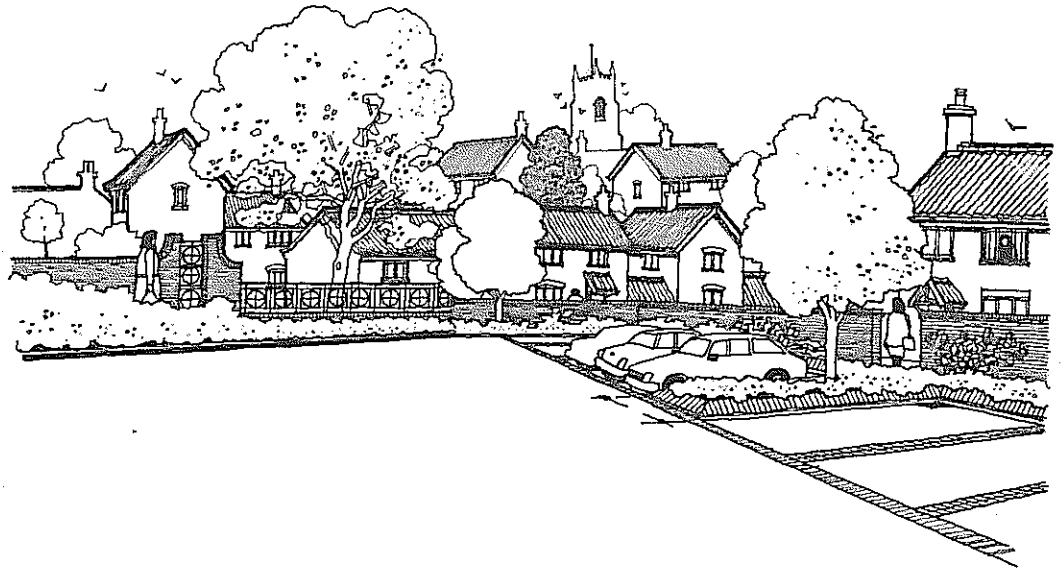


# *Design* **GUIDE**



**Broadland**  
District Council

Supplementary Planning  
Guidance July 1997

**£3.50**

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## GENERAL PRINCIPLES

# Introduction

- Buildings in Broadland, like the natural environment, reflect the changing patterns of living and working down the centuries. The District covers rural, urban and suburban areas, each of which has its own character that has developed over the years.

Development today is very different. Modern building materials are often transported great distances. Modern technology allows us to build almost anything we please and to change any site to suit our convenience before building work begins.

It is perhaps no coincidence that very few recent developments provide the sense of place or the visual delight of many older towns and villages. However, there is no reason why we should not learn from the past or why we should not attempt to achieve a place which is every bit as satisfying as these towns and villages.

Good design need not repeat the ideas of the past and Broadland District Council does not intend to stifle flair, imagination or good quality modern design, but there are many ways in which the local tradition of building is still relevant. It seems that some designers have ignored the special materials and details which make this part of the country different from others. Whilst we are no longer forced by circumstances to use our own tradition, we should encourage the use of materials, building forms and details which make reference to that tradition.

Good designs are not necessarily more expensive than poor ones. It is usually the amount of thought and care which has gone into a good design which separates it from a poor quality design.

Decisions by Broadland District Council on Planning Applications are made in accordance with the Local Plan. However, the Council will also take into account other relevant matters such as the Government's planning guidance and local representations. The design of the proposed development is a material consideration in the determination of planning applications but cannot outweigh planning policy. It is the Council's aim that all development will be of a good design and the Local Plan contains a policy to this effect. This states "For all development proposals a high standard of layout and design will be required, with regard given to the scale, form, height, mass, density, layout, energy efficiency, landscape, access and use of appropriate materials. This will include the consideration of the appearance and treatment of spaces between and around buildings, and the wider setting of the development taking into account the existing

character of the surroundings. For proposals involving external lighting, this should be designed to avoid spillage of light beyond the specific area that is to be lit. Where granted, planning permission may be conditional on specific measures being undertaken to assimilate the proposed development into the local environment". More advice on how to submit a planning application is included in the section on 'Planning Matters'.

## • THE STATUS OF THIS DESIGN GUIDE

This Design Guide is intended to encourage applicants for Planning Permission to consider the things which make Broadland special in the preparation of their designs. It also provides advice on the other practical matters which need to be incorporated into the design. The principles set out in the guide will be a consideration in the determination of planning applications. It will therefore be used by the Council as 'Supplementary Planning Guidance' and is intended to help in achieving the Local Plan policy quoted above. It is not meant as a hard and fast rule book, but as an aid which invites people to look at their surroundings and produce buildings which are unmistakably of our time but which still establish a clear visual link with our architectural and environmental heritage. We have tried to write it in a clear style but have had to use some 'jargon'. A glossary at the back of the guide explains the meaning of such specialist words, which are printed in italics throughout this guide. Further guidance which deals with housing estates has been produced jointly by the County Council and a number of District Councils. This gives more detailed advice on the layout of larger scale housing developments, including road layout and design.

**"Quality affects us all, Architecture is the only art form which is inescapable. Most of our days are spent in and around buildings which have a great influence on our lives and require careful thought ..."**

John Gummer, Secretary of state, Department of the Environment, in his preface to 'Quality in Town and Country', published in July 1994 by the Department of the Environment.

**"The appearance of proposed development and its relationship to its surroundings are .... material considerations in determining planning applications and appeals".**

Extract from paragraph 13 of Planning Policy Guidance Note No. 1 'General Policies and Principles', published in February 1997 by the Department of the Environment.

### • VERNACULAR TRADITIONS

The character of local buildings arose naturally in the past by gradual changes to the way ordinary people met their basic needs for protection from the weather, and for privacy. It was also determined by the materials available locally, the terrain, the climate, and the prevailing social, industrial or agricultural influences.

These factors, undisturbed in the past by advanced technology, mass production and distribution, produced a pleasing consistency of building styles against which distinctive decorative elements were placed.

In Broadland, a number of details or materials, such as *shaped gables* and slates, were imported from outside the region and became part of the local tradition where they have been used widely and consistently.

The elements which contribute to the character of buildings in the Broadland area are described in the following sections, but remember that it is the use of *form*, materials and detail together which produces the sense of local identity. The use of one without the others will not produce this quality.

Unsuccessful design often happens where traditional details have been applied to an inappropriate *form* without an understanding of why they have been used.

### • RURAL AREAS

In the past, most buildings in the Broadland countryside were built to meet the needs of people who worked on the land. They would be farms, farm buildings and farmworkers cottages, and apart from their individual designs (which were often *vernacular*) their main characteristic was their relationship to their surroundings.

As rural buildings would often be comparatively isolated, they would be designed to have a relationship with the landscape for practical reasons such as protection from the elements and the use of natural resources.

There were also the grand buildings which rich landowners put up for themselves, and which often followed the latest architectural fashion.

Because of their isolation, the visual impact of new rural buildings becomes more important. Where they are acceptable in policy terms, their appearance will be a major factor in the consideration of any proposals.

It is important that, as the use and construction of rural buildings changes, the relationship between them and their surroundings should maintain the appearance of the landscape.



# Local Character

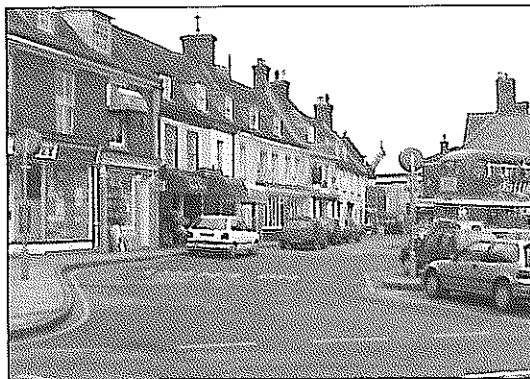
## Vernacular Traditions

### • TOWNS AND VILLAGES

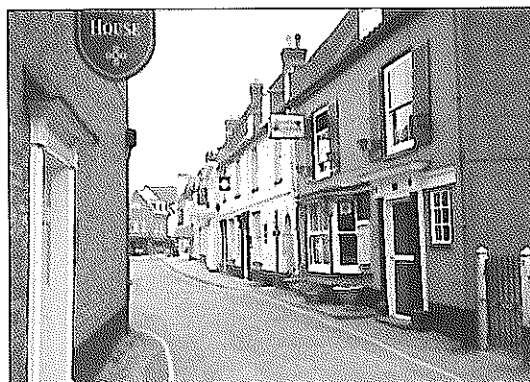
There are many small towns and villages in the Broadland area, which have grown up and expanded over the centuries. Many of these include *Conservation Areas*. Particular requirements for these are detailed in part 5.

Most of the buildings in the centre of towns and villages are *vernacular* in style, but it is the way they fit together which gives the place its character.

The spaces between buildings were often determined by the needs of people on foot or using horses and carts, (as opposed to the wide spaces required by fast-moving motor traffic). They also arose in an irregular way because they were developed and redeveloped over many years.



New development should be sympathetic in character to the established town centre or village to which it relates, and should display the variety of form, appearance and spatial relationships necessary to create a visually stimulating environment such that the vehicle is not allowed to dominate the design.



### • URBAN FRINGE

Many parts of Broadland which are now part of the urban fringe adjoining Norwich have a historic core, for example the area of Thorpe St. Andrew on the side of the river valley, and the part of Old Catton near Catton Park. Such areas have often been surrounded by more recent development carried out when planning constraints were not considered as important for the environment as they are now.



These newer developments bear little relationship to the buildings from earlier times and are often the result of new legislation, mass production and new construction techniques which were developed in the name of progress or economy since the war. They were also built at a time when there was much less traffic and a different approach to standards of speed and safety in residential road design.

Such developments cannot be used as a justification for poor designs carried out within them.

The aim is to seek improvements in the overall standard of design in urban fringe areas over a period of time, by a gradual process using individual schemes as they arise.

### • VERNACULAR TRADITIONS AND NEW DEVELOPMENT

Much of this guide draws on local traditions in terms of the form and grouping of buildings and the way materials and detailed designs were used in the past. It does this in order to help make sure new development fits into its surroundings and respects local character and of course, local character has developed over the years, at least in part by the use of design, materials and techniques which have been found to work well. That does not mean that new development must slavishly copy all local traditions, but that while meeting today's needs, it should take account of and respect its surroundings. Planning circumstances vary, and though many of the points made in this guide can be applied throughout the District, the significance of vernacular traditions as a guide for new development will depend in part on the character of the surrounding area.

### GENERAL

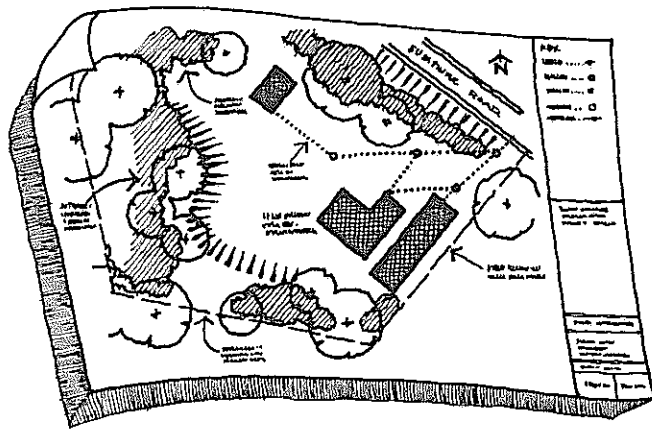
#### • SITE SURVEY AND ASSESSMENT

##### SITE SURVEY

An accurate site investigation is essential, firstly to assess the suitability of the site for development, and then as the basis for the design and construction of any buildings to be placed on it.

The main information required will be:

- Location of existing trees and vegetation
- Location of features such as ditches, streams, banks or ponds
- Location of existing buildings or remains of buildings, if any
- Location of underground and overhead services and connection points
- Existing ground levels throughout the site
- Soil types (with detailed analysis if required)
- Position of access to the site
- Location of any routes across the site such as footpaths or rights of way
- Details of all existing boundary fences, hedges, walls, etc.



It helps to prepare a plan with all the site information on it.

Find out the legal status of the site

- Does it have a *Listed Building* or does it affect the setting of a *Listed Building*?
- Is it within a *Conservation Area*?
- Are there any Planning Briefs or other planning restrictions to take into account?
- Are there any trees with Tree Preservation Orders on the site?
- What is the planning policy for the area?
- Is it a historic parkland or garden, for example on the register maintained by English Heritage or the Norfolk Gardens Trust?
- Are there any protected wildlife species or habitats on the site?
- Does it contain an "important" hedgerow?
- If you propose to build on or near a boundary, you may be affected by other legislation, such as the Party Wall Act. If you are in doubt you should consult a Surveyor.

The Planning Office can help you with these matters. (see Advice Note 3)

##### SITE ASSESSMENT

Before starting your design, consider the points which may affect it:

- The shape and size of the plot will influence the position of new buildings on the site
- Look for differences in levels across the site which can be made use of. How do these relate to the levels of existing services such as drains and will they need to be changed? How will access for people with disabilities be affected by the levels?
- Consider any features on or near to the site such as trees, plants or existing buildings which could be incorporated into the design. These could help limit the impact of the building and make it more attractive.
- The path of the sun across the site, and the direction of the wind can affect the positioning of the building and the rooms within it.
- Look at the landscape around the site. Will your new development affect it or be affected by it? Are there large trees on adjoining sites which overhang the boundary.
- Look at the buildings around the site. What is the size, the architectural style and the density of the surrounding development?
- What materials are nearby buildings built in? Is it appropriate to match their style? How will they be affected by your new building? Will they overshadow or be overshadowed by your building, or have an effect on privacy?

### • POTENTIAL FOR LANDSCAPE WORKS

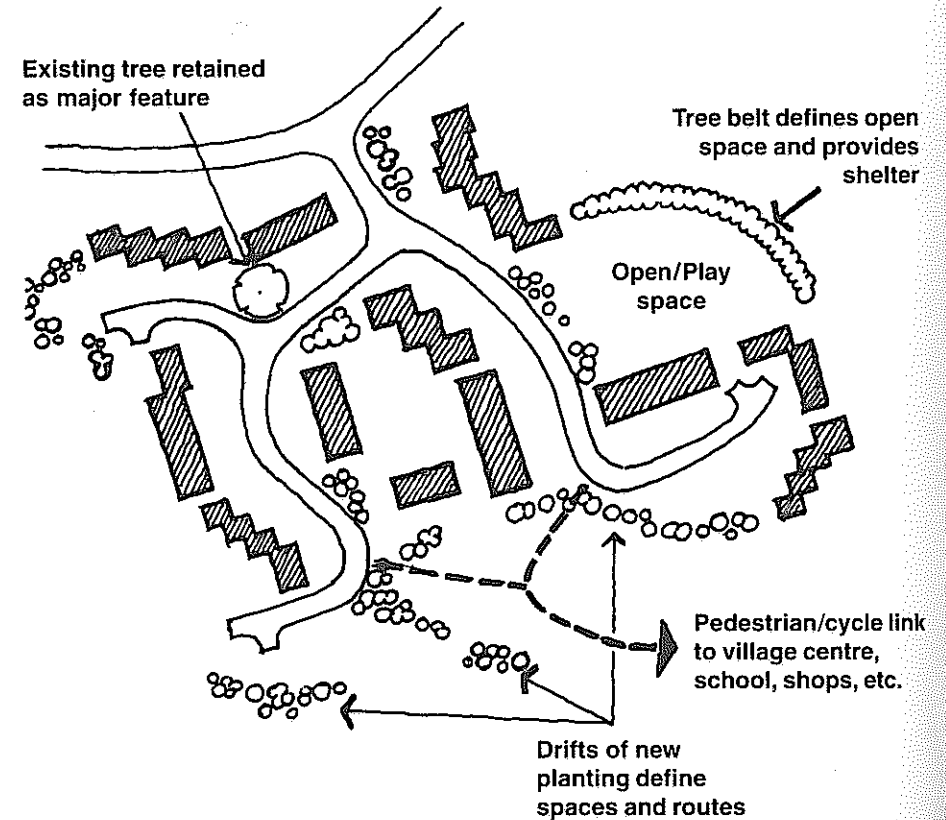
Developments with a sense of identity will be more attractive to buyers, whether individual home owners or firms wishing to relocate to new premises.

Every site is unique. Its character is determined at three different levels:

1. regional influences, such as the prevalence of particular buildings materials or method of construction. Also, the predominance of certain colours is a very important, but often overlooked, factor.
2. local context, such as the relationship to an existing settlement or field pattern. New development should go with the existing "grain" of the landscape, so that when viewed in the wider landscape it appears to fit in naturally. This does not mean that it cannot, or should not, look totally modern.
3. site characteristics, including ground levels and the presence of natural features, such as trees, or man-made objects such as buildings or archaeological remains.

Once built, the character of any development lies not only in the buildings but in the spaces between them. Unfortunately, this basic fact is easily overlooked and the spaces become entirely charmless areas of asphalt or concrete, perhaps with some token greenery. These do not really serve any purpose other than to separate the buildings and offer a place to park cars; in short, a lost opportunity.

Potential for creating a special environment should be considered at the outset. The site should not simply be cleared of all vegetation and levelled. Existing trees, for instance, may be irreplaceable and can have a value measured in many thousands of pounds. Care should be taken to protect and make use of such valuable assets. However, landscaping requires long term maintenance and developers need to ensure that appropriate arrangements for this are made.

