughly coursed gritstone walls and quoins, Pilsley*



*Coursed limestone on the front and rubble limestone on the side. and peculiarly to Monyash, limestone quoins on the corner and limestone surrounds to the openings*



## Brick

**4.8** There is hardly a Peak District village that does not have some brick, often in replacement chimney stacks or outbuildings and usually dating from the 19th century. Where earlier brick buildings do occur – as with the Halls at Parwich and Great Longstone – they are the exception rather than the rule. Importing a material from outside the area rather than using the locally available stone, was a way of making a statement about the owner as much as about the building.

## Roofing Materials

**4.9** Roofs display a similar variety of materials. Many of the older, steeply pitched roofs in the area would most likely have been **thatch** although only a handful of thatch buildings remain in the Park.

**4.10** The predominant roof material for the area is **stone slates** produced when thin beds of gritstone are split apart. They are laid in diminishing courses with large slates near the eaves rising to small slates near the ridge to make best use of the material available. They are also laid from thick to thin along each course. The usual pitch is a relatively low 30 degrees.

**4.11** The advent of efficient transport systems in the late 18th century allowed the importation of **blue slate** from North Wales and handmade **Staffordshire blue clay** tiles from the Potteries. Both these are more regular in size (though the slightly earlier Burlington and Westmorland slates are sometimes found in the area laid in diminishing courses). These slates and tiles are laid at a steeper pitch of 35 and 40 degrees respectively.



*Winster Market hall: a brick first storey above a gritstone base*



*Gritstone roof and chimney, Foolow*



*Staffordshire blue clay tiles, Hartington*



*A blue slate roof between stone slate roofs, Castleton*



*Recently re-thatched roof at Baslow*



## New Materials

**4.12** New materials need to respect the building and its setting. They must also demonstrate that they will always meet statutory National Park purposes. Occasionally, high quality modern materials may be used as substitutes or replacements for traditional materials in exceptional circumstances where appropriate to the design or setting, provided they harmonise well. An example would be terne-coated steel instead of lead for flat roofs. More commonly, modern substitute materials are less appropriate and often less durable. Reconstituted stone weathers poorly and is not recommended. Upvc should not be used on environmental and aesthetic grounds whether in the form of windows, doors, barge boards or conservatories.

**4.13** There is no tradition of external timber boarding in the Peak District. It was used as horizontal cladding on some early (14th and 15th century) cruck barns but by the 17th century such walls had been overlaid with stone. Vertical boarding has been used more recently on large agricultural sheds as an alternative to metal sheeting but such buildings are regarded as temporary. There is therefore only a limited place for external timber on Peak District buildings, particularly when the development is seen in the context of traditional buildings or open landscape.



*Cor-ten steel cladding,  
Parsley Hay Visitor Centre*



*Terne coated steel, Monyash Church*

## Craftsmanship

**4.14** The Peak District has a long tradition of craftsmanship in building. The skills and knowledge of generations of local builders are evident throughout the National Park. Such skills need to be nurtured and passed on at the local level. Without them, our architectural heritage will suffer.

**4.15** Building materials, particularly stone, should be used in the traditional manner. With stonework, the bedding, width and height of courses, colour and finish all need the mason's careful attention. Other specialist skills include stone slate roofing, the use of lime mortars and plasters, the repair and renewal of traditional sash windows and the construction of dry-stone walls.

**4.16** These skills are needed not just for the repair and alteration of historic buildings but also for new buildings. Otherwise, new development will not take the local tradition into the future as seamlessly as it should.

*Detailed Design Guidance Note: Materials, provides further information.*



*Stripping a blue tile roof prior to reroofing, Parwich*



*Relaid stone slate roof, Near Middleton by Youlgreave*



*Lime pointing*



*New gritstone mullions and transoms*



*Lime plaster*

# 5. access and space between buildings



*Market day, Bakewell - new commercial and residential development within town centre*





*Chapel Street, Longnor*



*Pedestrian-only spaces, Winster*



*New alleyway, Bakewell town centre*

**5.1** So far we have concentrated on the design of individual buildings and related this to the local tradition. What happens however when the design involves more than one building? This section will look in summary at four interrelated aspects:

- Urban design
- Amenity
- Safe streets
- Inclusive access

*Detailed Design Guidance Note: Access and Space Between Buildings* gives further information on each topic.

## Urban Design

**5.2** This term relates to the design of the spaces between buildings, be it a town, village or even a farmstead context. It is therefore as valid a design consideration in the National Park as it is in cities. Urban design is the art of making attractive, lively and above all distinctive places for people to use and identify with. Responding to and reinforcing locally distinctive patterns of development in a town or village is the obvious starting point. Some places have a very enclosed, urban feel; others are more open in character with the surrounding landscape flowing in between the buildings courtesy of open paddocks. In both places, the continuity of street frontage, or lack of it, needs to be maintained.



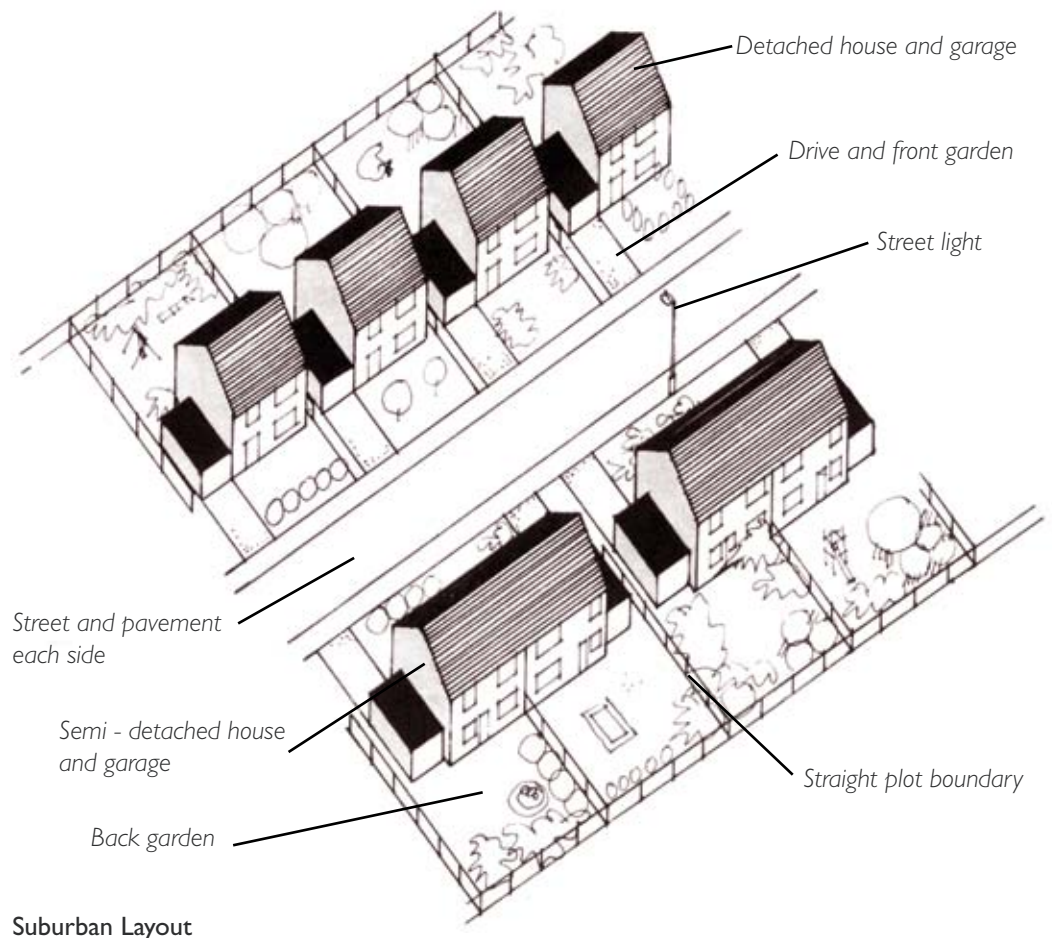
*Open character of Sheldon*



5.3 What happens when development fails to respond to its context is only too obvious in the suburban estates that were added to settlements in the 1960s and 1970s. Here the layout is standardised and takes little account of the site.