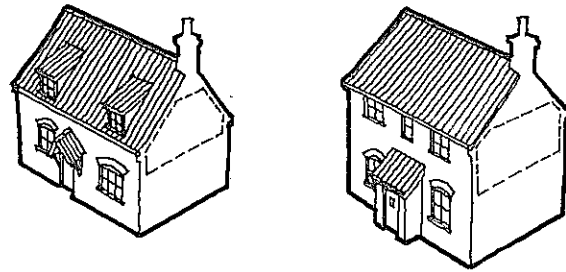


### • BUILDING FORM

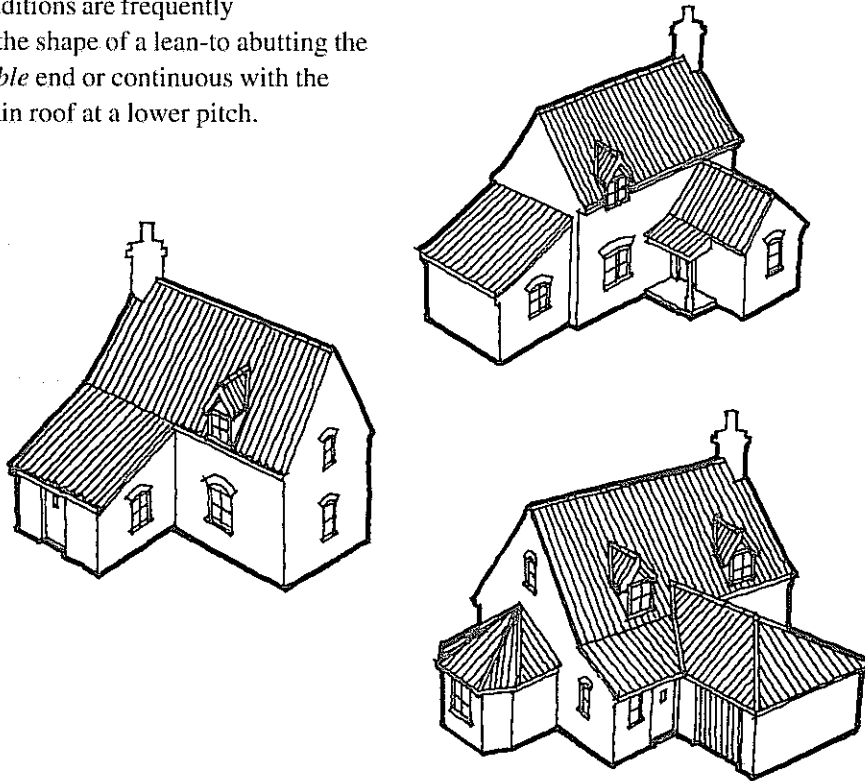
Traditionally, the *form* of a building depended on its use and the materials from which it was made.

In Broadland, *forms* are simple with rectangular plans, steeply pitched roofs and narrow *gables*.

Additions are frequently in the shape of a lean-to abutting the *gable* end or continuous with the main roof at a lower pitch.



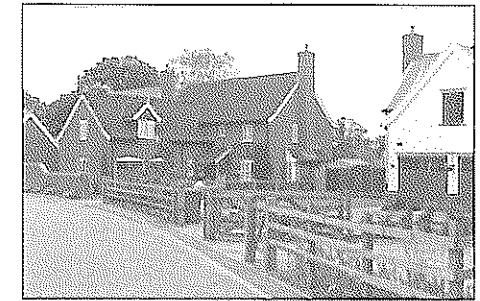
Traditional Broadland building shapes.



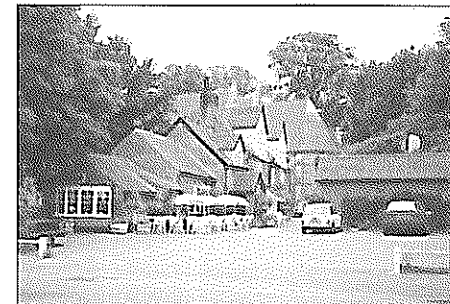
More complex groups are built up from several of these basic units, often in an informal fashion. The overall heights of adjacent buildings often vary, giving the typical stepped ridges of a village street.

Prominent chimney stacks provide strong vertical features, and a low *eaves* line is very characteristic.

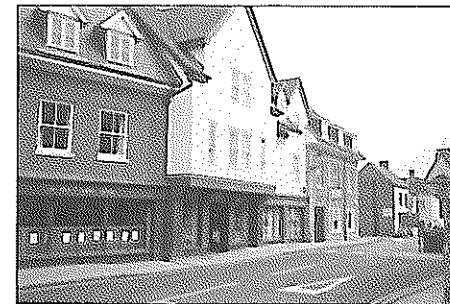
*Hipped* roofs should be used with care. Bonnet *hips* are not traditional in Broadland. They can create design problems and are rarely likely to be appropriate.



A new house using simple shapes, traditional materials, components and details which produces a pleasing and sympathetic contribution to the street scene.



An interesting building illustrating the effect of additions and features such as chimneys, gables, dormers and porches in producing a complex but traditional form.



A modern building which shows that interesting shapes can result from the use of traditional forms with some imagination.



# Design

## General - Space between Buildings

### • SPACE BETWEEN BUILDINGS

Historically, the needs of people on foot or slow-moving transport resulted in moderate irregularly-shaped but clearly defined spaces dominated and contained by buildings.

Nowadays, the size of buildings and the extent of car parking and highways can have a major effect on the appearance of a development.

However, the space about buildings must not be treated as a left-over element after other parts of the site have been given over to buildings and cars.



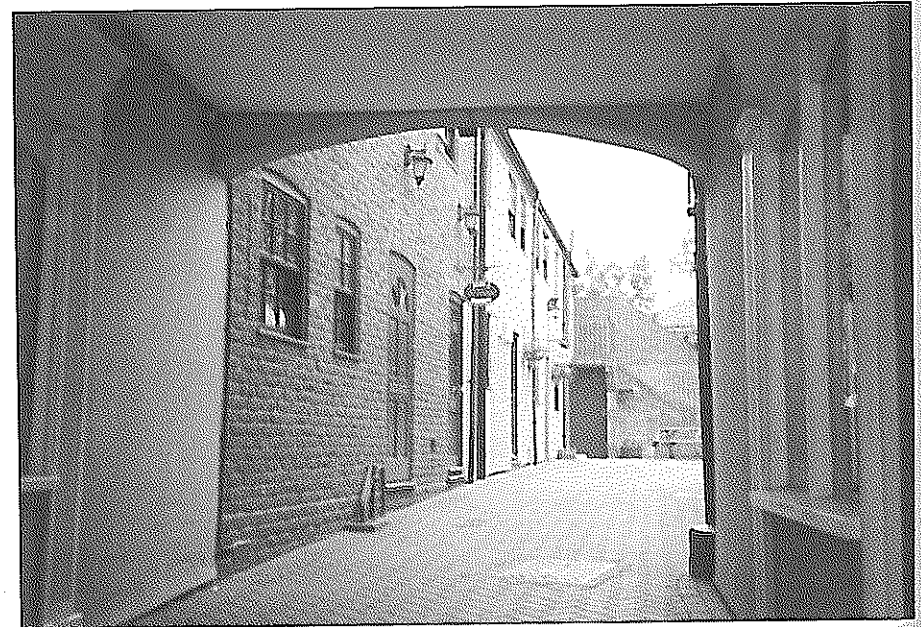
An irregularly-shaped space which is contained by buildings and which developed over the years from the requirements of slow-moving transport.

There will always be differences between rural environments where buildings are secondary to the landscape and a lower density is required, and the higher density urban location where building frontages give shape to streets and enclosed spaces.

Be aware that the use of large houses on small sites will reduce the space available between them.

Consider how a sequence of spaces can be linked to provide variety and interest to a development.

Look at the surroundings of your site. Is it next to other buildings or open spaces? Consider how your buildings will affect them and the space you create will relate to them.



In more densely developed areas, careful design of buildings in close proximity can still result in pleasant spaces.

### • SOLID AND VOID

In traditional construction the walls are always dominant, with window and door openings appearing as minor elements.

Any opening tends to weaken the wall both structurally and visually, and openings should therefore be no bigger than necessary.

Over-large windows, and windows too close to corners give a feeling of weakness.

Window and door openings should relate to each other in a visually ordered way. A simple grid relationship is the most obvious answer, although many other ordered layouts are possible.

Arrangements which are disturbing and do not follow some clear visual order should be avoided.



A simple, well-ordered layout of doors and windows which appear as minor elements within the overall wall.

### • COLOUR

In some parts of the district, there has been a long tradition of *render* and colourwash. A wide range of colours was used. In the case of historic buildings specialist advice is available from the Planning Department on appropriate colours and materials.

Also, traditional natural materials such as bricks and tiles have colours particular to the area which help establish local identity.

However, the use of modern materials and paints allows more possibilities in respect of colour.

These can be used to provide interest and variety, and to enhance a design, they should be used in such a way as to complement it.

In rural areas, neutral colours based on earth or landscape colours will generally be more appropriate, but, for walls and roofs, the occasional use of brighter colours in an urban situation can enliven and uplift.

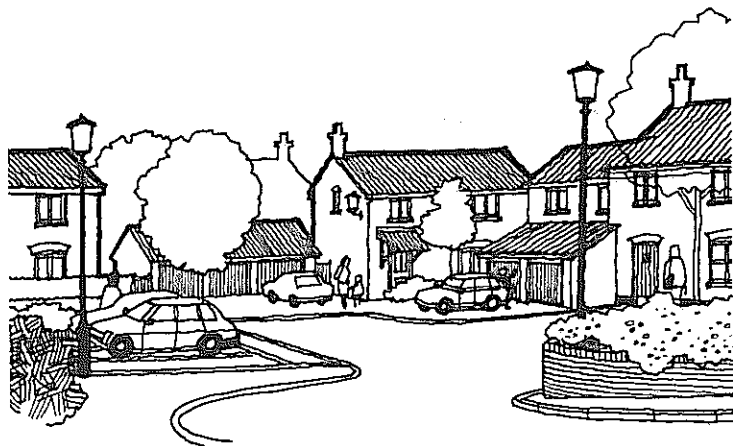
For new housing, window and door frames should generally be picked out in a contrasting colour.

### • SECURITY AND CRIME PREVENTION

Careful thought at the design stage can directly reduce crime. However the need to reduce the fear of crime is of equal importance.

Effective design means giving consideration to security measures when planning the layout, both of the house and the estate, as an integral part of the design process.

The three areas which cover security in estate layout are defensible space, landscaping and natural surveillance.



Dwellings should be sited to provide an unobstructed view of neighbouring homes, without affecting residents individual privacy, and encourage a feeling of territoriality among residents.

### Defensible Space

Housing layouts should encourage the residents to feel they have influence on the area outside their home. Real or symbolic barriers (such as changes in paving materials) define boundaries which give the impression that an area is private to a house or a small community.

In order to reduce the opportunities for a criminal to move about, access for the public through a development should be restricted to as few routes as possible, consistent with meeting the needs of residents for access to nearby facilities.

### Landscaping

The landscape design should avoid creating potential hiding places for intruders or attackers, especially near footpaths or dwellings.

Unsecured rear gardens that back on to footpaths or open space have poor security.

### Natural Surveillance

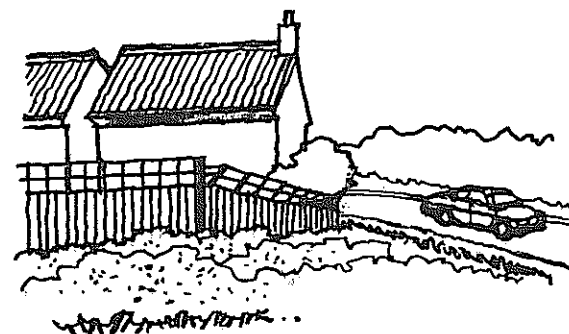
Communal areas, car parking, footpaths and cycleways should be clearly visible from surrounding premises. The benefit of defensible space and landscaping should not be lost after dark.

### Security and Design

Much more detailed advice is available from the local Police Architectural Liaison Officer, and developers are encouraged to adopt the 'Secured by Design' guidelines produced by Norfolk Constabulary. If seeking 'Secured by Design' approval, then early contact with the Architectural Liaison Officer is essential to avoid changes to the layout or design at a later date.

Individual dwellings should be protected by the use of high quality materials, locks and hinges for doors and windows to resist intruders, and by fitting intruder alarms and security lighting.

Although external security lighting, fire alarms and intruder devices are now considered essential by many people to make their homes secure, in order to serve as a deterrent they must be highly visible and audible, and this is in direct conflict with the design priorities of unobtrusiveness and reticence. As technology becomes more sophisticated, it may be possible to address this fundamental problem.



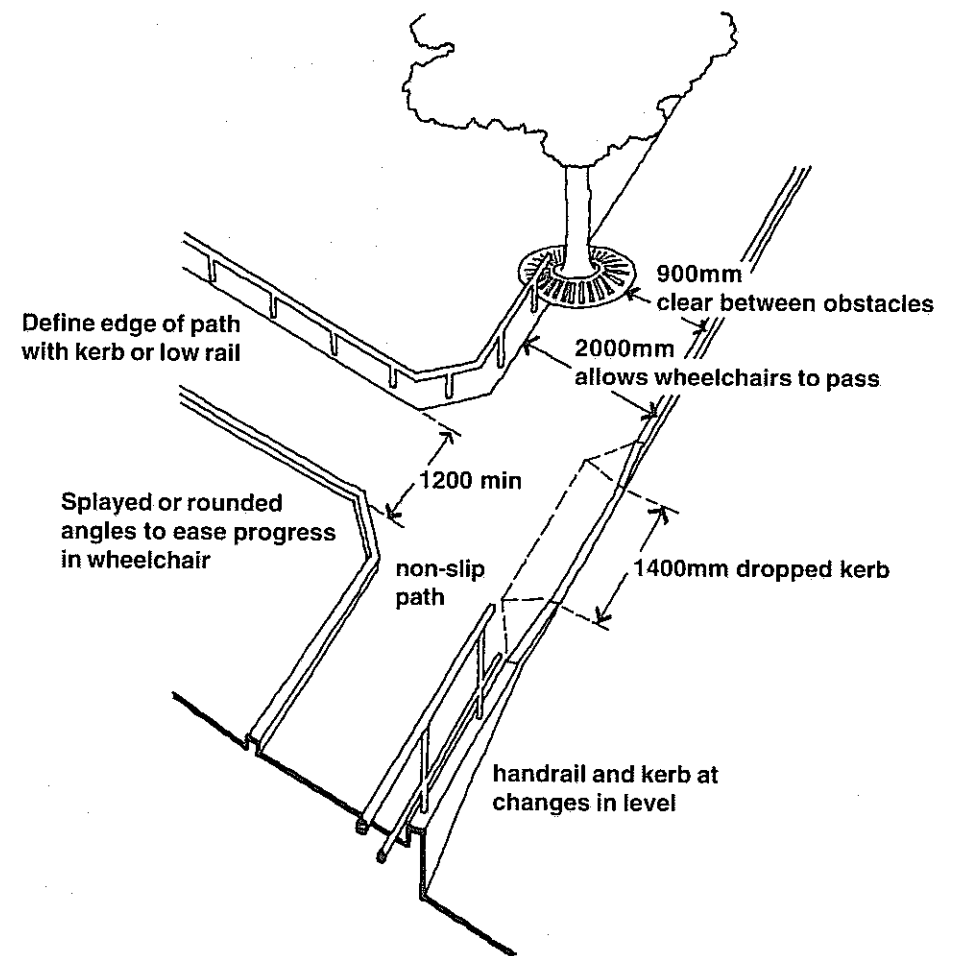
Secure the boundaries to the site. In rural areas it may be important to soften the impact of such fences by landscaping or combining them with hedges.

### • ACCESS FOR PEOPLE WITH DISABILITIES

It is important that people with disabilities are not restricted by the places or buildings which they are able to visit. The design of any development should therefore take into account the following points.

- Parking provision for people with disabilities.
- A level, well-lit, uncluttered approach from pavement and car parking area.
- Dropped pavement crossings with clear sightlines at all road junctions.
- Footpaths of suitable width and gradient for wheelchair users or people with restricted mobility.

The Building Regulations now demand that non-residential buildings are sympathetic to the needs of disabled people and describe particular requirements which must be met. The Council's Local Plan also includes specific policies relating to accessibility for housing. Further guidance on this appears on page 38.

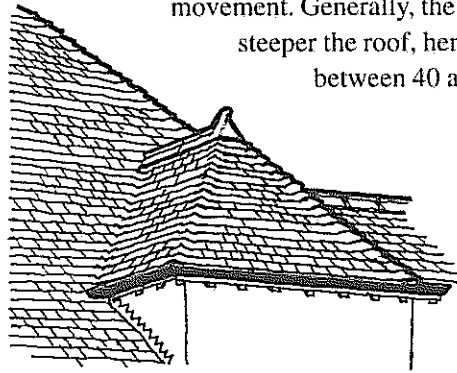


### ROOFS

#### • TILES

##### Clay Plain or Pin tiles

These are very versatile. Being so small they can accommodate changes in direction, and irregular shapes. They are often found on old timber framed buildings, where they can follow roof undulations caused by structural movement. Generally, the smaller the unit of roofing material, the steeper the roof, hence *plain tiles* need a minimum pitch of between 40 and 50 degrees. *Plain tiles* are still made



by hand, but machine-made tiles are now more common. If an old roof is to be repaired, and its character maintained, machine-made tiles should not be used. These tend to be of a more regular, smooth appearance, and lack the roughness and imperfections of handmade tiles. Colours are generally shades of browns and reds. Textures

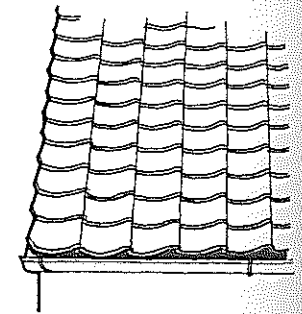
can be smooth or granular. One of the advantages of using *plain tiles* is that areas of roofs such as *hips* and *valleys* can be formed with purpose made tiles shaped to suit, resulting in an overall uniform appearance.