5.4 Compare this with a traditional village where the complex arrangement of streets, spaces and enclosing buildings creates a sense of place and individuality.

5.5 New development needs to be integrated with the old if the character of our towns and villages is to be maintained and strengthened. Some of our greatest challenges come from public infrastructure such as highway improvements and the accretion of clutter in the public domain. With care however, these can be integrated satisfactorily into the rural and urban scene.



**Suburban Layout**

*Both sketches are at same scale and show standardisation is a lost opportunity for good urban design*



**Traditional Village Layout**



5.6 Successful places are characterised by the following qualities:

- **Character** - a place should have its own identity
- **Continuity and enclosure** - public and private spaces should be clearly distinguished
- **Quality of the public realm** - a place should have attractive and successful outdoor areas
- **Ease of movement** - a place should be easy to get to and move through
- **Legibility** - a place should have a clear image and be easy to understand
- **Adaptability** - a place should be able to change easily
- **Diversity** - a place should have variety and choice

These are taken from *By Design: urban design in the planning system – towards better practice*<sup>4</sup> and is the companion guide to PPSI. They are qualities readily found in most Peak District settlements. The challenge is to reinforce and build on these for the future.



*New local needs affordable housing, Warslow*

## Amenity

5.7 Amenity relates to fundamental design considerations such as a sense of well being or the avoidance of overlooking, overshadowing or unneighbourliness. It has also to do with how settlements and sites are lit, serviced and how traffic/parking is dealt with. Developments, which have high amenity value, are pleasant and agreeable. A well planned scheme works well and adds to the economic attractiveness of an area.

5.8 The challenge is to retain high amenity without sacrificing density. This is what often occurred traditionally in towns and villages through good urban design and is characterised by:

- Strong local identity which is publicly celebrated.
- Valued public buildings.
- A mix of compatible land uses such as shops, residential and quiet businesses.
- Well positioned trees and landscape features with associated high levels of biodiversity.
- High levels of personal privacy within houses and an element of private outdoor space.
- Pleasant views, especially from domestic buildings.
- Appropriate lighting.
- Safe and accessible environments.

5.9 In the Peak District National Park most settlements have a high amenity value and meet the above criteria. Many traditional houses are situated close to a road or footpath but small or vertically proportioned windows afford privacy, as do walled rear gardens and yards. By contrast suburban houses can have high amenity value but often achieve privacy through a greater distancing between buildings. The resultant lower densities are out of keeping with the local building tradition.

## ENHANCEMENT



*New Street, Bakewell before and after redevelopment*

## Safe Streets

**5.10** Designing out crime is a valid planning consideration. Government advice: Safer Places – the Planning System and Crime Prevention<sup>10</sup> (ODPM/Home Office 2004) is relevant here (see also Designing out Crime in Derbyshire)<sup>11</sup>. PPS 1 makes it clear that a key objective for new developments should be that they create safe and accessible environments where crime and disorder or fear of crime does not undermine quality of life or community cohesion.

**5.11** The Authority has adopted the Derbyshire Constabulary's protocol for planning and crime, and consults constituent police forces on certain types of planning application. Essentially, individual buildings should have windows that overlook their curtilage.



*Hathersage*

Passive surveillance is part of the local building tradition as are high stone boundary walls which offer security and privacy.

**5.12** Streets should be designed to ensure that everyone can use them safely. Gated communities are neither justified nor appropriate in the Peak District. Public areas and especially places where people gather need to be designed to be overlooked without undue loss of privacy to the buildings involved.

**5.13** It will be expected that where appropriate, pedestrians and cyclists will be given precedence over vehicles. Careful landscaping can help to achieve these objectives. For example, the use of stone setts at junctions can slow vehicles and define pedestrian routes.



*Parsley Hay Visitor Centre*



## Inclusive Access

**5.14** An inclusive environment is one that can be used by everyone regardless of age, gender or disability. The aim should be to design buildings, streets and public spaces which allow equal, independent and dignified access for all. Everyone should be able to use the same entrances, corridors and rooms irrespective of their mobility.

**5.15** With an estimated 20% of the adult population having a disability, and that percentage set to rise, it is essential that new development takes account of access issues at the design stage. The delivery of an inclusive environment will contribute to wider social objectives as well as adding value to new development.

**5.16** Design and Access Statements are now required for all but minor planning applications. These must show how access issues have been dealt with, both from the point of view of vehicular and transport links as well as inclusive access. See Appendix I for more details.

**5.17** The Council for Architecture and the Built Environment (CABE): The Principles of Inclusive Design.<sup>12</sup> (They include you) calls for places to be:

- **Inclusive** - so everyone can use them safely, easily and with dignity.
- **Responsive** - taking account of what people say they need and want.
- **Flexible** - so different people can use them in different ways.
- **Convenient** - so everyone can use them without too much effort or separation.
- **Accommodating** - for all people, regardless of their age, gender, mobility, ethnicity or circumstances.

### ENHANCEMENT



*Granby Road, Bakewell before and after relocation of cattle market and redevelopment*

- **Welcoming** - with no disabling barriers that might exclude some people.
- **Realistic** - offering more than one solution to help balance everyone's needs and recognising that one solution may not work for all.
- **Understandable** - everyone knows where they are and can locate their destination.

See: Planning and Access for Disabled People: a good practice guide<sup>13</sup> (ODPM 2003) for further discussion on the policy. The English Heritage document: Easy Access to Historic Buildings (2004)<sup>14</sup> provides examples of good design solutions appropriate to historic environments.



# 6. sustainable design



*Underhill, underground house at Holme*



## Principles

**6.1** Principles of sustainable development should guide all stages of the design process from orientation of the building, its use of energy and water; to the selection of materials for construction and decoration. This section explores a range of principles for sustainable design and construction. The challenge is to embrace these principles whilst respecting local distinctiveness.

**6.2 Climate change** is the biggest global issue we face. The Government is committed to reducing the UK's carbon emissions by 60% by 2050. As buildings are responsible for over half of those emissions (with 27% being produced by our homes), sustainability here is crucial. The 'Energy Hierarchy' set out in Regional Planning Guidance recommends the following order of priority in relation to buildings:

- Reduce the need for energy.
- Use energy more efficiently.
- Use renewable energy.

**6.3** Sustainable design means the effective protection of the environment, both locally in terms of its special character and globally in terms of climate change. It also involves the prudent use of scarce natural resources. In other words, reconnecting buildings to place in a fundamental way.

**6.4** This is not a new idea. Its principles inform all traditional buildings and we can learn much that is relevant to solving today's problems by seeing how well the vernacular responded to its site and local context. Making best use of the traditional buildings we have is always the most sustainable option.



*Traditional south facing farmhouse, Alstonefield*

## New Homes and Buildings

**6.5** We should be planning for new development to have zero carbon emissions. A goal that is eminently achievable through a combination of sustainable design principles including the following:

### 6.6 Siting

- Ideally within a settlement with good access to public transport.
- Maximise solar gain by orientating the main glazed elevation to the south or within 30 degrees of south, and increasing the proportion of glazing on this elevation.
- Arrange dwellings so that main living areas and bedrooms are within 45 degrees of south.
- Minimise heat loss by limiting openings to the north.
- Avoid both exposed sites, frost hollows and flood risk areas.
- Maximise the use of trees for shelter; privacy and air cleaning, but avoid over-shading the south elevation.
- Align the building with the contours to avoid artificial mounding or wasteful under-building.