##### Clay Pantiles

*Pantiles* vary from *plain tiles* in that each unit is larger, usually 36cm x 25cm, and has a characteristic curved shape. The 'S' shaped design is the most common traditional profile, though variations such as the 'French', 'bold Roman' and 'corrugated' patterns are also seen. The other most obvious difference between plain and *pantiled* roofs as a whole, is that *plain tiles* are laid in a bonded pattern, and *pantiles* are not, having continuous side joints running from ridge to *eaves*. It is also possible to have a lower pitch, down to a minimum of 30 degrees with *pantiles*. Often, on new roofs, the unbonded pattern gives too regular an appearance, which can be exaggerated by the perfect finish now obtainable with

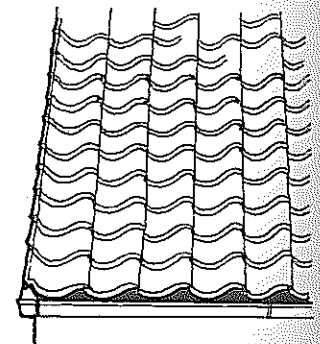
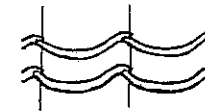
machine made tiles. Weathering occurs so slowly that the slight imperfections and rougher finish of the handmade type are preferable to give a roof a more mellow appearance. In *Conservation Areas* reclaimed tiles are often the best choice, where tiles need to harmonise with neighbouring roofs. The traditional finishes were natural red, dull black, known as 'smut', and black glazed. The red and black colours are still manufactured, though black glazed tiles are now nearly always imported from the continent. The Council does not encourage the use of 'russet' coloured tiles, which try to give an aged and weathered appearance.

Note the difference in thickness between clay and concrete tiles. Also the verge feature on concrete tiles where the interlocking groove is exposed.



##### Concrete Tiles

Concrete tiles are manufactured to simulate the profile of clay *plain* and *pantiles*, as well as having a variety of other interlocking profiles that are exclusive to the man-made material. However their coarse texture and additional thickness make them look heavy and less attractive. Concrete tiles are generally cheaper than clay, and in the case of some of the interlocking types can be used on pitches down to as low as 12.5 degrees. These factors alone, though, do not make the use of concrete acceptable. A clay product is always preferable on aesthetic grounds.

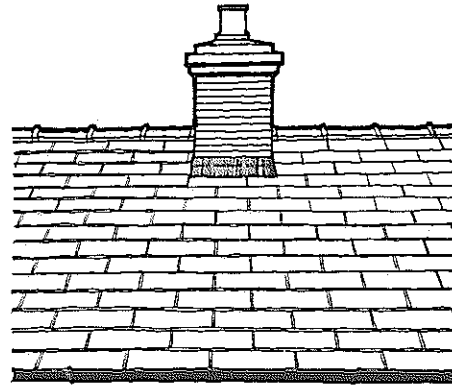


### ● SLATES

A growing number of different types of slates are now seen in this area, mainly due to the increased availability of reconstituted and artificial products.

#### Natural Slates

In the past, natural Welsh slates were frequently used, and occasionally some were brought from Cornish quarries. Imported products also now come from France and Spain. The colour of slates varies from light grey to purple/black. The densest types can have a life of up to a hundred years, and can be laid on a slope as little as 25 degrees. With their chamfered edges and fine grain texture, roofs using this material have a very attractive appearance, that varies according to light and weather conditions



#### Reconstituted Slates

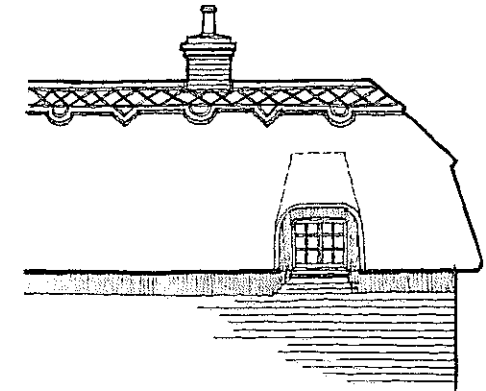
Some reconstituted slates almost have an appearance of natural slate and some even have a rough surface texture to simulate natural slates. They are reconstituted from slate dust, mixed with resins, and are cheaper and more lightweight than natural slates, but their durability has yet to be proved. Despite the realistic appearance of individual slates, the overall impression of a roof in such a material appears very unnatural, and so its use is not encouraged.

#### Artificial Slates

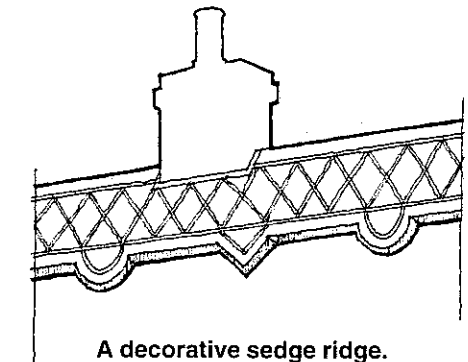
Fibre cement slates have now replaced the older asbestos based type which were introduced in the early 1900's. The mix of natural and synthetic fibres with cement produces a smooth and consistent finish. Roofs using this material lack the texture of natural slate, but they are considered a better alternative than reconstituted slates. A much wider choice of colours and shapes is available, although the standard grey/black is considered most suitable in rural locations.

### ● THATCH

Thatch was once the most commonly used roofing material in rural areas, and it is now becoming more popular again. A well designed thatched roof need not cost more than some tiled roofs. Insurance companies have discovered that thatched cottages are not as risky as they thought, and premiums are only marginally higher. Fire-retardent treatments for thatch are not considered appropriate since they reduce the durability and life of the material. Careful constructional detailing (particularly around chimneys) can reduce the risk of fire. To comply with current Building Regulations, the distance from the roof to the site boundary may be critical.



Thatch can be swept around openings such as roof windows.



A decorative sedge ridge.

It is most effective on simple, domestic and small commercial properties. It does require a steep pitched roof, but it has the facility to be swept around openings, angles and corners, and its soft appearance immediately gives buildings a mellow quality which enables them to fit well into rural landscapes.

Different types of materials are used according to the species of vegetation found locally. Water reed (Norfolk reed) is the most widely used in East Anglia, with sedge as the ridging material. Long straw and combed wheat reed are other varieties that give rise to distinct regional characteristics. Listed Building Consent may be necessary to change from one material to another on a *Listed Building*.

Thatch is now seen as an environmentally - friendly material. It is a naturally occurring renewable resource, and unlike tiles that have to be fired, it uses no energy from fossil fuels. While growing, reed or straw actually combat the greenhouse effect by absorbing carbon dioxide, and emitting oxygen. Thatch is also a good insulant. It is durable, and survives storm damage. Apart from re-ridging every ten to fifteen years, a thatched roof requires very little maintenance, and will often last fifty years or longer.

(see Advice Note 14)

### ● PITCH

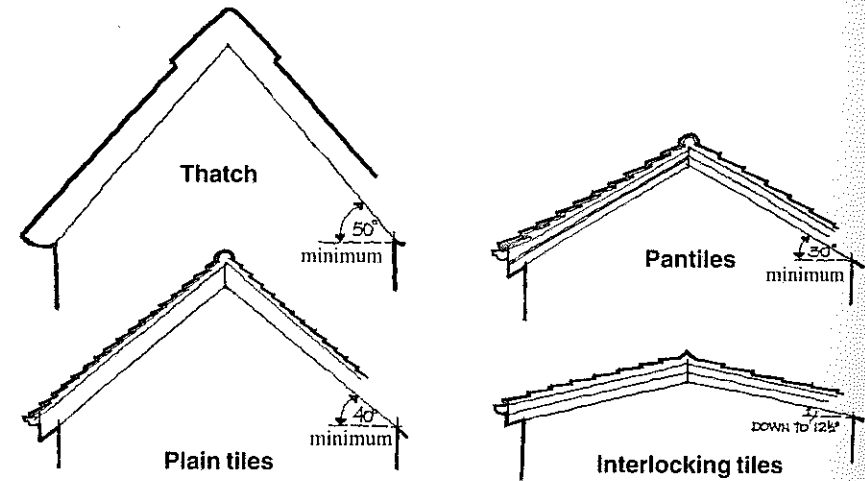
It is the variety of roof shapes and the wide range of materials that gives much of the character to our *vernacular* buildings.

The pitch (the steepness, or angle of a sloping roof) is one of the most important factors in determining the appearance of a building, as it defines its profile or silhouette.

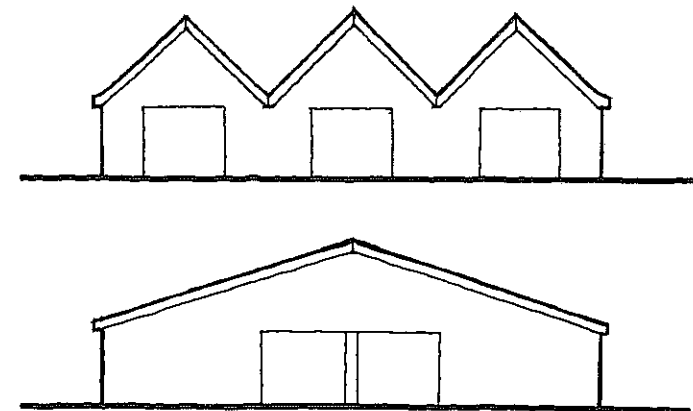
The pitch is often decided by the roof covering, as smaller scale materials such as *plain tiles* require a steep pitch, whilst with large sheet materials, such as profiled steel, or felt, shallower pitches can be used.

In domestic scale buildings, the traditional 30-40 degree pitched roofs, which shed water more quickly, have been found to be more successful than shallower pitches, both for practical and aesthetic reasons, and there has been a return to the traditional use of slates and tiles.

In sensitive locations, design problems sometimes arise when large roof spans are required in agricultural, commercial and industrial buildings, and a more economical solution may be to use a flatter roof. In these cases, shorter multiple spans with steeper pitches are preferred to clear spans with lower pitches.



The smaller the scale of the material, the steeper the minimum pitch required.

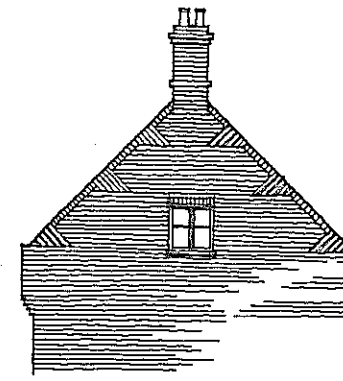


In sensitive locations, short multiple spans with steeper pitches are preferred to large spans with low pitches

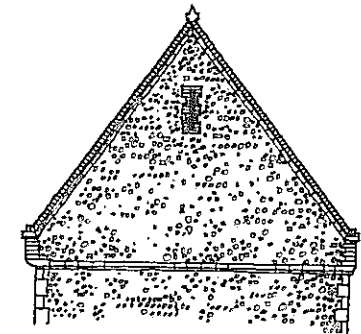
### • GABLES

The most commonly seen *gables* in Norfolk follow the line of the *rafters*, and have an almost flush *verge* junction between brickwork and roof tiles. The relationship between wall and roof in these straight edged *gables* can be improved by overhanging or *corbelling* the final course of bricks immediately below the tiles. Occasionally, the wall extends above the slope of the roof as a *parapet*, and take the form of a *shaped* (sometimes known as Dutch) or *crow-stepped* *gable*, with a brick, tile or lead covered *parapet*. This style is usually seen in 17th or 18th century buildings, and is expensive to construct today. On smaller scale housing, a more modest but still attractive variation is to construct a *parapet* where a brick-on-edge coping follows the slope of the roof, with the lower brickwork courses “tumbled-in” to prevent slipping

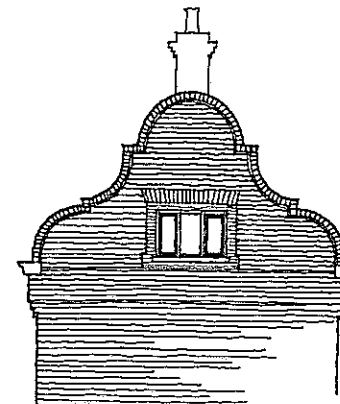
As well as brick, straight edged *gables* may be constructed of timber weatherboarding, hung tiles, or steel sheet, but this will vary according to the type of building and its use. Walls and *gables* should generally be of the same material. Often brickwork walls are seen with *rendered* or dummy timbered *gables*. The decision to vary the materials has no constructional basis, but is merely introduced as a ‘period accessory’ These market-driven features should be avoided. Individual design treatments can be used, but should be confined to smaller areas such as *verges* and *eaves*.



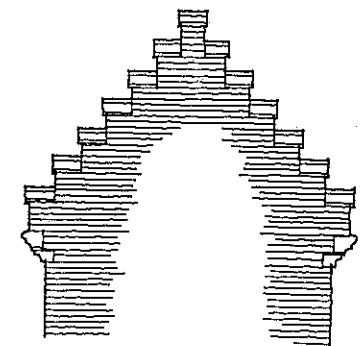
'Tumbling-in'



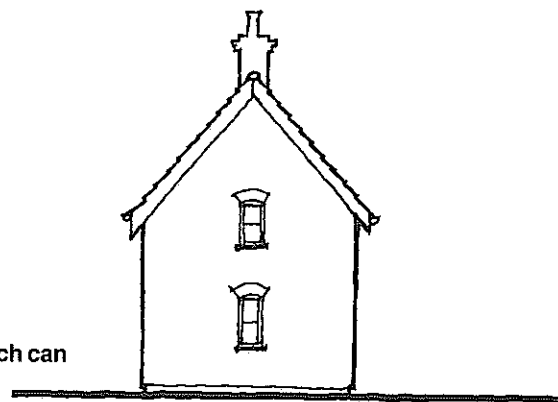
A brick parapet gable on a flint wall



A shaped or 'Dutch' gable



A crow-stepped gable



A simple gable with a steep pitch can be a strong design form

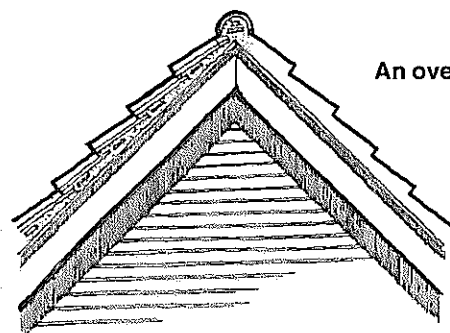


### • VERGES

The treatment of *verges*, where the roof slope overhangs the *gable* walls, can affect the appearance of a building. Actual dimensions of the overhang will be related to criteria such as the type of construction, *eaves* detailing and building height.

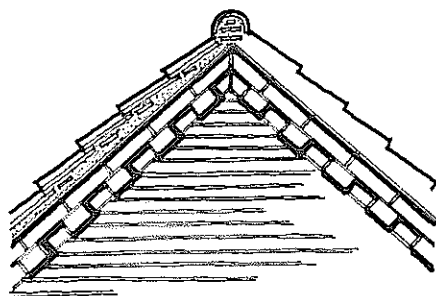
*Verge* detailing is often derived from the roof construction. Thatch, for example, requires a large overhang to shed water efficiently, which determines the treatment of the *verge*.

Traditional Norfolk buildings usually incorporate an almost flush *verge*, with just one or two courses of *corbelled* brickwork to form a slight overhang. The gap between brick and tiles is filled with mortar, with offsets of tile to prevent unsightly cracking. An alternative method is to have timber *bargeboards* and a capping on top to cover up the edge of the tiled roof covering, though this technique is constructionally less sound. The simple *corbelled* brickwork form of construction is the most successful. Intricate, overcomplicated brickwork patterns, sometimes using different colours, are unnecessary, and should be avoided.

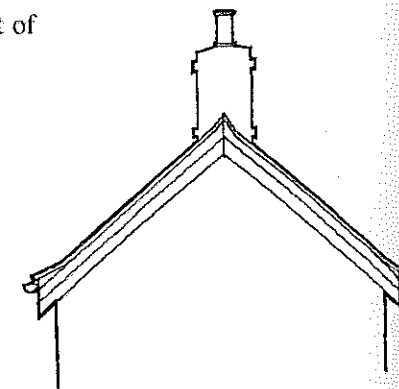


A flush verge with corbelled brickwork

An overhanging verge with a timber bargeboard



Where *bargeboards* are used, the amount of projection from the *gable*, and to a lesser extent the depth of the board can be determined proportionally in relation to the height of the building. However, barge boards with depths in excess of 200mm tend to look clumsy on domestic buildings.

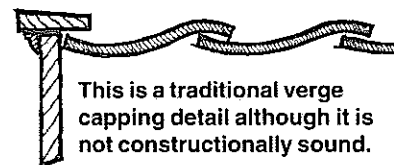


Deep bargeboards should be constructed in two or more pieces.

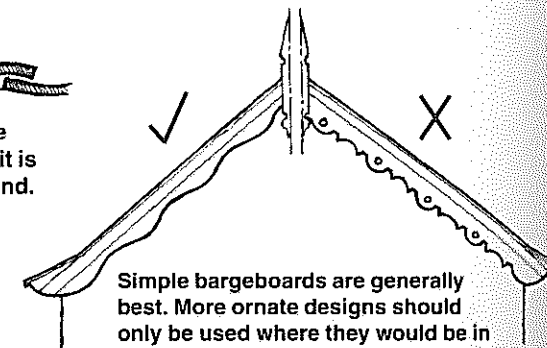
The use of modern composite board materials on the underside of traditional *corbelled verges* should be avoided. These man made boards support the mortar spanning the joint between brickwork and *pan-tile*, and look intrusive next to natural clay materials. The use of a *plain tile* detail here is far more suitable.

The use of pre-formed *verge* tiles is also an alien detail which produces a heavy and thick edge appearance. A traditional detail is preferred.

The use of PVCu *bargeboards* is not acceptable in *Conservation Areas* or for *Listed Buildings*.



This is a traditional verge capping detail although it is not constructionally sound.

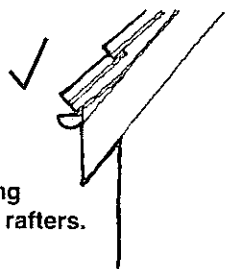


Simple bargeboards are generally best. More ornate designs should only be used where they would be in keeping with surrounding buildings.

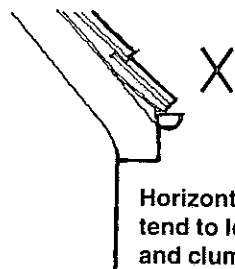
### • EAVES

In rural areas, brick *corbelling* is traditionally the most commonly used *eaves* detail. Sometimes a more decorative *dentil course* of bricks will support the projecting row of roof tiles. With this method, roof and wall planes are not interrupted by timber *fascia* boards, and gutters are simply supported on galvanised steel brackets. The indiscriminate use of contrasting coloured brick bands at *eaves* and *verges* is best avoided; often sound constructional detailing can provide enough decoration.

An open *eaves* construction is formed where the roof timbers extend over the walls, and their ends are exposed. This can be attractive on cottage properties, but the *rafter feet* need to be quite substantial, and a satisfactory appearance cannot usually be achieved with trusses. In this case, it is more normal for the underside and ends of the *rafters* to be boxed in. This should be done on the underside of the rafter feet and not horizontally which can look heavy and clumsy, especially where a square looking *fascia* meets the *bargeboard* at a *gable* end



Soffit following underside of rafters.

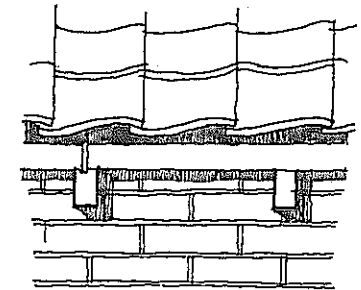
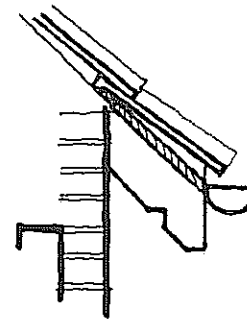


Horizontal soffits tend to look heavy and clumsy.

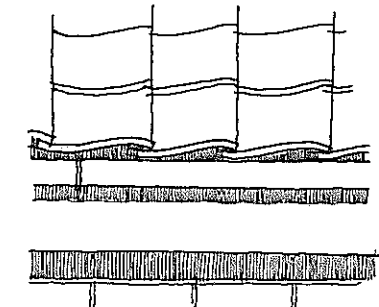
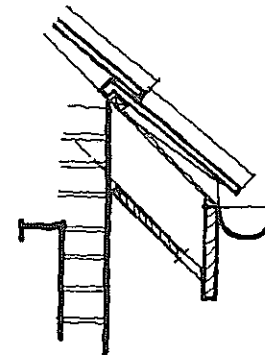
Where roofs are likely to be a prominent feature, it is preferable not to emphasise a strong *eaves* line, by picking out *fascia* boards in white paint. It is better to try and merge roof and walls together, using the *corbelled eaves* detail, with gutters supported on brackets.

By the same token, white gutters and downpipes tend to be too emphatic, and dark colours are preferable.

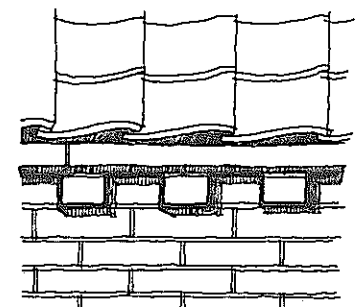
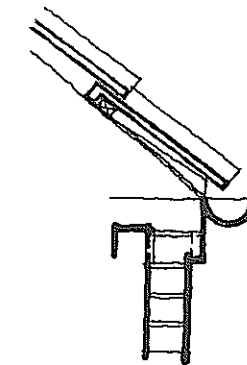
Overhanging eaves with exposed rafter feet.



Overhanging eaves with soffit.



Flush eaves with corbelled brickwork.

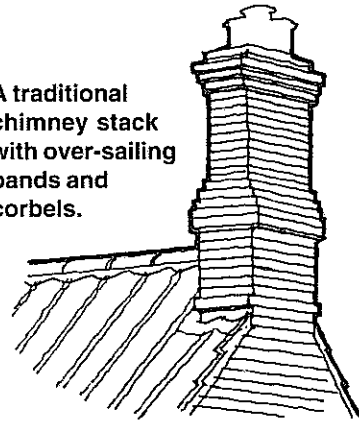


### • CHIMNEYS

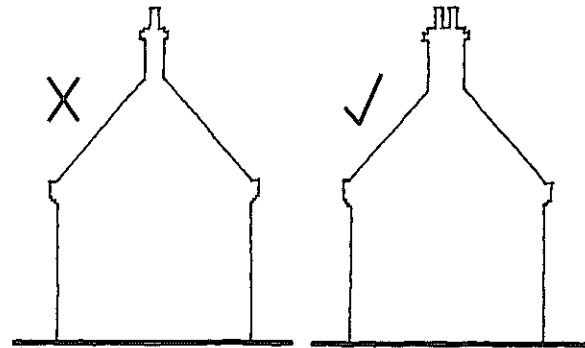
Apart from their contribution to the appearance of houses, chimneys also allow for the future use of different methods of heating. The inclusion of a chimney should always be considered, whatever the initial choice of heating.

With the disappearance of the chimney, a lot of character has been lost from the roofscapes of modern houses. In the past, large and ornate structures were built to house the flues from multiple fireplaces. Today, usually only one appliance is served, and it may be necessary, in order to obtain good proportions, to enlarge the brickwork dimensions of a single chimney, which would otherwise appear too slender.

A traditional chimney stack with over-sailing bands and corbels.



The proportions of a chimney can affect the appearance of a building.

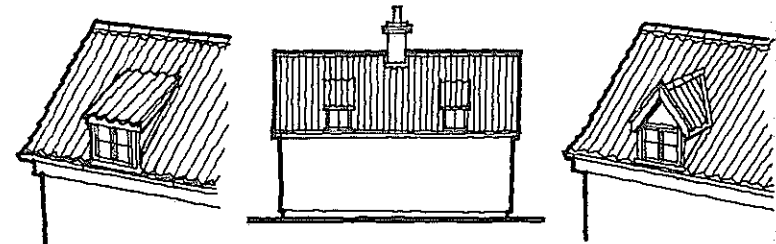


Chimney pots are best kept simple in style, bedded on mortar on an oversailing band of one or two courses of brickwork, projecting just enough to throw water away from the stack.

Visually, it is preferable to use prefabricated flues of metal or vitreous enamel of the recessive colour to merge into the background rather than chimneys, where fireplaces or boilers are put in former agricultural buildings. (see Advice Note 16)

### • DORMER WINDOWS

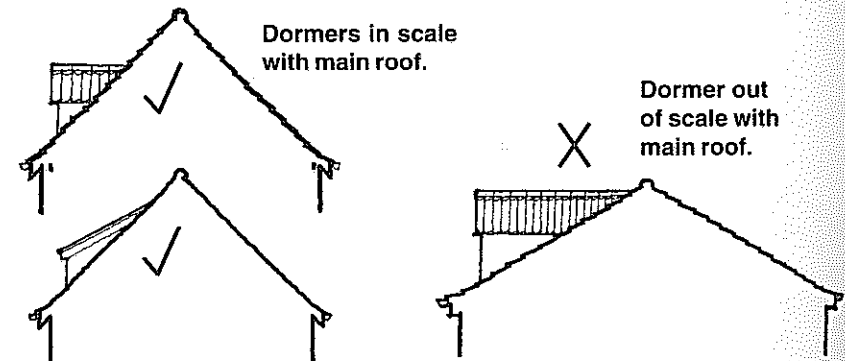
Two *dormer* types are characteristic of the area. The monopitch or wedge shaped *dormer* (sometimes known as a 'catslide' *dormer*), and the *gable dormer*. Both examples have pitched roofs, and in the case of the *gabled* type, at least a 40 degree slope is desirable.



Wedge dormers

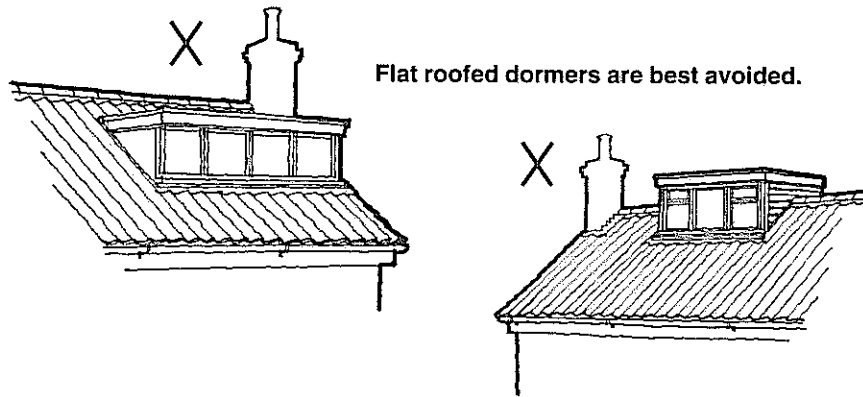
Gabled dormer

Their proportions and position in a roof are very important. Inappropriate loft conversions are often seen, where out-of-scale *dormers* have adversely affected the appearance of a cottage or bungalow. The top of the window should not rise more than halfway up the main roof, to ensure that the complete *dormer* finishes well below the ridge. They can be cut into the *eaves* to obtain correct positioning. It is unlikely that any type of *dormer* can be successfully inserted in a roof with a pitch of 35 degrees or less. In many bungalow roofspaces therefore, it may not be possible to increase headroom, though additional daylight may be available through the use of *gable* windows or rooflights.



*Dormer* openings should have a vertical proportion. This usually means that roof openings of over a metre wide tend to look too horizontal and squat. It is better to have two smaller *dormers*, rather than one large one.

It is desirable for the sides or cheeks of *dormers* to blend in with the roof. Dark stained boarding or neutral coloured *render* are traditional solutions. On *gabled dormers*, which often rise directly from the *eaves*, the *gable* itself is more associated with the wall than the roof, and decoration generally follows the coloration of the masonry.



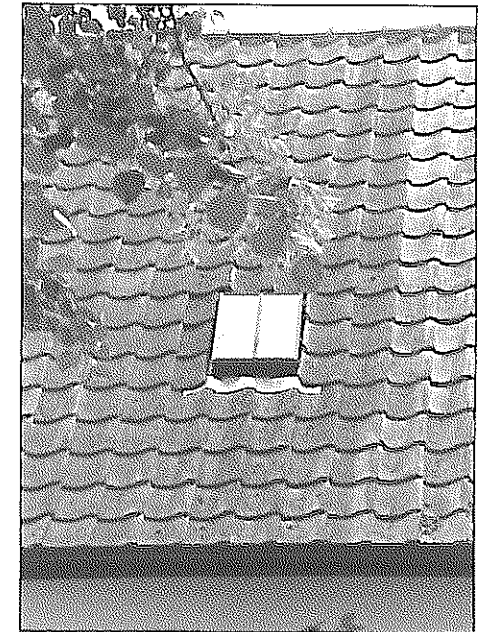
### • ROOFLIGHTS

Traditionally, rooflights were only used in domestic situations to provide light and ventilation over small areas such as stairwells and bathrooms, and their effect on the external appearance of residential buildings was negligible.

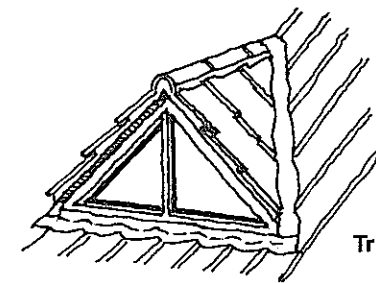
In recent years, with the demand to convert roofspace into useable floor area, there has been an increase in the use of much larger and sophisticated rooflights or roof windows. These are not like the old cast iron pattern. They lack the traditional low profile, and their visual intrusion into rooflines is often disruptive. In existing buildings, the smaller types are sometimes successful when used to minimise damage to a roof profile, where a *dormer* window would be

inappropriate. However, the larger rooflights, particularly when coupled together, tend to look incongruous and interrupt the continuity of a simple tiled or slated roof. A modern version of the traditional rooflight with a central vertical division is now available. This is more compatible with traditional looking roofs.

The conversion of agricultural buildings to residential use often poses a problem. The roofs of these buildings are their most important feature, and many have been harmed by the unsympathetic introduction of roof lights. Small triangular glazed and vented openings cause less disruption.

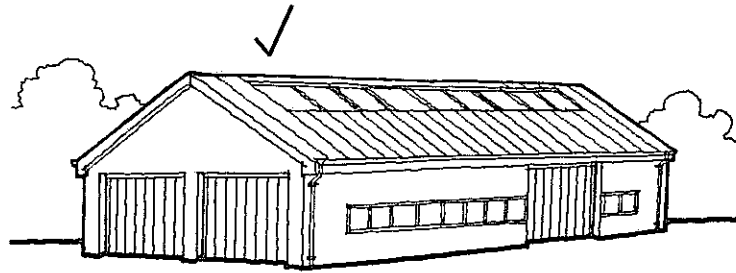


A modern rooflight in the traditional style. Note the thin frame, central mullion and minimal projection above the roof finish.

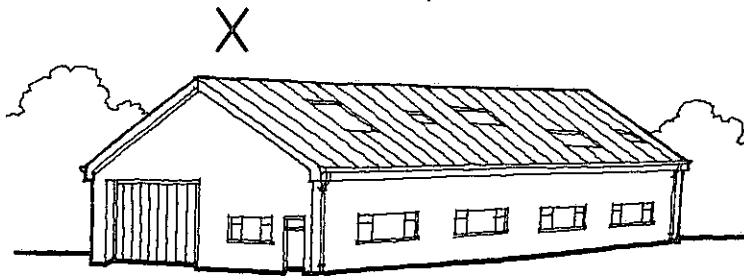


Triangular vent.

In non-domestic buildings, banks of *patent glazing* are preferable to the repeated use of individual rooflights. Plastic sheeting can be used in the same manner, but its translucent quality deteriorates. A purpose made bank of *patent glazing* however, arranged near the apex of a roof, can accentuate the *form* of an industrial building.



Banks of glazing are preferable to repeated or unrelated individual rooflights.



The installation of solar or photovoltaic panels, often on prominent south facing roofs, can appear obtrusive. However the use of such energy saving devices will be encouraged, if they are integrated into a design at an early stage, rather than added as an afterthought.

### WALLS

#### • BRICKS

Red facing brick is the traditional walling material in the Broadland area, although there were a few local brickworks that made cream coloured facings. A number of bricks are available that are a good match for those traditionally used in the area, including some made locally.

The characteristics are a smooth face, without pronounced texturing, and colouring that can range from orange, through to dark red.

Simplicity of texture in both brickwork and pointing is the key to the *vernacular* style, and efforts to relieve what is mistakenly perceived as monotony, by introducing the excessive use of contrasting bricks and mortars, should be resisted.

There are few buff or brown bricks that are traditional to the area, and they should generally be avoided.

Different coloured brick courses are now frequently seen in brick houses at *eaves, verges*, and around door and window openings. This has almost become a trademark of the large national housebuilders; but this use of contrasting brickwork can be overfussy and unnecessary, and only serves to dilute any local distinctiveness.



The excessive use of contrasting brickwork can be overfussy and unnecessary.

'Faced' bricks, which only have a veneered surface texture, are often inappropriate.

Hard square cut engineering bricks are another unacceptable material which look too regular and precise, and lack the necessary softness of texture, particularly for domestic construction.

Pointing is best kept very simple. Flush or slightly recessed joints with mortar are preferable.

Careful consideration should be given to the mortar mix, and the colour of the joint is very important. Plain white or grey mortar may not match that used in traditional mortar.

Pointing used for repairs, alterations or extensions to old buildings should match the original pointing. The District Council can give advice where necessary. (see Advice Note 20)

### • TIMBER WALLS

Tarred or black stained timber weatherboarding is a common material on agricultural buildings in East Anglia. All too often however, it can now be seen in inappropriate residential situations where it is used to clad the upper storeys of houses over brick ground floors, to produce the kind of "rustic" feature.

Timber walled buildings usually look their best when light weight *claddings* are adopted for reasons of economy, or because of poor subsoil conditions. Boatyard buildings provide a good example of this functional tradition,



Shiplap boarding.

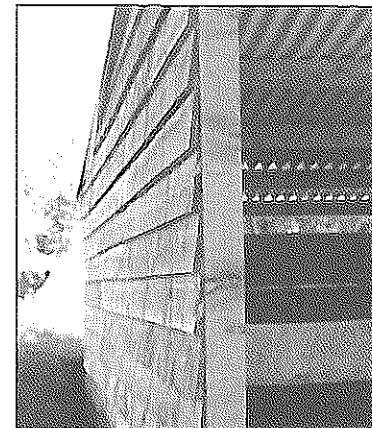
and various forms of boarding, such as horizontal shiplap, *featheredge*, and vertical boards with cover splines or battens, are commonly used.

If timber is to be used, it should be employed throughout the structure, and not just as a feature. Bungalows, or one-and-a-half storey chalets are building types where more extensive use could be made of timber *claddings*.

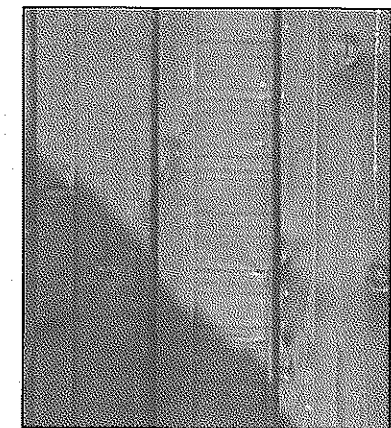
Diagonal or *chevron* patterned boarding is not a traditional style, can look over-designed and is best avoided.