*The Moorland Centre, Edale using green roof technology*

## 6.7 Energy Efficiency

- Maximise the insulation value of the building's various elements, particularly roofs, walls and floors.
- Build with dense materials to give a high thermal mass that enables the building to absorb heat during the day and release it slowly at night.
- Seal the building to avoid heat loss through draughts.
- Avoid deep-plan layouts and use light reflecting surfaces to help reduce the need for artificial lighting.
- Locate the rooms used for living and working on the south side of the building and storage, bathrooms and stairs on the north.
- Specify energy efficient lighting, electrical appliances with intelligent controls and boilers.

## 6.8 Water Conservation

- Specify water saving devices such as spray taps and dual flush toilet cisterns.
- Use rainwater collection and grey water systems for flushing toilets and watering the garden.
- Employ sustainable drainage systems externally such as green roofs, ponds and permeable paving to minimise water run off and alleviate flood risk.

## 6.9 Waste Disposal

- Consider the effective use/disposal of both human and household waste in ways most beneficial to the environment.
- The provision and location of recycling bins should be considered as part of the design of new housing.

**6.10** In addition, sustainable values of **longevity and adaptability** should be encouraged by:

- Specifying durable materials and products.
- Detailing the building correctly to minimise weathering and repair.
- Designing well-proportioned, attractive buildings that will have a lasting appeal.
- Designing flexible internal spaces.
- Providing generous storage and built-in expansion areas (e.g. in the loft).
- Ensuring that services can be easily accessed and upgraded in the future.



*Composting toilets, White Lodge*



*Secondary glazing, Newholme Hospital, Bakewell*



*Central space to Underhill, Holme: the underground design gives the building high insulation values*

## Existing Homes

**6.11** As these will still make up two thirds of the housing stock by 2050, the energy efficiency of these buildings will need to be improved. Draught-stripping, loft and cavity insulation and more efficient boilers are the obvious first measures. Loft insulation in particular should be increased in thickness. The double glazing of windows, either by double glazed sealed units or by secondary windows (or both) is also required. This can be at odds with historic buildings or within Conservation Areas, and is certainly the case in terms of listed buildings.

**6.12** Here, one solution is to retain traditional single glazed windows as the outer barrier but to add a double glazed inner window internally (as traditionally occurs on the continent where the inner window usually opens inwards).

**6.13** Increasing the insulation value of existing external walls is particularly beneficial for 20th century buildings. Historic buildings with their thick solid walls are at an advantage in this respect, though even here the addition of internal or external porches, rear lean-tos, or even where appropriate conservatories, can act as a buffer zone to the house improving its thermal performance. Even where the solid stone walls of historic buildings are very thick, a layer of material can increase their insulation value but this may not be appropriate for listed buildings or ancient monuments



*Local needs bungalows, Pilsley: gritstone in the walls have been reused up to five times in the last 250 years*



## Renewable Energy

**6.14** The National Park Authority supports the positive role that renewable energy can play in reducing our dependence on unsustainable forms of energy production.



*Photovoltaic tiles*

Although the conservation of the valued characteristics of the area must always remain the priority, there is scope for small-scale renewable energy schemes appropriate to local need. These can take a variety of forms including:

- small-scale wind and water turbines.
- heat pumps.
- solar photovoltaic systems and thermal collectors.

**6.15** The National Park Authority's Supplementary Planning Guidance for Energy Renewables and Conservation<sup>15</sup> sets out in more detail the various options and where they can be used appropriately in connection with buildings. See also Meeting the 10% target for renewable energy in housing – a guide for developers and planners<sup>16</sup> published by Energy Savings Trust (2006)

## Sustainable Use of Materials

**6.16** It is possible to source materials and products from all over the world. The extent to which this is damaging to the environment is becoming increasingly apparent. By exercising choice we can have a direct influence on the situation.

**6.17** Some general principles to bear in mind:

- Repair rather than renew.
- Use salvaged or recycled products/materials, including aggregates.
- Buy locally.
- Minimise the use of non-renewable resources.
- Avoid products whose manufacture, use or disposal causes harmful by-products.
- Choose materials with low embodied energy (the energy needed for extraction, processing, manufacture and transportation).

**6.18** Specifically in terms of specification:

**Paint:** The vast majority of paint is synthetic and often highly toxic. Oil-based paints give off high levels of VOCs (volatile organic compounds) which are harmful to health. A safer alternative is plant or water-based paint. In general look for paints with a low VOC rating.

**Plastics and Upvc:** Oil, a non-renewable resource, is the main raw material for the plastics industry. The manufacturing process uses more energy than is needed to produce metal. Plastic products emit a variety of toxic chemicals as well as toxic fumes such as nitrogen oxide and cyanide when incinerated. Many European countries have restricted the use of upvc in buildings on environmental grounds.



*Stone slates at the base of a now demolished cottage with heather thatch roof, Monyash*



*Patent glazing at ridge level on a former workshop, Bakewell*

*Two examples offering clues on how to add photovoltaic tiles or solar panels in an unfussy way*

Consider alternatives such as linoleum, cork sisal or coir to upvc flooring. Timber is the better option for windows and doors. As well as being a 'greener' product and looking more in keeping, it is repairable and more cost-effective (even allowing for decoration costs). Cast metal or timber guttering is more appropriate than upvc and avoids the need for fascia boards.

**Stone and slate:** The importation of stone and slate from the other side of the world is questionable on sustainability grounds but is often open to aesthetic objections in terms of its different appearance to local materials.

**Timber:** Source new timber from independently certified, well managed forests and ensure that it bears the Forest Stewardship Council (FSC) logo.



*Moorlands Discovery Centre, Longshaw  
Designed to maximise solar gain and minimise heat loss, with a ground source heat pump to provide heating. The woodland setting makes the use of timber here more appropriate.*

# 7. alterations and extensions



*Two storey rear extension to house at Edensor. Note date stone: 1966*



## Alterations

**7.1** The improvement or renovation of an existing property is generally preferable, both on cost and visual grounds, to redeveloping the site afresh. It is often also the more sustainable option. An old building will have features and detailing that cannot be rebuilt today.

**7.2** Alterations need to be undertaken with care. Insensitive changes can easily spoil a building. The key to a sensitive approach is to take note of what is there already before preparing the design and to work with and not against the building's character (accurate survey drawings are essential in this respect). The aim should be to revitalise the building without altering its fundamental character.

**7.3** Certain alterations may require planning permission depending on the extent and nature of the works (for advice on this see the National Park's Planning Guidance Notes<sup>17</sup>).

### ENHANCEMENT



*House in Winster from 1960s, out of keeping with its setting*



*Subsequently refronted with openings reconfigured*



*New garden walls and relocated bus shelter help to restore the street frontage*



*Old Post Office, Alstonefield. Altering the door into a window is preferable to creating a new opening. Irreversibly changing the door opening should be avoided*

### Existing Openings

**7.4** It is best to use existing openings to the full, if necessary rearranging the functions of the rooms to suit, before considering their alteration. If there is sufficient wall area it is always best to add a new opening rather than alter an existing one.

**7.5** If a window opening has to be enlarged it is best to lower the sill rather than to increase the opening's width. Where new openings are to be added, the detailing of the door or window and of any masonry surround should be copied or take their cue from what is already there.

**7.6** Widespread window and door replacement from the 1960s onwards has tended to result in inappropriate alterations to the area's buildings. When investing in new doors and windows, every effort should be made to return such openings to a design more in keeping with the age of the building. This will enhance both the property and the area.

### Improvements to Non-traditional Houses

**7.7** The post-war building boom of the 1950s and 1960s resulted in houses being built in the National Park which are neither of traditional or good modern design. If alterations or extensions are being considered then this is a chance to improve their appearance and enhance the area. Even something as simple as painting a prominent fascia or barge board in a dark, neutral colour will be a considerable enhancement.