Although black tarred boarding was the traditional finish, this should not rule out the use of other colours. Industrial or agricultural buildings could be more adventurous, without appearing incongruous. It is best to choose a single hue, perhaps using a combination of tones. It is often successful when a whole building uses one colour consistently, rather than separately emphasising individual features like *fascias* and *bargeboards*. The toffee brown stains (often seen on fencing panels and garden sheds) are usually best avoided on buildings. The darker coal tar- or creosote-type colours are more suitable.

Stain finishes usually look better on timber boarding than gloss, opaque paints.



Sawn featheredged boarding.



'Board and Batten' boarding.

### ● FLINT WALLS

Flint is found in two forms: Smooth round cobbles from the beaches, or rough flints from excavations. The latter are often broken or 'knapped'. The oldest walls have whole flints set in thick mortar beds. Later, knapped flints were used to show their dark centre, and were set in walls with thin joints, dressed more like brickwork or stone.

Correctly designed and built flint walls minimise the visible amount of mortar between the flints, since this is the weakest part of the wall construction.

The use of flintwork is not always suitable for a particular area. It should not be used as a means of injecting character into an otherwise unsuitable design. Conversely, a well designed building, can be ruined by badly executed flint detailing.

A study of local buildings will normally indicate whether the use of flint is desirable, and to what extent it should be used.



Knapped flint walling.

### ● STONE WALLING

Apart from carrstone (rarely used in Broadland) and flint, Norfolk lacks any other indigenous stone materials. Churches, and other large buildings were forced to acquire this prestigious material from outside the county. On lesser buildings its use was generally confined to small areas such as *lintols*, *sills*, and dressings around door and window openings.

Today, reconstituted stone is the only viable economic alternative (except for *Listed Buildings*), but the wholesale use of this material appears more in keeping in areas where there used to be a supply of naturally occurring stone. It can look acceptable in a modern context, but usually only if used sparingly to complement another material.

Imitation *stone cladding* will always devalue a building, and should be avoided.

### ● RENDER

This is a traditional finish in East Anglia, and can sometimes be a welcome variation to red brick. A flat smooth finish is preferred to roughcast or pebbledash, and this can then be colour washed in a variety of shades. The neutral tints of white, cream or buff contrast well with red or black *pantiles*, though the occasional stronger colour is sometimes acceptable, depending on the particular building location.

*Rendered* plinths to *rendered* buildings should, as a rule, be black or grey. Matt shades here are preferred to the glossy, black finishes sometimes seen. A bitumen based damp resistant finish may be used. Facing brick plinths are also acceptable.

### • WINDOWS

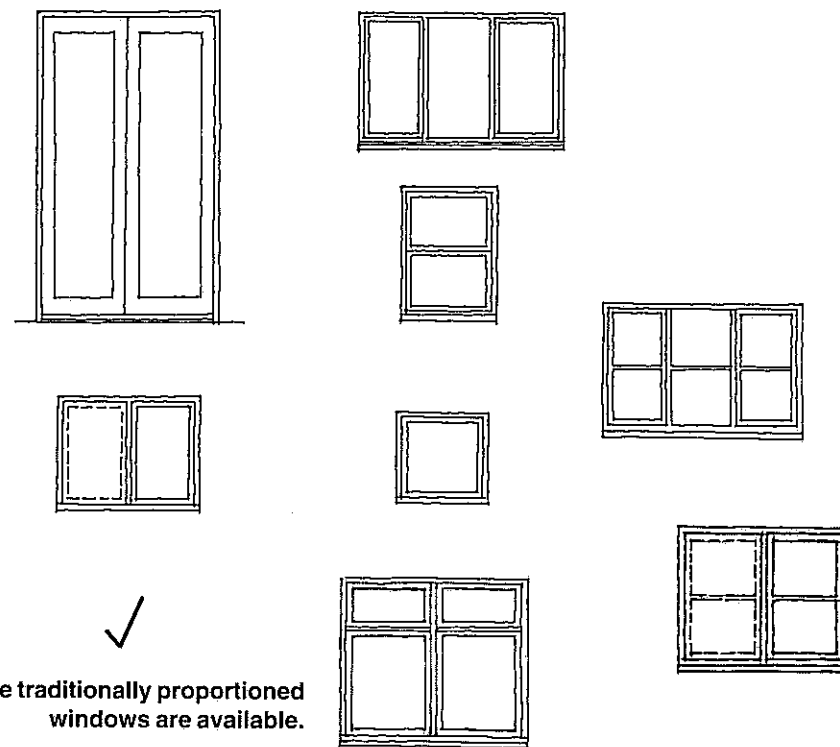
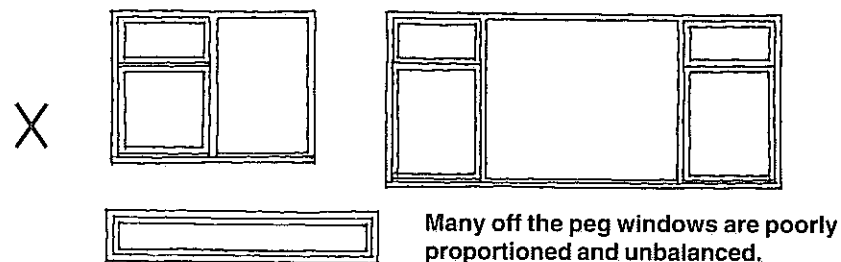
Windows are probably the most prominent element in house design, and an important component in other building types. They have to relate to the layout and aspect of the building to achieve basic levels of daylighting and ventilation, but equally important is the visual effect which they have upon external appearance. In the past, good proportions between solid and void were unconsciously achieved by the need to provide protection from the weather, and the structural limitations of timber and stone *lintols*. This resulted in comparatively small openings, and the pleasing dominance of walls over windows or doors. Today, window sizes are no longer so restricted although thermal insulation requirements may have a similar effect. It is still true that the proportions of window openings as found in older buildings will produce the most harmonious designs.

Traditional buildings have always had a vertical emphasis, achieved by narrow *gables*, steep pitched roofs, and small vertical openings. This balanced the overall horizontal appearance. Windows were almost invariably symmetrical about their vertical axis. Even when the openings were horizontal in shape, the subdivision tended to be vertical, and this made for a much more harmonious effect. Today, windows that are wide often upset the balance of an elevation, and disrupt the ratio of opening to wall.

One way of maintaining this balance and harmony is to limit the number and type of windows. A well balanced elevation will be easier to achieve with a simple, regular pattern of windows. Where they are subdivided to provide ventilation, the opening sections should also be balanced and symmetrical, and where the windows differ in size or shape for practical reasons, they should relate to those nearby in some respect, either by height or overall proportion. The internal layout of a building should not be the only consideration in determining the position and shape of windows.

Windows should usually be kept as small as possible, compatible with Building Regulation requirements. A good general rule to be observed is that the total window and door opening area should not exceed more than one third of the total wall area.

Where privacy is an issue, a properly proportioned window, glazed in obscure glass, is often a better alternative to the use of horizontally proportioned high level windows without sufficient regard to their effect on the external appearance.





The design of the windows themselves can have an adverse effect on the overall design, particularly when they are over-large, or subdivided in a haphazard way. Many 'off the peg' windows are poorly proportioned and subdivided in a complicated or unbalanced way. At one extreme there are overlarge and empty horizontal looking 'landscape windows', and at the other, the busy 'neo-Georgian' pattern with multiple glazing bars and top opening *fanlights*. In between, some manufacturers have now started to produce ranges of windows that are more sympathetic in style. Of them, the 'single horizontal bar type', and 'cottage range', with well proportioned top vents are the most acceptable.

*Fanlights* can offer ventilation with greater security than a fully opening window, although any opening window is only as secure as the fittings which secure it. Where *fanlights* are used it is important that the symmetry and proportions of the window are kept. However, situations will arise, particularly in the *Conservation Areas* of towns and villages, when traditional vertical sash windows will be the only appropriate solution. The fashion for replacing these with top hung windows of similar proportions should be resisted. At first glance, they may seem to replicate sash windows, but they lack the shadowing and three dimensional relief of the original window type. Sometimes, this feeling of depth can be achieved by setting windows back about half a brick (100mm) from the face of external walls. This may require an additional sub-*cill* under a standard timber *cill*.

Some window types will always detract from the appearance of a building. 'Period' *bow windows*, with leaded lights for instance, are not part of the local tradition, while modern bay windows on projecting brackets, often seen on new housing developments, look like accessories, added on as design afterthoughts. Where a bay window is included in a design it should relate to the rest of the building in material and style. The treatment of the roof of a bay window is critical and must be considered in relation to the entire elevation of the house.

There will always be cases when visual balance can be achieved by departing from the generally accepted solid/void ratio. This is more likely to occur in commercial or industrial buildings where the treatment of door and window openings follows a pattern which has a recognisable identity. For example, continuous horizontal glazing for workshops was often provided by close-*mullioned* windows, without *transoms*.

Timber is still the most versatile and attractive material for domestic windows, especially when simple, traditional patterns are used. However, competition has led manufacturers of timber windows needlessly to increase their range of styles. 'French arch', 'tudor', and 'decorative rose' are some of the variations available. These have no place in traditional buildings or in modern buildings which respect local traditions, and should be avoided. PVCu windows rarely look in keeping with the natural materials of brick and timber, and they too are unsuitable for traditional buildings. PVCu windows can look incongruous with their much thicker frames, and when attempting to simulate timber glazing bars by applying plastic behind the glass surface. However, in new housing developments where they will not be out of keeping with a well-established local character, or adversely affect the appearance of nearby groups of buildings they may be acceptable. Whatever window material is chosen, the proportions of the opening and its subdivision will be critical in achieving a satisfactory appearance. Steel and aluminium windows, which were popular for the housing market for a time during the 1960's and 70's, are now mostly used on industrial and commercial buildings, where advances in pre-site decoration techniques have often made them a more suitable choice than timber.

White or cream painted finishes on timber windows, rather than mid-brown stains, are more appropriate on domestic buildings. The latter contrast poorly with red brickwork, and window openings are less well defined. Barn conversions however, are an exception to this advice, where the emphasis on the change to domestic use needs to be minimised, and a stain finish is preferable. However, there is no need to be restricted to the popular toffee-like colours. In fact, the almost black treatment, echoing the use of coal tar in the past, is probably most suitable window finish on former agricultural buildings. On buildings of a less traditional, and more innovative style, a larger range of coloured stains could be used.

(see Advice Note 22)

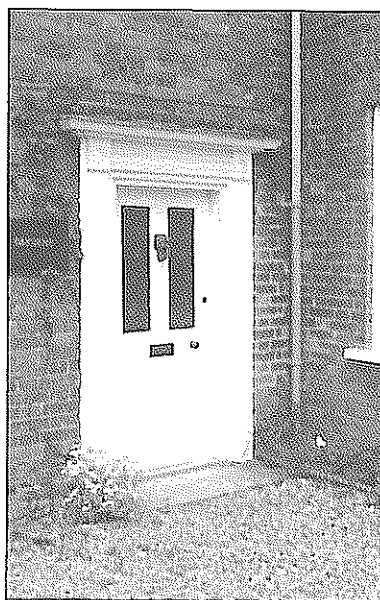
### • DOORS

The entrance door to a building has always provided a focus for some form of ornament; but whilst the highly decorative doorways of the past looked fine in the context of large domestic houses and public buildings, today's modest entrance to a semi or small detached house is not compatible with the overfussy doors that are frequently used throughout the country. The most common type is the neo-Georgian hardwood door, with a semi-circular glass top panel. This is seen in all kinds of development throughout East Anglia; but are they there by choice, or because people can only buy what developers build? It should be possible to achieve the degree of individuality that people want with a design which is far simpler and which has some link to local traditions.

Most houses traditionally had plain square headed doorways, and doors were panelled or boarded. Design variations on these traditional and basic door types should be sufficient. The simplest designs are often the most effective. If daylight is not a requirement, then a solid tongued and grooved boarded door is quite adequate. When light is necessary, all that is needed is the addition of a plain glazed panel.

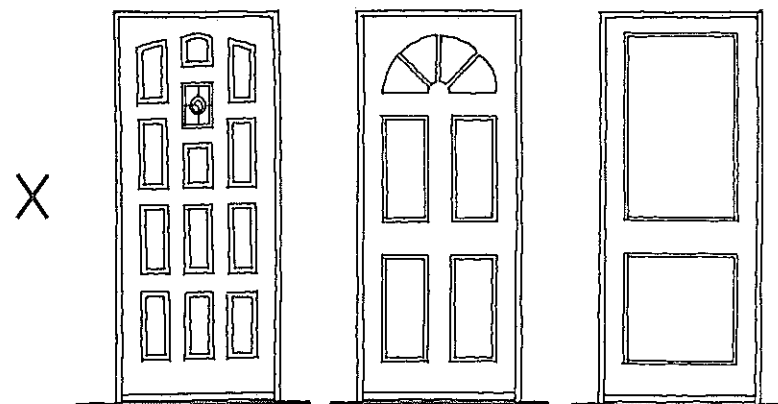
Although toughened glass will meet the requirements of safety, laminated glass will also maintain the necessary level of security.

Although materials have changed (native hardwoods like oak are too expensive to obtain today) it is unnecessary to use tropical hardwoods in their place. Suitably treated joinery-grade softwoods can still provide good quality timber for external doors.

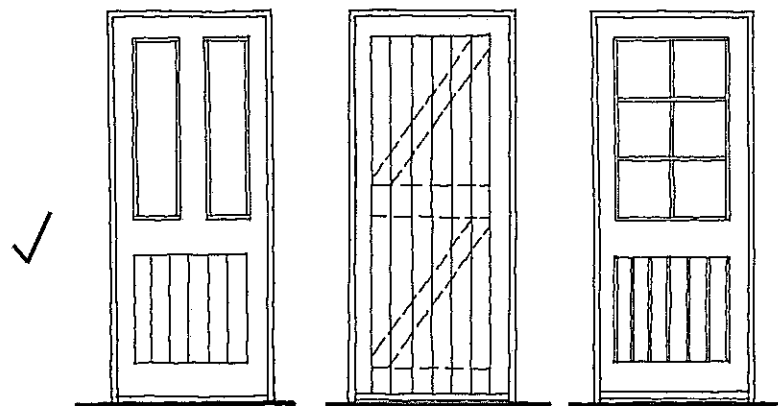


A fine traditional entrance door and frame.

PVCu doors, similar to windows in this material, are not in keeping with the character of traditional buildings. The range of designs offered by the replacement door and window industry, like stained glass, and decorative panels, are often too ornate for most ordinary residential situations. The frontdoor will normally include a letter box and house name or number. These should be easy to use, and clearly visible.



Over fussy or poorly proportioned doors.



Designs which are simple and have a link to local tradition.

### • PORCHES AND CANOPIES

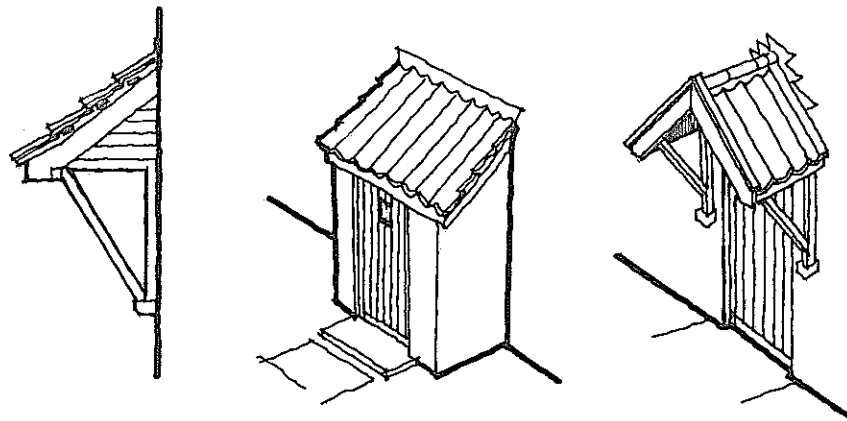
Porches are best kept simple, and in a style sympathetic to the rest of the building.

Traditionally, a small open 'lean-to' or *gabled* roof would be supported by timber brackets over a front door, and this helped to define the entrance.

Problems can sometimes arise when designs become too elaborate. Brickwork piers are often used as a base for a timber supporting structure, and care should be taken not to create too ornate an appearance, on an otherwise simple building. *Hipped* roofs, with heavy looking half round tiles on the *hip* junction should be avoided. Often, *pan tiles* on a very small canopy can look out of scale, and a change to a smaller element material, such as a compatible *plain tile* should be considered.

PVCu porches rarely appear as an original part of the building. More often they look like incongruous afterthoughts.

Enclosed porches can sometimes be successful if materials consistent with the remainder of the building are used.



### • METALWORK

In the past, metalwork in traditional buildings could vary from very simple handrails formed with solid section iron tubing, to highly elaborate wrought, or cast iron balustrading.

It is usually a mistake to try and imitate traditional ornate designs on today's more functional buildings. As a general rule, it is better to adopt a very simple style. Where steel balustrading is required in domestic housing, painted mild steel tubing, with a vertical emphasis, is an economic solution. Imitation scrollwork, now produced in mild steel for garden gates and railings, lacks the style and detail of the wrought iron originals, and is best avoided.

Often, on commercial and industrial buildings, stainless steel can be an acceptable material. Also sophisticated metal castings are becoming a welcome feature in designs of a contemporary engineering nature.

### RESIDENTIAL DEVELOPMENT

#### INDIVIDUAL DWELLINGS

##### • SITING

Formal 'Building Lines' are no longer observed, but siting should be assessed on the visual impact the building makes, and its relationship with existing buildings.

- Consider the points set out in 'Site Survey and Assessment' and take account of the following:
- Does the shape of the plot limit the size, orientation or layout of the dwelling?
- Are there any existing features on the site which should be kept or views which could be exploited?
- Is there an existing access point, or should a new one be created?
- Is there a change of level on the site? Can it be exploited, or should it be altered?
- Is the plot large enough to accommodate the house and its garden, together with sheds, greenhouse or conservatory
- Is there space to park two cars on the site?

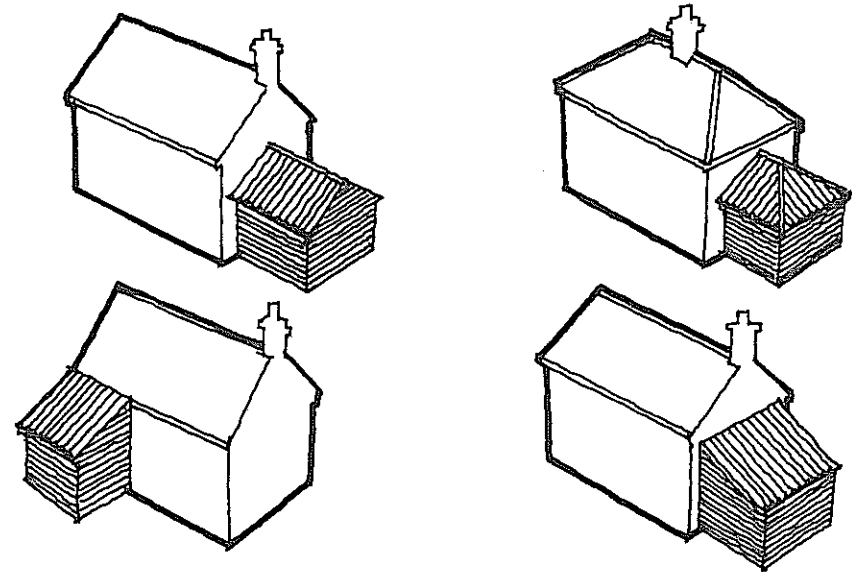
##### • EXTENSIONS

Extensions do not always require Planning Permission, and if you are unsure whether permission is needed please contact the Council's Planning department. However, even if permission is not required, the same design principles should be followed, and Building Regulation approval will almost certainly be needed. Listed Building Consent will be required if your house is a *listed building*.

When considering the possibility of an extension, the most important factor is that the original architectural character is not harmed, and remains predominant.

Points to consider are:

- Can you use or expand into the existing space without external building work? If you use the roof space, consider the points in the section on *dormer windows*.
- Has the house been extended in the past? If it has it may not be possible to keep extending without overcrowding the site or overlooking the neighbours. This may also affect whether or not Planning Permission is required.
- Are there any existing services or drains which may affect whether an extension is possible or where it can be sited?

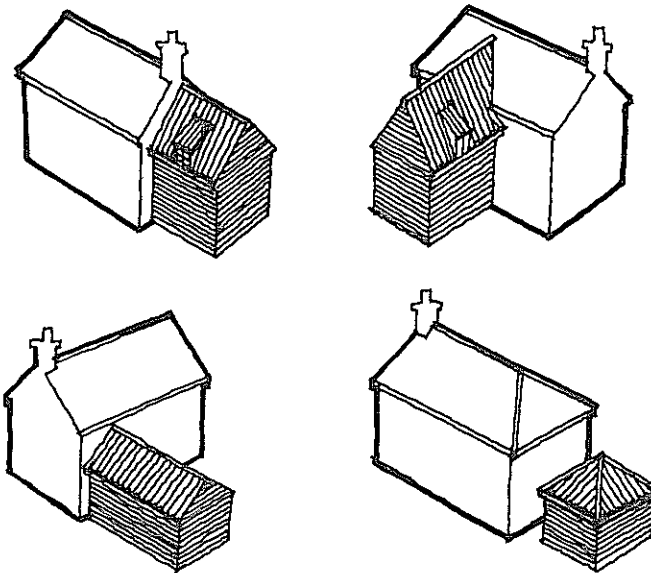


If you decide to extend then the following guidance should be noted.

- Generally extensions should be at the back of the house. Side extensions may be acceptable if well designed, and there is sufficient garage space elsewhere on site. Extensions other than porches are not normally acceptable at the front of the house.

- Extensions should use *forms* and detailing that are sympathetic to the original building and should be carried out in matching materials.
- Single storey extensions are usually more acceptable than two storey.
- Continuation of walls on the same plane as existing is to be avoided. Setting the new wall back from the existing is more satisfactory both visually and practically.
- Flat roofs should be avoided except where a small area is needed to cover a linking element as the only realistic option. If possible, match the pitch of the existing roof. Unless the house has a *hipped* roof, avoid the use of a *hipped* roof on an extension if possible.
- It is important to keep the extension away from existing trees.
- Avoid extending too close to the boundaries of your property, or it may be difficult to do repairs without gaining access from your neighbour's property.
- Look at the surrounding buildings and landscaping to ensure that your extension fits in and does not adversely affect them.

(see Advice Note 5)

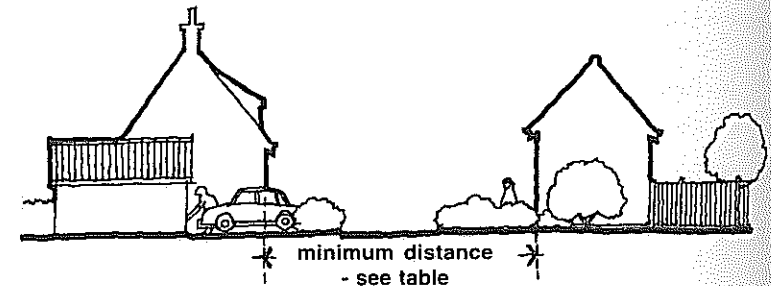


### • CRITERIA FOR PRIVACY AND USEABLE SPACE

It is important to achieve a satisfactory setting and amenity for all schemes. To meet these requirements, the following guidelines should be followed.

- A dwelling's internal and external private spaces should not be overlooked and should be free from excessive noise and unwanted social contact. Normally, the following distances between windows will be expected to prevent loss of privacy.

	Single Storey	Two Storey
Habitable facing Habitable	19m	24m
Habitable facing Non-habitable	15m	19m
Habitable facing blank wall	14m	14m
Non-habitable to non-habitable	4m	4m
Non-habitable to blank wall	4m	4m



Where a single storey house is next to a two storey house, use the greater distance.

- The distances in the above table may be reduced in particular circumstances, for example where windows face each other at an angle sufficient to prevent loss of privacy, or where the design incorporates other features to protect privacy or, exceptionally, in the interests of good townscape.
- A habitable room is a living room, dining room, bedroom or large kitchen. A Non-habitable room is a bathroom, lavatory, small kitchen or utility room.
- Try to ensure that rooms are not overlooked from the road or your neighbour's house or garden.
- Private garden areas should be of adequate size and shape. They should be large enough to extend the house and provide a garage or greenhouse or shed.

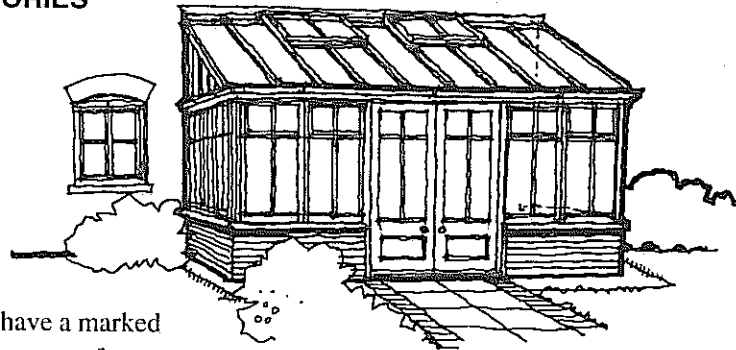
without significantly reducing the amenity of the existing house or garden, or the outlook and amenity of neighbours. There should be enough space to exercise the *Permitted Development* rights for each dwelling, and yet still leave an adequate garden area.

- Normally a rear garden depth of at least 10 metres will be expected, but this may have to be reduced in some urban settings.

Adequate space should be allowed to enable all buildings to be maintained.

### • CONSERVATORIES

Many of the guidelines which apply to extensions also apply to conservatories. Their siting and design can have a marked effect on the character of a property.



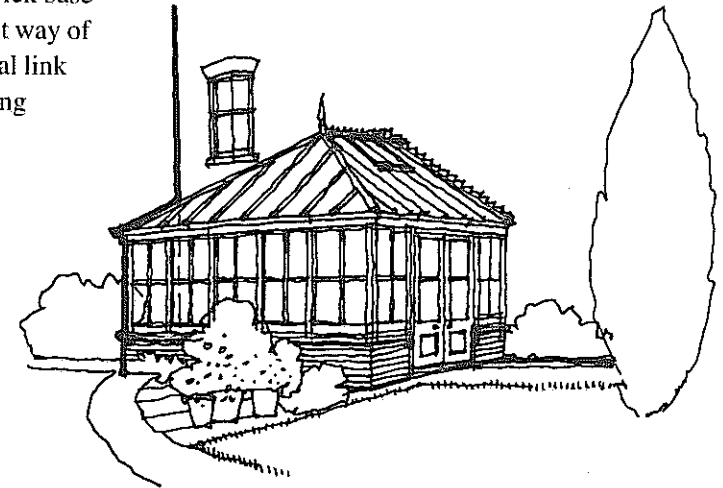
The siting should preferably be at the rear of the building, although the position in relation to the path of the sun may affect this.

The design should be carefully considered, particularly if the conservatory is of a standardised or prefabricated type. A Victorian-style conservatory will look out of place on a modern-design house.

Lean-to *forms* are usually the most appropriate, but very shallow pitched roofs should be avoided.

Materials should be sympathetic to the original building; for instance, a PVCu conservatory with its chunky sections would not be appropriate on a house with

traditional timber windows. If a house has painted timber windows, the conservatory should also be painted, rather than stained (modern micro-porous paints have much lower requirements for maintenance than standard gloss paints). A matching brick base is a convenient way of making a visual link with the existing building.

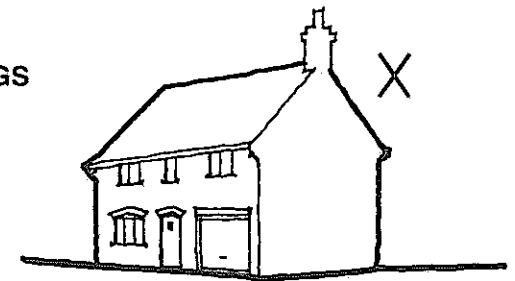


### • GARAGES AND OUTBUILDINGS

As with extensions, the effect of garages and outbuildings on the original building is most important.

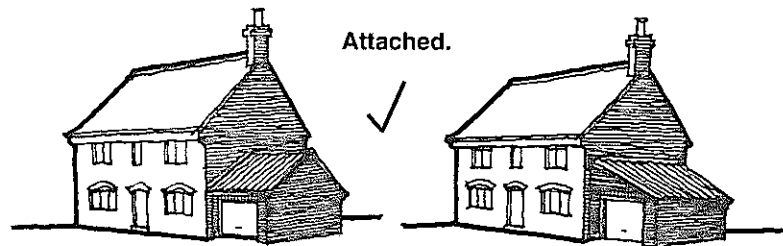
#### Garages

The siting of garages together with their necessary driveways and turning areas can often dictate the overall appearance and layout of the entire site. Whilst it is important that the garage does not become the dominant element of the design, it must obviously be of sufficient size to allow a car or cars to enter it and for the driver to be able to get in and out.



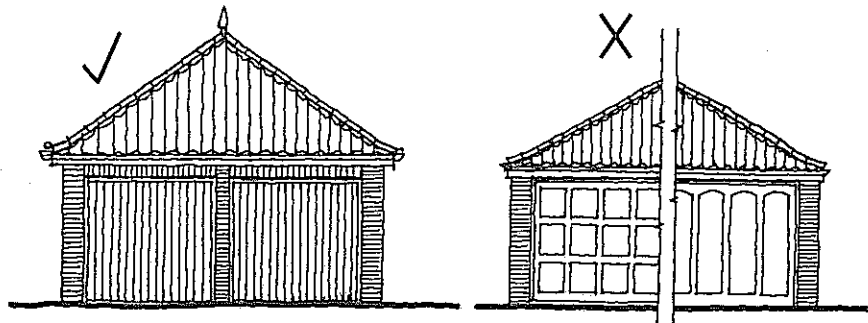
An integral garage can be very disruptive to the overall proportions of a house.

Garages are best attached to, rather than integrated into, the dwelling. Where they must be freestanding, they should relate to the main building in *form* and materials. A garage form which is suitable when attached to the building may not be appropriate as a separate building. They should preferably be linked to it with a wall. Skilfully positioned, they can be used to create an interesting configuration of buildings on a site.



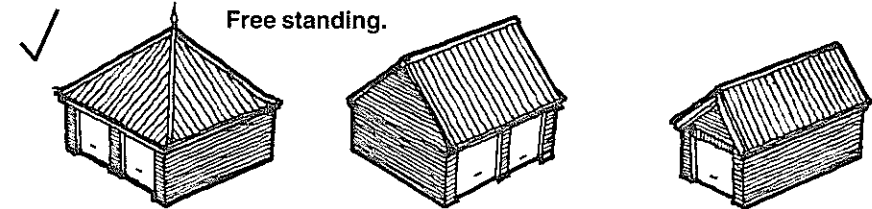
The design of a double garage will be improved if the entrance is split into two openings with a dividing pillar. If the garage can be attached to outbuildings, better proportioned buildings can result than with individual garages.

Generally, the materials should match the main building. Garage doors are available in a wide variety of styles, but the style should also match that of the main house (imitation Georgian panelled doors would not be appropriate for a cottage style building).

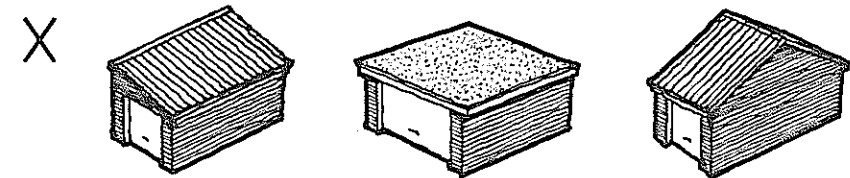


Simple vertical slatted doors are often more pleasing than those with horizontal panelling.

Sectional garages should only be considered for less sensitive sites, and the timber-clad type with a double pitched roof is preferred.



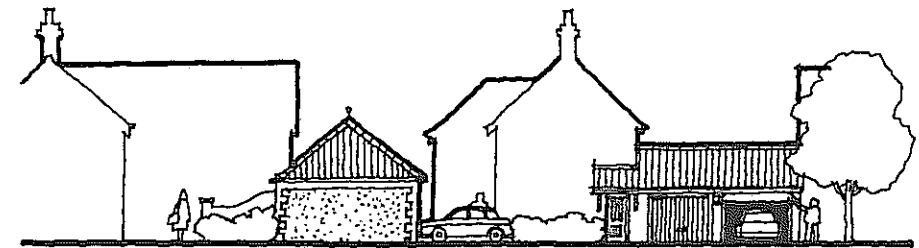
Where garages must be free standing they should relate to the main building in form and materials.



Other forms can strike a discordant note.

### Outbuildings

Outbuildings such as sheds, stores and stables may also require planning permission, and advice should be sought from the Council's planning department. In general their siting and design should follow the advice for garages and extensions.



Skilfully positioned, garages can create an interesting configuration of buildings on a site.

### • AGRICULTURAL BUILDING CONVERSIONS

There are still many agricultural and other buildings which have architectural merit or historic interest, or which contribute to the quality of the landscape.

It can often be difficult to convert these buildings to other uses (particularly residential) without destroying their character. Partly for this reason, conversion to non-residential uses is generally preferred. Advice should be sought from the District Council as there may be a policy objection to the conversion of a particular building.

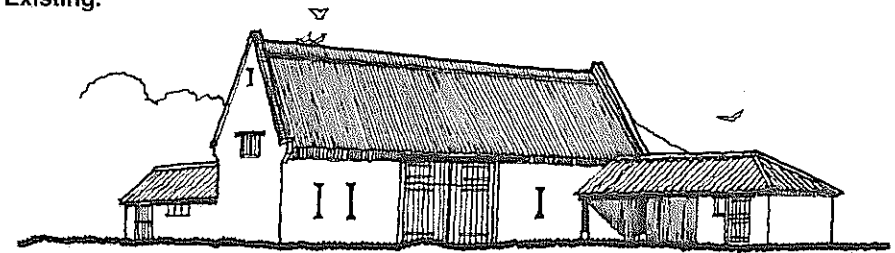
Barns do not always convert well into 'normal' houses, and lesser standards of natural light and headroom, lack of chimneys and views out may have to be accepted.

If conversion is proposed, the following detailed considerations should be incorporated in the design.

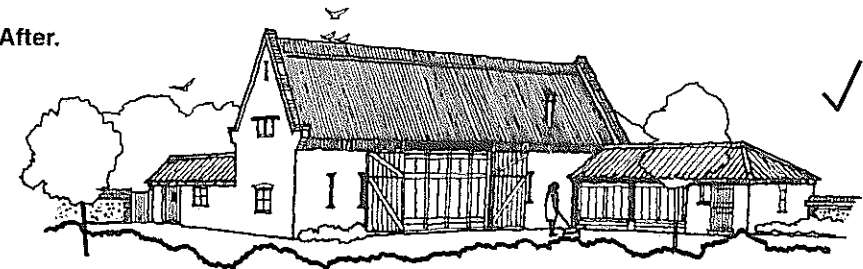
- Long roof slopes are a notable feature and should be left uninterrupted visually.
- *Dormer* windows or rooflights should be avoided if at all possible.
- Materials used in alterations must match those used in the existing building. Reclaimed materials are always preferable
- Chimneys are domestic features and are not normally acceptable.
- The interior of large barns should be kept as open as possible. Bracing to roof structures should not be removed.
- Care should be taken with the design of glazing to large barn door openings. The old doors can often be retained as shutters. This helps to retain the original *form* as well as providing increased security and privacy.
- Any new openings in walls should be kept to a minimum, and new doors and windows must be of a style sympathetic to the character of the building.
- The areas around the building, in terms of paving, landscaping, boundary walls, etc. must maintain the agricultural character. Modern or domestic features such as garages or refuse enclosures should be avoided unless they can be incorporated within ancilliary buildings.