## Extensions

**7.8** All extensions should harmonise with the parent building. An extension should respect the dominance of the original building and be subordinate to it in terms of its size and massing. Setting back the new section from the building line and keeping the eaves and ridge lower than the parent building will help.

**7.9** It may be possible to add a well designed extension in a modern style provided it is in harmony with the original building and does not diminish its quality or integrity.

**7.10** The smaller the parent building, the fewer the options for extension. A two storey rear extension to a small cottage is unlikely to be acceptable, even on the rear. A single storey toll house is even more constrained and any extension would probably need to be flat roofed and concealed behind a high wall in order to retain the apparent minimal nature of the accommodation.

**7.11** Irrespective of size however; all buildings can reach a threshold point beyond which further extension is just not possible without destroying their character. A large house can all too easily begin to look like a terrace of houses if it is extended too far from either gable.

**7.12** The Authority's policies accept extensions provided they do not harm the character of the building or amenity of the area. Extensions limited to less than 25% of the original building are more likely to be approved.



*Side extension, Stanton in Peak*



*Modern extension, Alsop-en-le-Dale*



*New ground floor extension, Ashford*



*Modern extension, Ashford in the Water*



## Porches

**7.13** Porches must be appropriate to the property and well designed. They rarely look right on small cottages and often spoil terraced properties. They detract from the basic simplicity of such buildings. In these cases, an internal porch is the better solution.



*New lightweight porch, Youlgreave*



*New conservatory, Great Longstone*



*New garage designed as outbuilding, Alstonefield*



*New garages beneath raised garden, Over Haddon*

## Garages

**7.14** These need to be designed and built in sympathy with the properties they serve. Materials and roof pitch should generally match those of the parent building. If attached to the building, the new garage should be clearly subordinate. A separate garage building is however often the better solution particularly where more than one garage is needed. Here it is best to relate the form to that of traditional outbuildings, the nearest example being the cart shed, with its openings on the building's long axis beneath the front eaves. Another approach is to minimise the garage's obtrusiveness even further by considering an underground solution.

## Conservatories

**7.15** Historically, these only occurred on larger houses from later architectural periods. They are out of keeping on small cottages or houses dating from before the mid 18th century. Garden rooms are generally an alien feature being neither visually transparent nor traditionally solid. Upvc should not be used as a material on conservatories.

**7.16** For more discussion of these topics please refer to the *Detailed Design Guidance Note: Alterations and Extensions*.



# 8. conversions



*The Old Post Office, Wildboarclough - formerly offices to the now demolished Crag Works, subsequently a post office and village hall, now a private house. The epitome of an attractive loose fit building adaptable over time.*





*Small gymnasium in part of a listed wheelhouse, Calver Mill*



*Offices in a former wood store building, Bakewell*

**8.1** Historically, buildings have always been converted to new uses when circumstances dictated. It may have been an old farmhouse becoming a cow-house or shippon when a replacement farmhouse was built, or the ground floor of a town house becoming a shop. Today the demand is flowing the other way – for conversion to residential use.

**8.2** Mills, chapels, churches, shippons, hay barns and shops often become redundant. Without maintenance such buildings quickly fall into disrepair. Conversion is often the only feasible way of securing a viable future for the buildings. Although the main demand is for residential use, this is not always suitable or desirable, or indeed permitted in policy terms – particularly if the building is in the open countryside or is a listed building.

**8.3** The building in question should be of sufficient historic or architectural merit to warrant its conversion. Planning permission is needed for a change of use. Factors such as location, size and character of the building and its means of access will all be assessed. The guiding principle behind the design of any conversion should be that the character of the original building and its setting should be respected and retained. This means that in most cases the barn or the mill or the chapel should afterwards look like a converted barn, mill or chapel, and not like a new house or a new block of flats. When converting traditional buildings, new uses should not require the construction of extensions or ancillary buildings.



*Flats in a former mill, Bakewell*



*Use of a former barn as a microbrewery, Pilsley*





*Redundant chapel at Swythamley Hall Estate converted into a house*

## ENHANCEMENT



*Conversion of former commill to dwelling, Nether Padley. The new vertical glazing to the rear extension replaces a modern first floor opening. An internal view of this feature appears on p15*



*Redundant outbuilding converted to a tea room, Tissington*



**8.4** The conversion of traditional buildings can offer opportunities to provide affordable homes to meet local needs. However in order to ensure that the new homes remain more affordable, they should not exceed 87 sq m total floor area. This may mean that only part of a building is converted, or that the complete building could provide more than one home. Even though the development must be within cost guidelines, high design standards are the same as for other residential conversions. For more information please refer to the Authority's Supplementary Planning Guidance: Meeting the local need for affordable housing in the Peak District National Park<sup>18</sup>.

**8.5** See the *Detailed Design Guidance Note: Conversions*. English Heritage publishes useful advice on the conversion of farm buildings.



*Outbuildings at Earl Sterndale, prior to conversion*



*Listed farm outbuilding converted into 2 dwellings, Earl Sterndale (note the unsubdivided courtyard and retention of large ground floor openings for storage)*

# 9. shop fronts



*New shop front, Bakewell with contemporary interior*





Traditional shopfront Bakewell

9.1 The design of shop fronts has a major impact on the appearance of town and village centres. Good shop front design can greatly enhance the shopping experience and strengthen the area's appeal. Corporate design and signage may need to be adapted to avoid harm to local identity.

9.2 Both traditional or modern shop fronts can be appropriate, but the overriding considerations are that they should reflect the character and architectural style of the upper floors and the area generally; maintain the rhythm of the individual buildings in the street; be constructed in appropriate materials and have appropriate finishes; and be well proportioned and well detailed in their own right. Illumination and signage should be carefully considered.

9.3 Please refer to the *Detailed Design Guidance Note: Shop Fronts* for more information.



New shop, Bakewell: by not adding a shopfront surround, the outbuilding character of this former garage has been retained



Shop within a former house with internal display lobby

## ENHANCEMENT



Before: showing inappropriate openings and details



After: openings reduced in width; more traditional windows and shopfront surround added



# 10. details



*The Watts-Russell memorial, Ilam with elaborately detailed estate houses beyond by George Gilbert Scott c 1855.*





19<sup>th</sup> century bay window, Winster



Small paned sash in a former industrial building, Calver



Glazed doorway at a former marble mill, Bakewell



Modern sliding door screen/seat, Parsley Hay

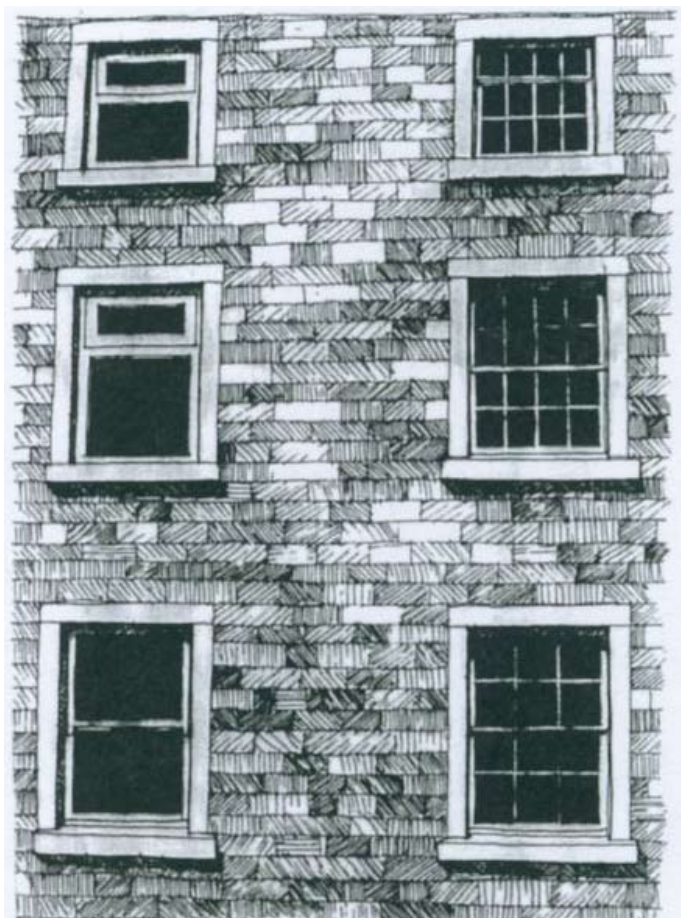
**10.1** The details of a building – its windows, doors, chimneys etc – have an importance that belies their size. Such features add interest to the building. The eye is instinctively drawn towards them as towards the features of a face. Details also give the best clues to a property's date and history.

**10.2** In essence, details have evolved in response to climate, function and the building materials available locally. As a consequence, door and window frames are well recessed to improve weather protection. Coped gables are there to protect the edge of the roof that would otherwise be exposed to high winds. If a new building is to blend successfully, designers should be aware of why and how such detailing has evolved and whether it is appropriate today. Details do matter – if they are not right, the total effect will be spoiled.

## Windows

**10.3** Windows are among the most important features of an elevation. They are the building's eyes, and as such deserve special care and attention.

**10.4** There are many traditional window patterns found locally. Nearly all however have a vertical emphasis to their overall shape as well as some degree of subdivision to the frame.



Altered (left) and original (right) sash windows showing importance of retaining subdivision and the appropriate method of opening



Clockwise from top right, a 17<sup>th</sup> century mullioned window, opening, 19<sup>th</sup> century sash window, an 18<sup>th</sup> century mullioned window, Winster

**10.5** The traditional materials used in window construction are timber, cast metal or lead. In sustainability terms, timber is today by far the best material to use. Upvc by contrast is inappropriate on sustainability and aesthetic grounds.

**10.6** The design of replacement or new windows needs to relate to the age and style of the property in question as well as to the local context.





Cast iron lattice windows



Leaded lights



Oak door left to weather naturally



Boarded door with paint finish



New conservation rooflights based on the size of Victorian originals

## Doors

**10.7** Doors are an important feature, particularly to a front elevation. They relate the building to both the human scale and to ground level outside. Main elevations without doors look very unsatisfactory.

## Colour

**10.8** This is an issue over which there are some misconceptions, particularly in relation to the use of brown stain, which was very much in fashion in recent decades but has no relevance whatsoever to traditional finishes.

**10.9** Historically, external joinery was either painted, or if it was oak it was left to weather to a natural silver grey. Although white is a relatively recent addition to the colour palette, it is



Six panel doors, without and with fanlight



now the predominant finish for windows to houses. It has the obvious advantage of reflecting light into rooms but can look too stark and harsh. Farm outbuildings in contrast had doors and windows traditionally painted in reds, greens or blues.

**10.10** We would generally recommend that windows to dwellings should be given an off-white or cream finish. Doors look most appropriate in deep rich colours.

**10.11** The doors and windows of traditional farm outbuildings are best finished in either a traditional farm colour or a suitably

## ENHANCEMENT



Cottage in Litton: Window restoration involving returning one opening to its original height and adding windows appropriate to the age and character of the openings.





*Appropriate, recessive colour to exterior joinery, outbuildings, Parwich*

recessive, neutral tone which picks up the colour warmth of the stone. Taking a paint scrape from an existing door or window will often reveal the original colour scheme.

**10.12** For new farm buildings or industrial units, the recommendation would be to use dark recessive colours – slate blue or black – rather than brown or green.

**10.13** While gloss paint is obviously an option, microporous coating systems which are in effect opaque stains have a great many maintenance advantages. They look like a satin paint and come in a range of colours. Their opacity helps to protect the timber to a greater extent than do transparent stains which we hope will no longer have a place on Peak District buildings.

## Ornamentation

**10.14** As a general principle, the design of new buildings should avoid ornamentation or over-fussy detailing. There is however still scope for variety. There are rarely two identical cottages or houses alongside each other: What creates this interest is the details of stonework, the style of windows, or the nature of the door surrounds, not to mention the variation in eaves heights and roofs.

**10.15** More information on detail design elements such as **windows, doors, rooflights, chimneys and gutters**, is given in the *Detailed Design Guidance Note: Details*.



*Parwich, showing the plainness and simple detailing found in the National Park*



# 11. external works



*Approach to Chantry House and north porch of All Saints Parish Church, Bakewell  
- stone walls and metal fencing give enclosure with simple paving and detailing*



## Integration with the Landscape

11.1 Good landscaping greatly enhances the setting and appearance of buildings. It should not be regarded as an afterthought and sufficient proportion of the total building costs should be set aside for external works including both hard and soft landscaping.

11.2 A careful analysis of the site and its context, including its wider landscape setting, is essential. Whether it is within the White, Dark or Southwest Peak obviously has an impact on planting as well as the selection of materials for hard landscaping.



*Re-creation of a formal garden, Snitterton Hall*



*Trees and stone walls ensure the farmstead fits into the landscape, Abney*



## Hard Landscaping

11.3 Elements which need to be considered are:

- Surfacing.
- Walls and Fences.
- Street Furniture.



*Winster Hall, restoration of entrance courtyard*

11.4 Paving was traditionally Yorkstone slabs, or gritstone or limestone setts. Crushed limestone is the commonest surface treatment. If a bound surface is required, gravel finishes with a clear binder are available.

11.5 In terms of new materials, concrete block paving should be used with care. It is often better to choose natural stone for edgings and to infill with tarmac with a top dressing.

11.6 Boundaries were nearly always stone walls of either gritstone or limestone depending on location. The detail and finish (particularly of the copings) varied according to the character and status of the property.

11.7 The omission of boundary walls from a development results in an environment that looks alien to the area. Similarly, insensitive alterations to the character of a street or public domain such as road improvements, signage, lighting and clutter can be very harmful.



*Hartington. Garden walls should be part of any development*



*Retention of individual character, Rutland Works, Bakewell*



*Windy Ridge, Longnor. Good use of paving, walling and planting*



## Soft Landscaping

**11.8** This covers all 'growing' landscape features including earth modelling, soil and grass as well as trees and shrubs.

**11.9** Trees and hedges are slow growing in the Peak District, so their retention where they exist helps to assimilate a new building into its setting.

**11.10** New tree and shrub planting can provide screening for privacy, enclosure or shelter or just to 'fix' the buildings into the landscape in a traditional way. Wherever possible preference should be given to using locally indigenous species and varieties of plants.

**11.11** *The Detailed Design Guidance Note: External Works* has further information on paving and walling details and planting species.