(see Advice Note 16 and Policy Note 6)

Existing.



After.



Retains the building's character.

After.



The building's character has been lost.



### GROUPS OF DWELLINGS AND ESTATES

#### ● DESIGN OBJECTIVES

The most important objective is to preserve local identity by encouraging development that respects its setting and the character of the area, and has a good relationship with adjoining developments.

The scale and grouping of nearby buildings should be considered. Sometimes it may help to use features, detailing and design to achieve a seamless connection with existing developments. In other situations there may be a case for creating contrast, to provide variety.

Density is one of several matters which will need to be considered. Unless there is a clear planning policy requirement, it should not be predetermined but should emerge as the scheme evolves from other design requirements.

Existing natural and man-made features should be integrated into the design. The use of contours, views, and landscaping features will help define the form of development so that it can relate to its setting and the wider environment.

Varied house styles and building lines, careful detailing, good workmanship and materials all add to the richness of the street scene.

Larger estates should be broken down into smaller groups of say 30 dwellings, each arranged around their own 'place'. Open space, play provision and general amenity areas should be clearly allocated to the dwellings within each grouping to ensure casual supervision by the occupants. The Council can give advice on its current open space requirements.

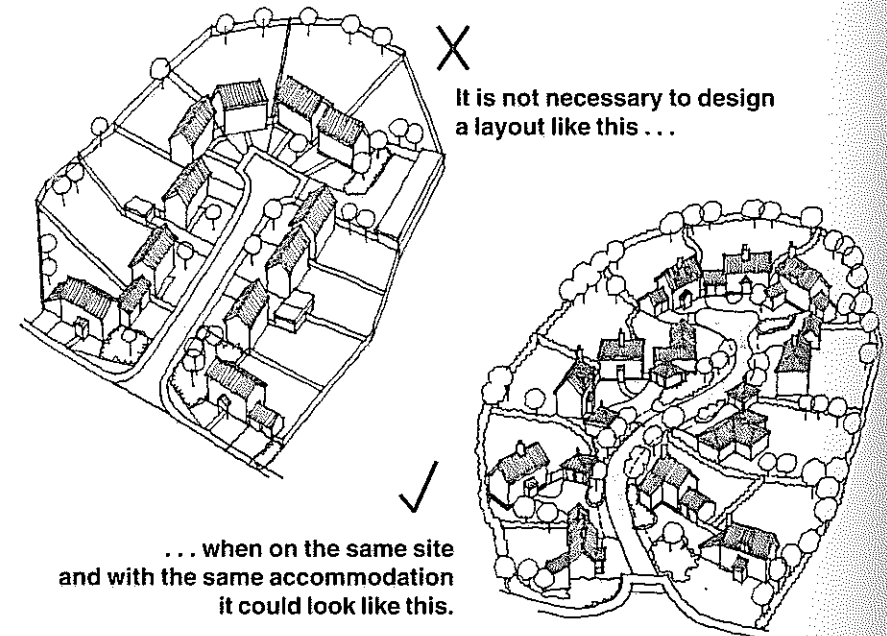
The road, footpath and cycleway network should also reinforce the separate identity of dwelling groups. Norfolk County Council, and a number of District Councils, including Broadland, have produced separate guidance on the layout of residential estates (Norfolk Estates Design Guide) which gives detailed guidance on the design and layout of roads, cycleways and footways.

Broadland District Council's Local Plan will set out a framework for development, and site-specific development briefs for major housing allocations will be produced.

#### ● ORIENTATION AND OUTLOOK

The orientation of dwellings should be carefully considered so that, where possible, living rooms and rear gardens have a southerly aspect, although in some circumstances a good view can be of more value to a resident than direct sunlight.

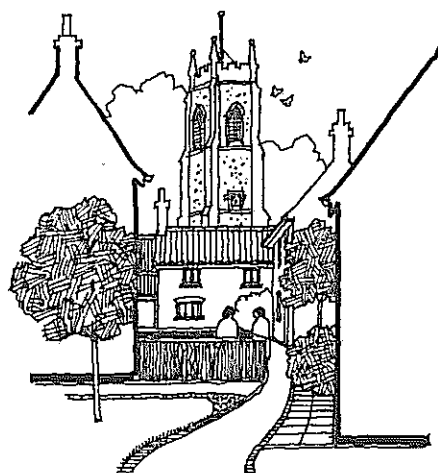
Interesting views from living rooms and kitchens are important, particularly for people with restricted mobility. A view of activity and people passing by will encourage communication and lessen a feeling of social isolation. The 'public' side of the house should be carefully designed, however, to protect and respect individual privacy.



### • GROUPING AND ENCLOSURE

The way in which buildings are grouped and relate to each other is one of the most powerful influences on how we react to the built environment.

Buildings can be arranged to create identifiable spaces each with a unique character. The character of spaces can be moving or static, formal or informal, building or landscape dominated, large or small, and it is this constantly changing pattern which provides the surprise, uncertainty and variety to enhance the effect of an unfolding street scene.

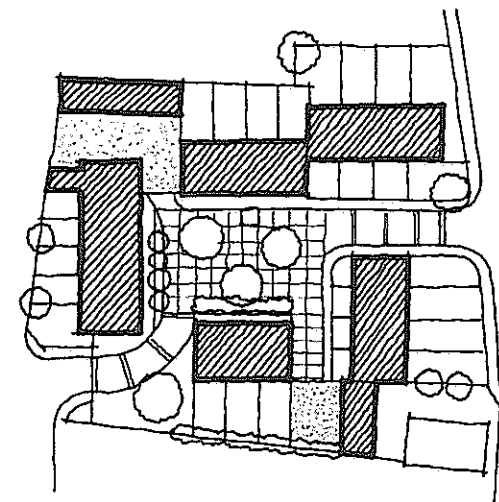


Consider focal points and views when setting out a layout.

Individual homes can be modified and personalised by their owners, but an unimaginative and boring layout cannot be so easily altered. An interesting scheme can most easily be achieved with a layout which aims at a feeling of informality by relating the buildings to one another in groups, rather than in any kind of geometric configuration. Formal layouts can sometimes achieve this, but usually will need much more careful consideration.

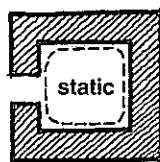
Oppressive feelings of enclosure should be avoided by careful siting and the use of single-storey elements such as garages.

Normally, to avoid an oppressive appearance, where neighbouring dwellings are not joined, the District Council recommends that the minimum distance from the boundary to a building is 2 metres.



A combination of types of space will create a more interesting layout.

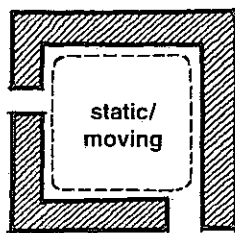
#### Types of spaces.



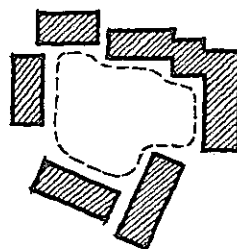
Courtyard



Terrace



Courtyard - broken



Cluster - less rigid

### • DENSITY OF DEVELOPMENT

Good design can be achieved whether the development is high or low density.

It is neither desirable nor necessary for all housing to be built to low densities. Low density developments can become over-developed and dominated by buildings owing to the excessive use of large scale dwellings. Conversely, where higher density developments are appropriate, too many small dwellings can lead to an environment dominated by car parking.

The following principles should be considered together when determining densities:

- Dwellings should be positioned to create good townscape and landscape appropriate to their scale and setting, rather than being placed to achieve a pre-conceived density.
- Car parking and highway requirements are directly governed by the extent of the development being served. This will have a fundamental effect on the quality of places.
- Space about buildings must not be treated as an afterthought when the need to accommodate buildings and cars has been met. Space gives a positive and unique dimension to what may otherwise be little more than a collection of buildings and roads.

### • ROADS AND FOOTPATHS

Roads form the pathways from which we approach and view development, but they do not merely carry traffic; their design dictates townscape and forms places. The joint Norfolk County Council/District Council Guide offers opportunities to reduce the scale and impact of roads by applying standards which are responsive to different types and levels of development.

Any residential road layout should aim to minimise traffic speeds and create safe routes for pedestrians and cyclists, whilst providing access for service and delivery vehicles and the emergency services. A balance should therefore be struck between highway safety, ease of access and the attractive design of spaces and surfaces.

The role of public transport is increasingly important as a more environmentally friendly form of transport than the car. In the case of large scale development, the design should take account of the scope for public transport. Detailed guidance is in the Norfolk Estates Design Guide produced by the County Council and District Councils. In the case of smaller developments on a public transport route, the layout should provide easy access to the public transport facilities.

Street and footpath lighting should be effectively integrated into the design of the estate. Where roads and footpaths are to be adopted, the lighting will be required to meet particular standards.

Early consultation with Broadland Planning Department and Norfolk County Council Planning and Transportation Department is strongly recommended. That consultation should include amongst other things the estate layout and the areas of roads, footpaths, cycleways and verges and lighting which may be offered for eventual adoption by the County Council.

### • CYCLING FACILITIES

Cycling is a mode of transport which is energy efficient, healthy, environmentally friendly, low cost and available to all sections of the community. Where facilities are shared they can also improve conditions for pedestrians, by providing a wider choice of convenient routes.

Priority should be given to the needs of cyclists during the assessment and design of new schemes. Developers are encouraged to provide safe and convenient cycle facilities integrated into all developments, and should consult the Highway Authority and the District Council.

The following design principles should be considered:

- Cycle routes should be as direct and connect as many starting points and destinations as possible
- Cycle routes should avoid heavily trafficked roads, kerb-side waiting and loading and busy junctions or roundabouts.
- Routes should be clearly marked and signed, and should have convenient access points.
- Cyclists should be given priority at minor junctions, works entrances and private driveways.

- Routes should be well-surfaced, drained and lit where appropriate to adoptable standards.
- Cycle facilities should be continuous and not end abruptly at hazardous locations.
- Secure cycle parking facilities should be provided at all major destinations (eg Schools, Shops, Factories, Public facilities, etc.)

### ● PARKING

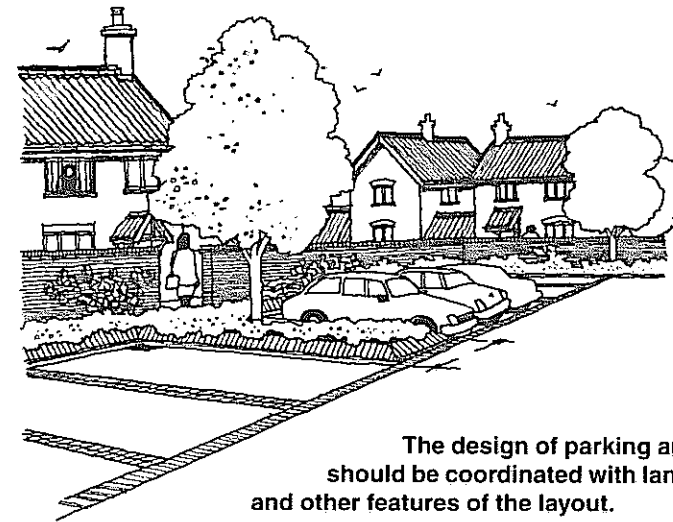
Sufficient car parking in residential areas must be provided for both residents and visitors, and the space needed to manoeuvre and park a car cannot be physically reduced. This can have serious implications for designing conventional housing layouts at high densities.

It is not sufficient merely to meet the minimum number and size of parking spaces by allocating small 'left-over' areas of land for this use. Unless parking is carefully considered as an essential element of a co-ordinated design the result will be unsatisfactory visually and in road safety terms.

Generally, drivers will try to park as close as possible to the entrances of the houses to which they are going. This can lead to problems of parking on verges and footways.

Allocated parking spaces should therefore be located within the private curtilage wherever possible. Where this cannot be done, parking spaces should be sited clear of the carriageway, within about 20m of an entrance to the property and linked to it by a convenient, safe and attractive footpath.

The needs of disabled residents and visitors must also be taken into account and parking spaces of the necessary size should be provided close to the dwellings.



**The design of parking areas should be coordinated with landscaping and other features of the layout.**

Cars which are left unsupervised are a prime target for vandals and thieves. Any parking space outside the private curtilage should therefore be visible from adjacent dwellings.

However, car parking should not be allowed to dominate the appearance of an estate, but a balance should be struck between convenience, security and appearance.

- Broadland District Council has approved parking standards for developments. Details are obtainable from the Council.

### • ACCESS FOR PEOPLE WITH DISABILITIES

Housing may be occupied or visited by people with disabilities or mobility problems. Developers are encouraged to design all new homes to a 'visitability' standard to include:

- A level, well-lit, uncluttered approach from pavement and car parking area, and flush thresholds.
- Where a dwelling is accessed by lift, the lift should be accessible to wheelchairs, and have accessible controls.
- A WC and at least one habitable room at entrance level.
- Door widths and circulation spaces suitable for wheelchair manoeuvre, with no change of level in ground floor design.
- For dwellings of more than one storey or level, a staircase designed to allow for possible future installation of a stairlift.

Developers will also be encouraged to ensure that;

- A proportion of new homes on all estate-scale sites are designed to be suitable for people with special needs.
- A proportion of new homes on all estate-scale sites are designed so as to be easily adaptable for wheelchair users.
- All such dwellings should be evenly spread throughout the development.

The special needs of people with disabilities should always be borne in mind, not just in the individual houses, but in the access into and through the development, and the design and detailing of hard landscaping. The requirements of the Building Regulations must also be taken into account at the design stage.

### • PLAYSPACE

In designing residential areas, careful thought must be given to the way in which children will use the various external spaces. In this sense, the term "play area" can be misleading since children will not restrict their activities to such areas but will, in reality, regard the entire outdoor environment as their legitimate playground. External spaces must be laid out with this in mind and the detailing of walls, planting and street furniture etc., designed in a robust fashion in recognition of their potential as play features. Indeed, much so-called "vandalism" is little more than play carried out in an environment not designed to accept it.

Particular thought should be given to the precise location of areas attractive for play. These areas must be traffic free but not isolated from the main activity of the estate. Thus, they are best located on the main footpath system and in full view of other residents. Never tuck them away in obscure corners, no matter how tempting this may seem. Avoid *gable* ends if there is any possibility of using the wall to bounce balls against. Small toddlers' play areas are the only acceptable type of provision in such locations.

Clear decisions are needed about which age group of children is being catered for. This information is particularly critical to the choice of appropriate items of play equipment.

Natural areas are particularly valued by children and care should be taken to preserve features such as mounds, hollows, trees, water and wildlife. Changes in level should be exploited for their play potential. The provision of expensive play facilities could be minimised if more thought were given, at the outset, to using the natural features of a site.

Equipment is not essential in all instances, but when used, should be chosen to suit its purpose i.e. the age range for which it will cater; the physical activities it is designed to encourage; the level of usage and extent of maintenance expected.

Broadland District Council or the relevant Parish Council will take over the maintenance of play equipment subject to the payment by the developer of a commuted sum agreed at Planning Approval stage, when the development is constructed.

Children with disabilities have the same need for play as other children. Most disabilities do not prevent children using the same sites and facilities as other children. Locating facilities on main pathways and providing ramped alternatives to steps will help this integration. Designing with disabled children in mind can benefit other children too: for example, the provision of hand rails and seats, or by introducing different surface textures or plants with varied scents.

### • AGRICULTURAL BUILDINGS

Traditional farm buildings were constructed from brick and tiles or thatch, but these are now often inadequate to accommodate modern machinery or new techniques in livestock management. They have often been replaced by steel framed, asbestos-roofed buildings which are out of keeping with traditional buildings and with the countryside.

If buildings of this scale are needed, then ways of reducing the visual impact and improving the relationship with older buildings should be considered.

#### **Form**

Wide spans and shallow roof pitches can be replaced by dividing the building into a number of bays each with its own double-pitched roof (of a steeper pitch).

Alternatively, part of the building can be covered by a double-pitched roof, with the remainder having a lean-to roof at a lower pitch continuing from the *eaves* level of the main roof.

#### **Materials**

Natural fibre-cement corrugated sheeting can be visually very intrusive, and its appearance is rarely improved by weathering.

Coloured sheeting is available in steel and aluminium as well as fibre-cement, and is an acceptable solution to this problem, particularly for roofs. Earth or landscape colours in darker tones are recommended.

Stained timber boarding is more appropriate for the walls, with a brick base, and painted blockwork is also acceptable, with the same reservations about colour.

#### **Siting**

The siting of new agricultural buildings in relation to existing traditional farm buildings is critical. The building should be screened from public vantage points if possible.

When a new building is sited in an exposed position in open countryside, care is needed not to interrupt the skyline. Screening and relating to natural features must be considered.

### • SHOPS AND SHOPFRONTS

A major factor in the character of town and village centres is the distinctive appearance of their shops, which have grown up in a varied way over many years. The design and scale of the shopfronts reflects this, as well as the size and individual architectural nature of the buildings in which they are set. Generally the shopfront is in scale with the building as a whole.



Traditional shopfronts.

Some modern retailing methods demand a large expanse of glass to enable goods to be displayed to their best effect. This can be alien to the scale of the building and its neighbours.



An unsympathetic conversion.

The following points should be considered when designing new shopfronts or altering existing ones.

- Existing architectural features should be retained where possible and not obliterated by new additions.
- By sub-dividing windows into traditional proportions, a more sympathetic relationship can be achieved between the shopfront and the building as a whole.
- The use of *pilasters* to frame the opening will ensure a vertical division between shop units.
- The use of *stallrisers* affords protection at ground level and gives a feeling of solidity to the shopfront.
- *Fascias* should form an integral part of the building rather than being applied at random over existing features.
- Where shops extend over more than one building, the *fascias* should relate to the individual buildings and not be stretched across them. This can destroy the vertical rhythm of the street.
- *Fascias* should not be so deep as to obscure architectural details or dominate the rest of the building.