*Village green enhancement, Alstonefield*



*Shrub planting, Ladybower Filter House*



*Good planting on a suburban estate, Bakewell*



*New local needs affordable flats, Bakewell showing a balance of hard and soft landscaping*

## 12. wildlife and protected species



*Barn Owl, once widespread in the Peak District but now only small numbers remain. It typically nests in sheltered locations within farm buildings, away from human disturbance and close to the rough grassland on which they hunt.*





*Leisler's Bat*

**12.1** We are one of over 50,000 species sharing living space in this country. Wildlife conservation is important to us in providing life support services (clean air; water and soil formation), providing pleasure, contributing to economic prosperity, affording scientific understanding of our environment, controlling pest species and reducing climate change. Many habitats and species in the Peak District are under pressure from land-use changes and development, and agreed conservation priorities are set out in the Peak District Biodiversity Action Plan<sup>19</sup>

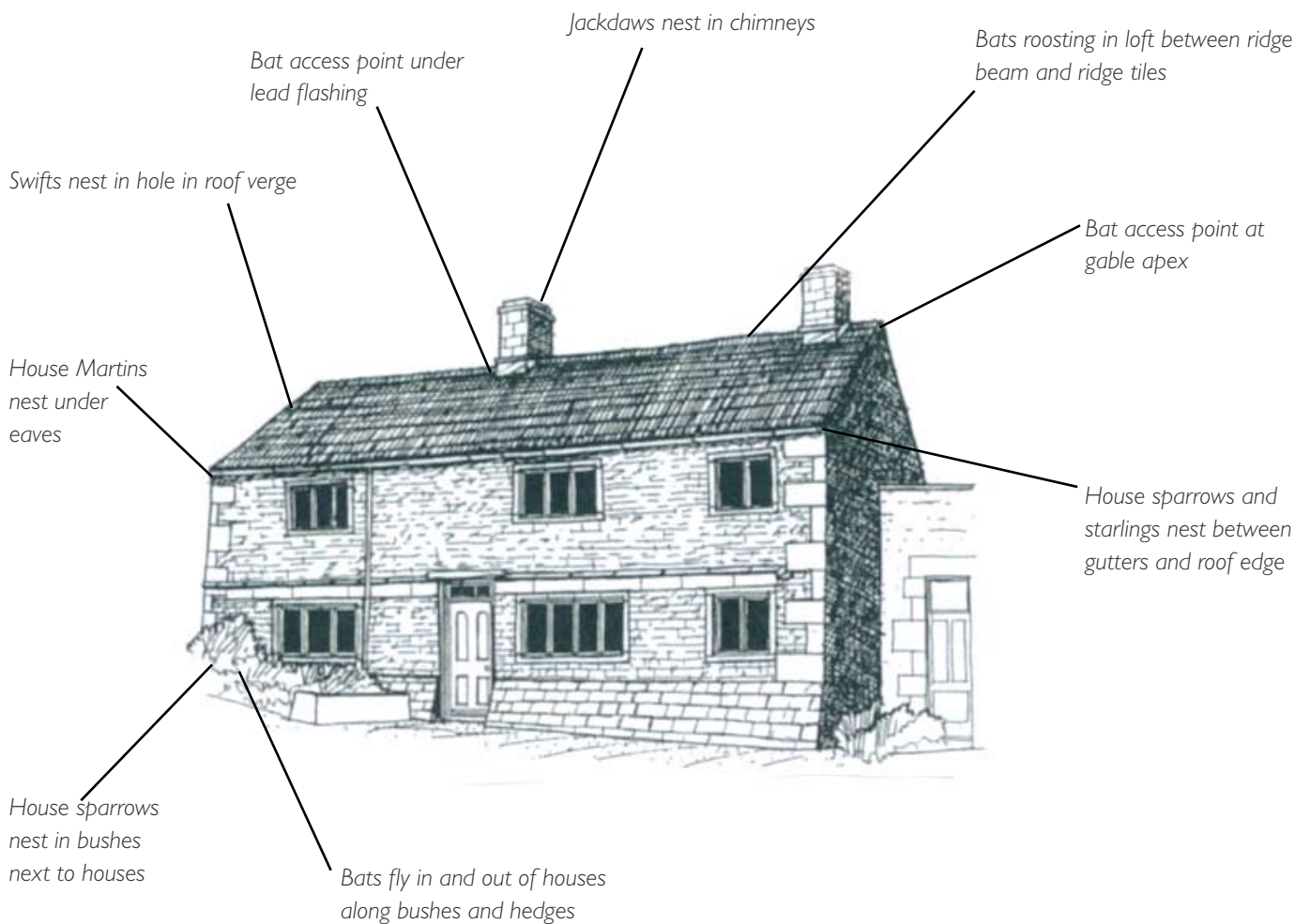


*House Martin*

**12.2** Wildlife conservation is part of the first purpose of National Parks. All proposals are therefore expected to conserve existing wildlife interest as far as possible and to show that consideration has been given to enhancing/creating new opportunities for wildlife. In particular, planning applications will only be validated if applicants have completed the Protected Species Form and taken due account of the presence of any protected species such as bats. A full copy of the Protected Species Practice Note<sup>20</sup> is available on line.

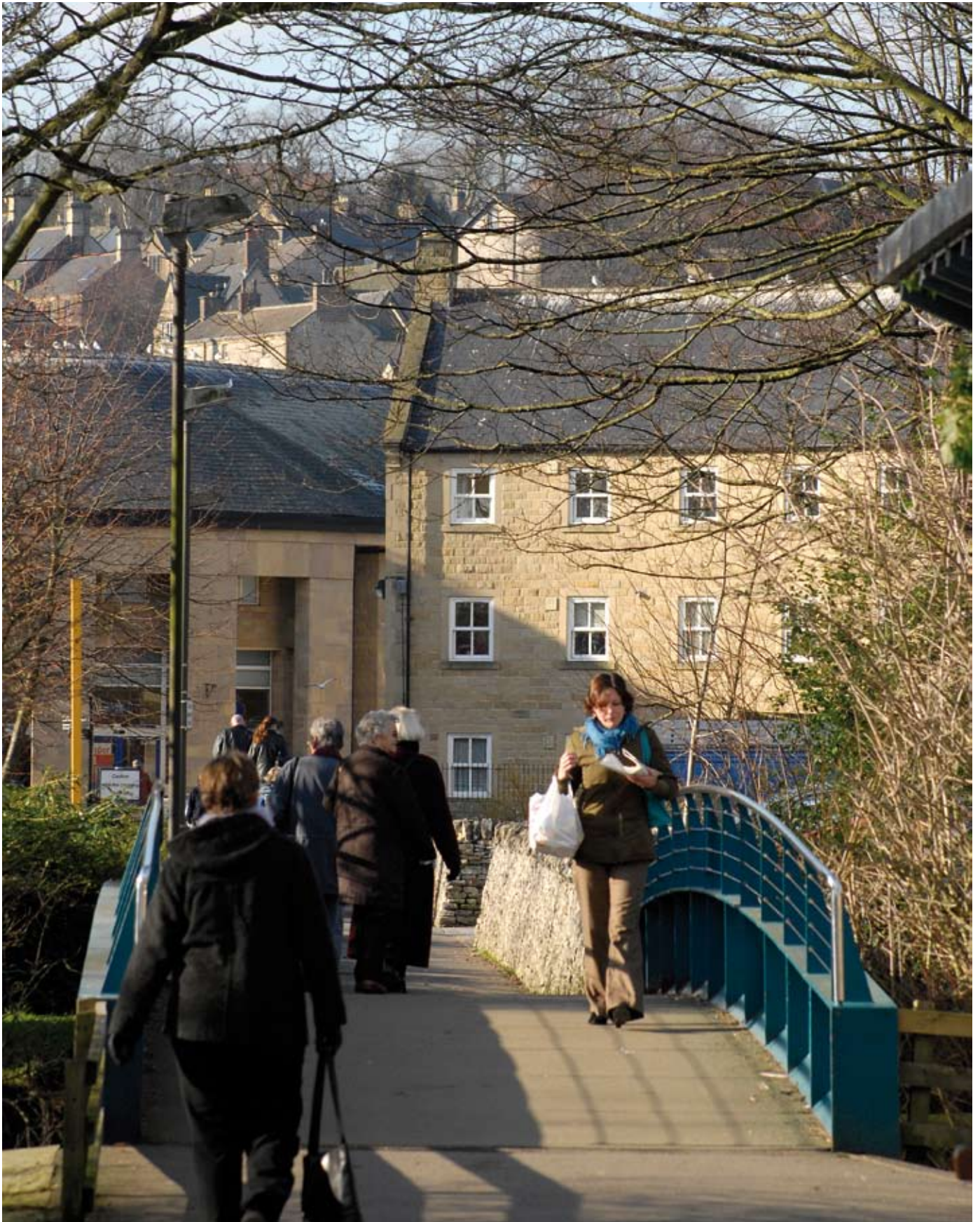
**12.3** Wherever possible, opportunities need to be taken for enhancement must be considered, for example the provision of roosting/nesting spaces for bats/birds, use of sustainable drainage systems or landscaping to create new habitat (especially those identified in the Biodiversity Action Plan) or managing an area for wildlife purposes. Further information is available in the Wildlife and Buildings<sup>8</sup> leaflet.

## Where do they live...?





# appendices



*New bridge, flats and supermarket, Bakewell*



# APPENDIX I - RELATED TOPICS

The following topics are not covered by the guide but advice on them is available from the National Park Authority.

## Archaeology

If a proposed development is likely to affect a site of archaeological interest, the Authority can require measures to be taken to protect or record the site. In some cases this may involve conservation of the remains *in situ*; in others, professional archaeologists may need to record what is found on site before it is lost.

If appropriate, the Authority can require developers to undertake an archaeological evaluation of their site before the application is determined. The results of this will inform how the remains are dealt with at later stages in the development. We strongly advise contacting the Authority's archaeologists regarding the archaeological potential of any site as soon as a development is being considered and certainly before an application is made. (see Archaeology and Planning Guidance note to applicants)<sup>21</sup>

## Planning

The National Park Authority is the Local Planning Authority for the National Park for which it exercises both County and District functions. Adopted policies, guidance and all relevant application forms are available on the Authority's website<sup>22</sup>.

Key policies amplified by this Guide are given in Appendix 3.

## Design and Access Statement

In a move to improve the quality of our built environment, all planning applications (other than minor ones) require a Design and Access Statement to be submitted as an accompanying document. The Statement should explain the design principles and concepts that inform the development and illustrate how access issues are dealt with. The Statement will be expected to cover the following design aspects:

- The process used to arrive at the design solution.
- The use of the buildings.
- The layout.
- Scale.
- Landscaping.
- Appearance.
- Crime prevention.

Statements should show how proposals relate to and help conserve and enhance their immediate setting and the wider area. In doing so they should refer to the use of relevant evidence such as Landscape and Conservation Area appraisals.

The Authority has produced a standard form for minor applications, which require design and access. It is available on the NPA website. Also see the Commission for Architecture and Built Environment (CABE) publication Design and Access Statements (2006)<sup>23</sup> for more information.

## Conservation Area Appraisals

The National Park has 109 Conservation Areas. As each designation is reviewed, Conservation Area Appraisals are being published. They cover the history and development of the settlement, local architectural character; prevalent building materials, important trees, landscape features and open spaces. The appraisals aim to promote a better understanding of the special character of a settlement and to inform decision-making when new development is proposed. Appraisals are a first step in completing Conservation Area Management Plans, which will be prepared in consultation with the local community.

## National Park Landscape Character Appraisal

A Landscape Character Appraisal is being prepared for the whole of the National Park. It will cover geology, archaeology, ecology, communication and settlement patterns together with the wider landscape character of the Dark, Southwest and White Peak. The appraisal will only be a Supplementary Planning Document if it goes beyond analysis to include for example advice on land management for conservation.

Further advice can be found on the Authority's website or by contacting the relevant section at the National Park Office.

### Tree Conservation

The Authority owns and manages woodlands but also offers advice on work to larger trees, particularly within Conservation Areas.

### Farm Conservation

The Authority's Countryside and Economy team work with farmers and landowners to promote sustainable conservation practices, and offer guidance and technical advice.

Further advice can be found on the Authority's web site or by contacting the relevant section at the National Park Office, Aldern House, Baslow Road, Bakewell, DE45 1AE. Tel. 01629 816200.

[www.peakdistrict.gov.uk](http://www.peakdistrict.gov.uk)<sup>24</sup>

# APPENDIX 2 - ADVICE FROM OTHER AGENCIES

## Building Regulations

Designers and applicants should ensure that Building Regulations requirements have been fully complied with and all necessary consents obtained. Approval under Building Regulations does not constitute planning permission, and vice versa. Please contact the Building Control Officer at the relevant constituent District Council<sup>24</sup> for more advice.

## Flood Risk

Some parts of the National Park lie within flood risk areas. Please contact the Lower Trent Area Office at the Environment Agency<sup>25</sup> for site-specific enquiries.

## Highways

Designers are advised to take into account the requirements of the appropriate Highway Authority in a manner that is compatible with National Park requirements. Within the National Park the Highway Authorities are the Highways

Agency for the A628 trunk road, and for the rest, the relevant constituent County Councils and Metropolitan District Councils.

For clarity the adopted Local Plan uses Derbyshire County Council parking standards throughout the National Park.

## Pollution

Developments which could generate noise or other forms of disturbance should be discussed with the constituent District or Metropolitan District Council's Environmental Health Officer.

Development on contaminated land will require the consent of the constituent District Council. Where natural (eg lead) or industrial contamination is a possibility, designers or applicants should contact the relevant District Council Environmental Health Officer. In some instances a contamination report will be expected as part of a planning application.

The Environment Agency consent is required for discharges and there should be prior consultation on septic tanks or drainage matters not covered by the Building Regulations.



# APPENDIX 3 - ADOPTED POLICIES

## STRUCTURE PLAN<sup>1</sup>

### Key Design Policies:

#### GSI – Development in the Peak National Park

a) All development will be controlled so that the valued characteristics of the Peak National Park can be conserved and enhanced, now and future generations. To achieve this, development will not normally be permitted where:

- It is incompatible with the policies in the development plan
- It is incompatible with the twin statutory National Park purposes of conserving and enhancing the natural beauty of the Natural Park and promoting its public enjoyment, or with the Board's further statutory duty to have regard to the well being of local communities. Where there is an irreconcilable conflict between these aims, the conservation of the National Park will normally take precedence.

b) Major development including that for which a national need is identified, will be subject to the most rigorous examination. Such development will not be permitted save in exceptional circumstances where there is no reasonable alternative and must be shown on balance to be in the overall public interest.

#### C2 – Development in Countryside Outside the Natural Zone

a) Development outside the confines of towns and villages will not normally be permitted unless it is for agriculture, forestry, farm diversification, extension of residential buildings, recreation and tourism, mineral working, or the conversion of traditional buildings for affordable housing for local needs provided that the character and setting of the buildings is not adversely affected.

b) Development which would not respect, would adversely affect, or would lead to undesirable changes in the landscape or any other valued characteristic of the area will not normally be permitted.

c) Appropriate scale, siting, landscaping, building materials, and design to a high standard will be essential if permission is to be granted.

d) Where appropriate, when granting consent, the removal of a building or structure will be required when it is no longer needed for the purposes for which it was approved.

#### C3 - Development in Towns and Villages

Development will normally be permitted in a town or village provided that:

i) it would respect, not adversely affect and, where possible, enhance the valued characteristics of the area including important open spaces and the wider landscape setting

#### Other Policies Relating to Design Matters:

C4, C5, C6, C7, C9, C11, C12, C13, C14, C17, <sup>1</sup>  
HCl, RT1, RT3, T9, T11

## LOCAL PLAN<sup>2</sup>

### Key Design Policy:

#### LC4 – Design Layout and Landscape

a) Where development is acceptable in principle, it will be permitted provided that its detailed treatment is of a high standard that respects, conserves and where possible it enhances the landscape, built environment and other valued characteristics of the area.

b) Particular attention will be paid to:

i. Scale, form, mass and orientation in relation to existing buildings, settlement form and character; landscape features and the wider landscape setting; and

ii. The degree to which details, materials and finishes reflect or complement the style and traditions of local buildings; and

iii. The use and maintenance of landscaping to enhance new development, and the degree to which this makes use of local features and an appropriate mix of species suited to both the landscape and wildlife interests of the locality; and

iv. The amenity, privacy and security of the development and of nearby properties; and

v. Any nuisance, or harm to the rural character of the area caused by lighting schemes.

#### Other Policies Relating to Design Matters:

LC1, LC3, LC5, LC8, LC9, LC10, LC13, LC14, LC15, LC17, LC18, LC19, LC20, LH1, LH4, LH5, LH6, LS1, LE2, LE3, LE4, LE6, LR7, LU1, LU2, LU4, LU5, LU6, LT5, LT9, LT10, LT11, LT14, LT16, LT17, LT18, LT22, LB1, LB2, LB3, LB4, LB7, LB11<sup>2</sup>

#### SUPPLEMENTARY PLANNING GUIDANCE:

Agricultural Developments in the Peak District National Park 2003<sup>9</sup>

For Energy, Renewables and Conservation 2003<sup>15</sup>

Meeting the local need for affordable housing in the Peak District National Park 2003<sup>18</sup>

#### OTHER ADOPTED GUIDANCE

Building Design Guide second edition 1987

Strategy Document for Environment Improvements In Bakewell 1999

National Park Management Plan 2006-11<sup>26</sup>

Designing Out Crime in Derbyshire<sup>11</sup>

# APPENDIX 4 - CONSULTATION PROCESS

Stakeholders have contributed to preparation of the draft Design Guide Supplementary Planning Document (SPD) in the following ways:

## **Help Shape the Future Local Development Framework and National Park Management Plan Issues and Options consultation, May 2005**

The Authority consulted over seven hundred stakeholders on a wide-ranging list as described in the draft Statement of Community Involvement. This list covers statutory consultees including Constituent and adjoining Local Authorities, Parish and Community Councils, and includes a number of national and local civic, conservation and historic societies and Historic Buildings Trusts. The consultation document included two 'options' for strengthening the approach to design and quality of new development, on which comment was invited: through an updated Building Design Guide, and by promoting green building techniques.

## **Draft National Park Management Plan consultation, June 2006**

The same people were contacted as for the consultation described above. They were all informed by letter that copies of the draft Plan were freely available in paper form or on CD. Parish Councils received a copy directly. The document was again available on the website. Amongst a range of questions on the future management of the National Park, comment was invited on the status and content of the proposed new Design Guide.

## **Design Guide Workshop, 15 September 2006**

Representatives with a particular interest in building design and development were drawn from those responding to the two consultations detailed above, and together with several local architects and developers, were invited to a workshop to consider what a new Design Guide should include. thirty two participants attended.



# APPENDIX 5 - WEBSITE HYPERLINKS

1. PDNPA Structure Plan [www.peakdistrict.gov.uk/structure-plan.htm](http://www.peakdistrict.gov.uk/structure-plan.htm)
2. PDNPA Local Plan [www.peakdistrict.gov.uk/contents.htm](http://www.peakdistrict.gov.uk/contents.htm)
3. PPS 1: Delivering Sustainable Development [www.communities.gov.uk/index.asp?id=1143805](http://www.communities.gov.uk/index.asp?id=1143805)
4. By Design: Urban Design in the Planning System – Towards Better Practice [www.communities.gov.uk/index.asp?id=1145239](http://www.communities.gov.uk/index.asp?id=1145239)
5. Regional Spatial Strategy 8 (RSS 8) [www.goem.gov.uk/goem/psc/suscom/rss](http://www.goem.gov.uk/goem/psc/suscom/rss)
6. PDNPA Leaflet: Building Regulations and Windows [www.peakdistrict.gov.uk/windows.pdf](http://www.peakdistrict.gov.uk/windows.pdf)
7. PDNPA Leaflet: Repointing your Building [www.peakdistrict.gov.uk/repointing.pdf](http://www.peakdistrict.gov.uk/repointing.pdf)
8. PDNPA Leaflet: Wildlife and Buildings [www.peakdistrict.gov.uk/wildlife-buildings.pdf](http://www.peakdistrict.gov.uk/wildlife-buildings.pdf)
9. PDNPA Supplementary Planning Guidance: Agricultural Developments in the Peak District National Park [www.peakdistrict.gov.uk/agdev.htm](http://www.peakdistrict.gov.uk/agdev.htm)
10. Safer Places – the Planning System and Crime Prevention [www.communities.gov.uk/pub/724/SaferPlacesThePlanningSystemandCrimePrevention\\_id1144724.pdf](http://www.communities.gov.uk/pub/724/SaferPlacesThePlanningSystemandCrimePrevention_id1144724.pdf)
11. Designing out Crime in Derbyshire [www.peakdistrict.gov.uk/designoutcrime.pdf](http://www.peakdistrict.gov.uk/designoutcrime.pdf)
12. CABE: The principles of inclusive design. (They include you.) [www.cabe.org.uk/default.aspx?contentitemid=1499&field=sitesearch&term=inclusive%20design&type=0](http://www.cabe.org.uk/default.aspx?contentitemid=1499&field=sitesearch&term=inclusive%20design&type=0)
13. Planning and Access for Disabled People: a good practice guide [www.communities.gov.uk/index.asp?id=1144644](http://www.communities.gov.uk/index.asp?id=1144644)
14. Easy Access to Historic Buildings (2004) [www.english-heritage.org.uk/server/show/nav.1699](http://www.english-heritage.org.uk/server/show/nav.1699)
15. PDNPA Supplementary Planning Guidance for Energy Renewables and Conservation [www.peakdistrict.gov.uk/energy.htm](http://www.peakdistrict.gov.uk/energy.htm)
16. Meeting the 10 per cent target for renewable energy in housing – a guide for developers and planners [www.est-ne.org.uk/uploads/documents/housingbuildings/CEI90%20-%2010%20per%20cent%20guide.pdf](http://www.est-ne.org.uk/uploads/documents/housingbuildings/CEI90%20-%2010%20per%20cent%20guide.pdf)
17. PDNPA Planning Guidance Notes [www.peakdistrict.gov.uk/guidance.htm](http://www.peakdistrict.gov.uk/guidance.htm)
18. PDNPA Supplementary Planning Guidance: Meeting the local need for affordable housing in the Peak District National Park [www.peakdistrict.gov.uk/spg-housing.htm](http://www.peakdistrict.gov.uk/spg-housing.htm)
19. PDNPA Biodiversity Action Plan [www.peakdistrict.gov.uk/bap.htm](http://www.peakdistrict.gov.uk/bap.htm)
20. PDNPA Protected Species Practice Note [www.peakdistrict.gov.uk/protected-species.pdf](http://www.peakdistrict.gov.uk/protected-species.pdf)
21. PDNPA Archaeology and Planning Guidance [www.peakdistrict.gov.uk/planning-archaeology.htm](http://www.peakdistrict.gov.uk/planning-archaeology.htm)
22. PDNPA website [www.peakdistrict.gov.uk](http://www.peakdistrict.gov.uk)
23. CABE Design and Access Statements [www.cabe.org.uk/default.aspx?contentitemid=1334](http://www.cabe.org.uk/default.aspx?contentitemid=1334)
24. Constituent Authorities [www.peakdistrict.gov.uk/links-lg.htm](http://www.peakdistrict.gov.uk/links-lg.htm)
25. Environment Agency Midlands Region [www.environment-agency.gov.uk/regions/midlands/567122/?lang=\\_e](http://www.environment-agency.gov.uk/regions/midlands/567122/?lang=_e)
26. PDNPA Management Plan 2007-11 <http://www.peakdistrict.gov.uk/npmp.htm>

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### Photographs

Ray Manley (*unless listed below*):

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**Chris Gothard Associates Ltd.:** p15 Converted stableblock

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### Sketches

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