When carrying out alterations, shop owners should be aware of the need to ensure satisfactory access is provided for disabled people. Steps should be avoided where possible, door openings should be wide enough for wheelchairs and matwells should be designed to take account of people who have difficulty walking.

### Corporate Image

Whilst it is understandable that retailers want their premises to be clearly identifiable, discretion must be exercised in adopting a corporate image, especially in *Conservation Areas* or on *Listed Buildings*. National/regional retailers will be expected to modify their standard designs in sensitive areas.

(see advice note 21)

### Shop Signs

Generally the siting of fixed signs or advertisements on buildings will be restricted to the area of the ground floor below the level of the first floor window *cills*. Generally individually applied or painted lettering is recommended.

Carefully designed hanging signs will be encouraged where they enhance the character of a historic building or *Conservation Area*.

Background illuminated signs tend to be intrusive giving a strong horizontal line at night, and will not normally be permitted in *Conservation Areas*.

### Sunblinds and Canopies

The use of sunblinds and canopies has always been an important feature of shopfronts. It is important that they are in keeping with the design and period of the shopfront to which they are applied.

### Shutters and Grilles

Whilst it is recognised that some traders require additional security when closed, solid shutters can be visually unattractive and offer a blank, sterile frontage at night. Open grilles will not hide the window displays, keeping the street 'alive' during the evenings, and will be preferred to shutters.

Box housings and grille channels should be incorporated as an integral part of the shopfront construction, rather than be applied over existing details.

## • LARGE SINGLE BUILDINGS

### INDUSTRIAL BUILDINGS

Where possible, industrial buildings should follow the general principles of *vernacular* design, using materials and forms which match in with the surroundings.

Where this is not practical, and large buildings using other materials such as profiled metal *cladding* are required, great care needs to be exercised in their design.

The following points should be considered.

- If clear wide spans are essential, investigate the possibility of forming a split *gable* roof, to reduce the scale and bulk of the building.
- The appearance of a building can be substantially affected by the choice and detail of the *cladding*. Profiled sheets can have coarse or fine sections and can be used horizontally or vertically. The type and direction of the profile should complement the style and size of the building.
- Much will depend on the treatment of the *cladding* at edges and junctions, including corners, *eaves* and *verges*, and the surrounds to door, window and rooflight openings.
- Colours are particularly important; avoid strident and obtrusive colours. In general the roof should be darker than the walls.
- Consider screening with tree belts and earth banks.

## • LARGE RETAIL, OFFICE OR OTHER BUILDINGS

This usually means supermarkets, larger offices or garden centres. These have no traditional counterparts. Where an innovative design is not possible, it may be better that these buildings should reflect *vernacular* architecture in their *forms*, detailing and materials.

These buildings will normally require large areas of car parking, which must be incorporated within a landscaping scheme to avoid the appearance of a desert of asphalt. Variation of paving materials or colours, and the subdivision of bays with shrubs and trees will help achieve this.



### LANDSCAPEWORKS

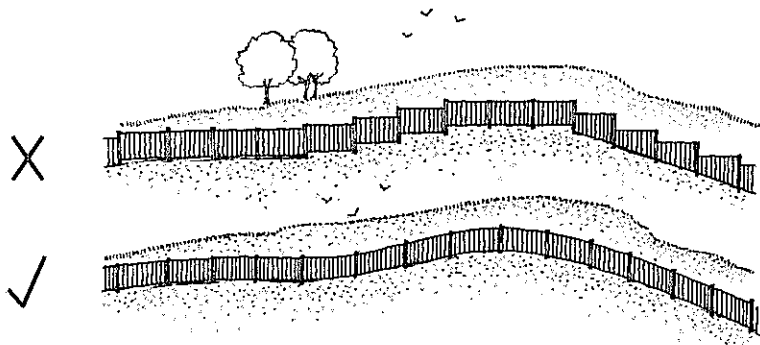
#### • MEANS OF ENCLOSURE (FENCING)

The term fencing is here used to cover all kinds of protective guards or barriers including walls and hedges.

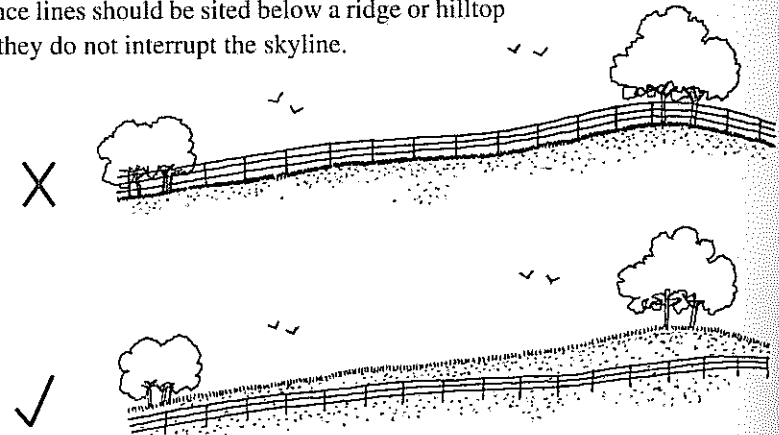
Fences define boundaries and protect property but can also be a prominent feature of new development.

Fences should therefore be chosen for their appearance as part of the development, as well as for their functional efficiency. Considerable thought must be given to their detailed design and choice of materials:

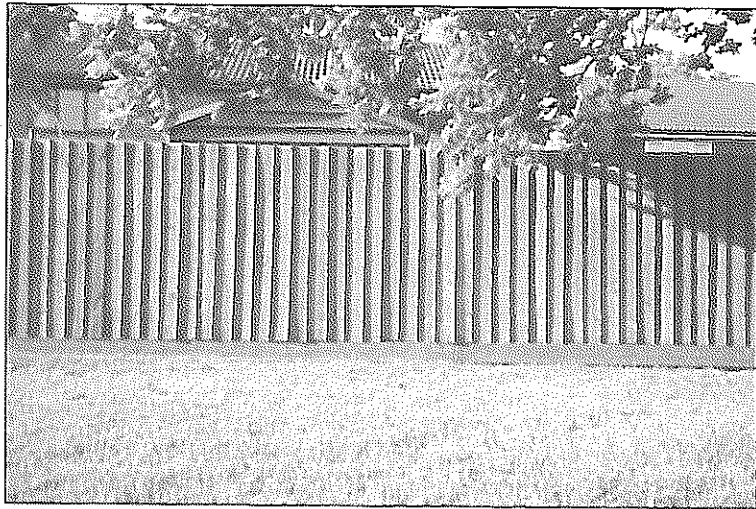
- The character of the surrounding area must always be considered when selecting the type of fence to be used, e.g. timber or hedging is particularly appropriate in rural areas .
- A fence should be simple and uncluttered in design and durable for the use expected.
- Fences performing similar functions on a site should be of the same design.
- Fences should flow smoothly along the contours of the ground. Sudden breaks in height should be avoided and, when a fence must run down a slope, it should not be stepped.



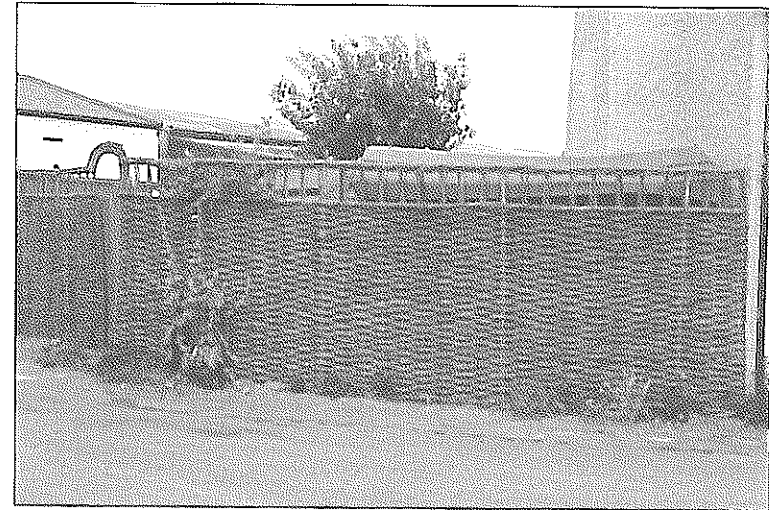
- Fence lines should follow the enclosure lines of the landscape pattern wherever possible to bring the boundary into sympathy with existing features.
- Fence lines should be sited below a ridge or hilltop so they do not interrupt the skyline.



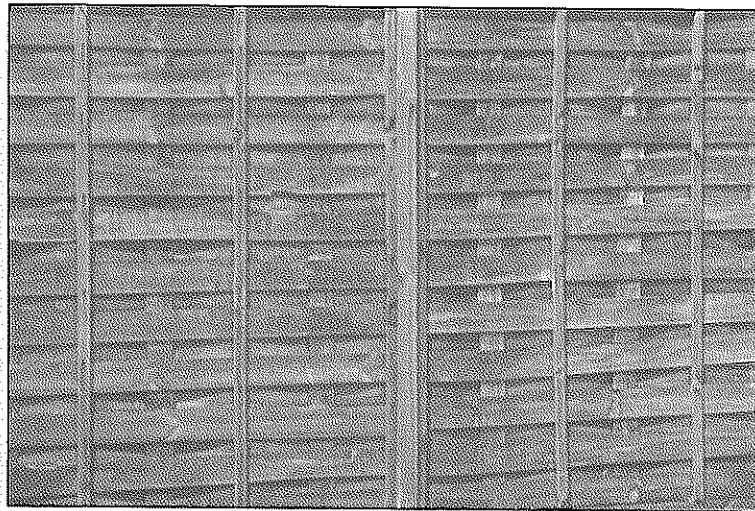
- Fences should generally be kept as low as possible, consistent with their function.
- Planting can be used in conjunction with markers or lighter types of fencing to produce a pleasing and effective method of defining a boundary.
- Planting can also be used to soften the outline or break the bulk of more substantial fences and walls and visually integrate them with the surroundings.
- Gates should always match the character of the fence in which they are placed.
- Thought should be given to the use of particular local traditions where appropriate. These might include:
  - crinkle-crankle walls which in plan view follow a regular wavy line rather than a straight one, for stability.
  - reed fencing, which can have a long life if correctly designed and located away from public areas where it will not stand up to the wear and tear.
  - the use of rough or knapped flint panels in brick walls.
  - the use of a semi-circular brick coping to form a strong finish to a wall.
  - the use of a *pan tile* or ridge tile coping.
  - garden retaining walls of rough flint, which were often tar coated.



Traditional close-boarded fencing.



Traditional woven willow fencing.



Interwoven fencing;  
traditional close-boarded fencing is preferable to this or larch-lap.



Walls can provide an attractive and practical means of enclosure.

### • PAVING

The emphasis here is on paving for pedestrians in courtyards and immediately around buildings. Pavings for vehicular traffic, cycleways and footways to be adopted by the highway authority are covered by Norfolk County Council advice in the Norfolk Estates Design Guide.

Whilst the primary function of paving is to provide a hard, dry, non-slip surface there are also important visual functions which, by the appropriate use of colour, texture and pattern, can indicate hierarchy, direction, hazards, etc.

Paving is an important element in reinforcing the character of a place. It should:

- provide a simple background to a scheme by use of a logical and limited range of materials. These should be appropriate to their intended use, changing from one material to another only when there is a change in the function of the surface (unless very large areas are involved).
- re-use existing materials as far as possible (where these support the existing character of the area). Even if they are too worn to continue in their present use it will usually be possible to find other uses, e.g. as edging or as raised planters.

Appropriate local materials include:

Gravel and shingle: very common in rural areas laid as loose materials. A similar appearance can be obtained by:

- use as surface dressing, to asphalt or other similar paving.
- bonding with clear resins such as 'Clearmac'.
- use as an exposed aggregate concrete finish, laid either in situ or as pre-cast paving.

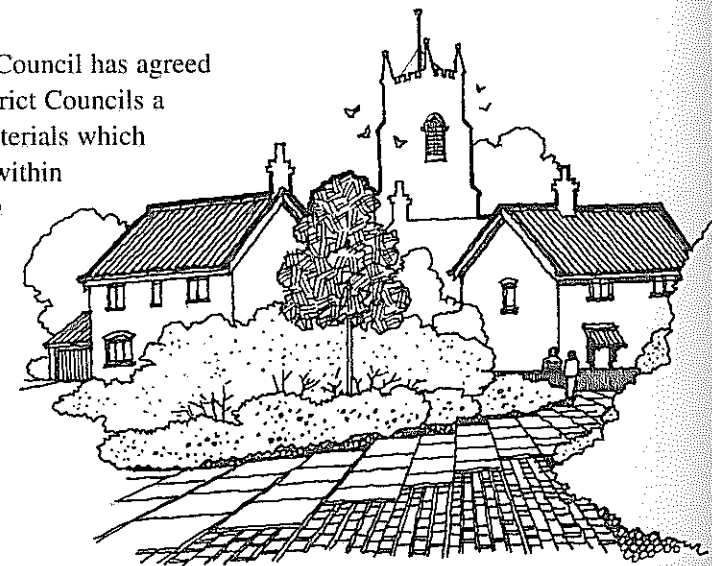
The exact choice of material will depend on durability as well as aesthetic considerations. The natural aggregates found in Norfolk are of the yellow / orange / brown colour range.

Cobbles: flint cobbles will deter pedestrians and are therefore useful as hazard paving to keep people away from windows, etc., or to warn partially sighted people of obstructions, e.g. street furniture. Cobbles are particularly useful for paving awkward corners, narrow strips against buildings, steep banks and similar situations where it is difficult to use larger paving slabs and where asphalt would be inappropriate.

Granite setts and York stone: although not locally quarried materials, they were traditionally used throughout the region for town streets and pavements (i.e. urban situations) and in conjunction with high quality buildings.

Natural materials, as listed above together with bricks and clay pavers, have a major advantage over asphalt and plain concrete products in that they actually improve in appearance as they age, and are thus preferable. Similarly, the use of reconstituted stone for pre-cast paving slabs is preferred to common pressed concrete.

The County Council has agreed with the District Councils a palette of materials which are suitable within *Conservation Areas*.



Careful use of different paving materials can define routes and provide interest.

#### ● STREET FURNITURE

Street furniture, comprising such items as seats, litter bins, bollards and lighting standards, should be considered as an integral part of outdoor space design.

Choice of items should respect the character of both the district and the specific site.

Street furniture designed for urban areas is usually inappropriate for use in a rural environment and vice versa. Particular care is needed in *Conservation Areas*.

Unfortunately, time is rarely available for the design of site specific furniture and catalogue items are used. In theory, the wide range of items available should cater for all needs, although care is needed to avoid the all too common failings of the imitation heritage style, or a mixture of items of unrelated style.

Original historic designs can reinforce local identity in a way which mass-produced catalogue items can never do. It is possible to reproduce original local furniture and build up a 'family' of related items.

Alternatively, good modern design is acceptable and thought should be given to the involvement of artists or crafts people in the early stages of a project to inject some style and local identity into the creation of new street furniture or, indeed, into the overall design.

Street furniture should be of simple design, strong, durable construction, and easily maintained. Careful positioning and using one structure for a number of functions can help avoid clutter and increase safety for partially sighted and blind people.

Lighting is perhaps the most important item of street furniture. Imaginative lighting can make a major contribution to the appearance of the built environment, as well as encouraging pedestrian use, improving personal safety and deterring crime. In rural areas, the need for any lighting should be carefully considered.

The light source should give a good colour rendering because this is vital to an attractive appearance. Low-pressure sodium, for instance, gives no colour rendering and is therefore not a good choice.

Lighting standards and fittings should be in character and scale with the street and not dominate as objects. Low level light fittings may be appropriate if vandal-resistant models are used. It may be possible to avoid the use of standards by fitting lights directly to buildings, which will help avoid clutter and, possibly, cost.

Floodlighting may be appropriate in some instances and this, in turn, can reduce the overall requirement for standard street lighting.

Any lighting to be adopted by a local authority must meet the appropriate standards.

Lighting, including security lighting, if installed without consideration, can give rise to nuisance or so-called 'light pollution'. In extreme cases this can completely obscure the night-time view of star-lit skies.

#### ● PLANTING

Plants can make a significant improvement to the quality of life for the whole community.

The incorporation of existing trees can considerably enhance a layout, but they require careful protection during the construction period.



As well as being attractive to look at, planting can provide shelter from wind, reduce energy consumption, filter out dust and traffic fumes, reduce noise pollution, screen undesirable views and encourage wildlife by providing food and shelter.

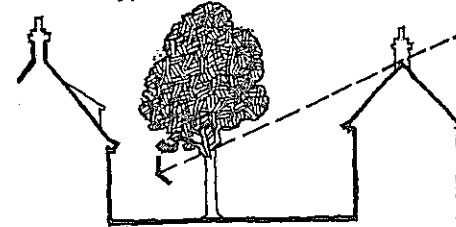
New planting proposals, appropriate to the particular site, will normally be a requirement in any development, and in some cases detailed proposals for after-care and on-going management may also be required. Where particularly valuable features exist, it may be appropriate to make them the subject of a planning agreement or to enter into some form of management agreement. Some areas e.g. historic parks and gardens have a well established landscape character. Where this is the case, this should form the basis of further landscaping. (see Policy Note 2)

New planting should be considered on two levels:

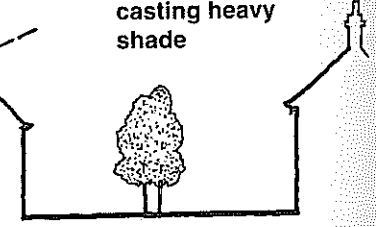
- structure planting, which defines the main spaces within the site and may also define the boundaries of the site in such a way as to integrate the site with the surrounding land.
- secondary planting, which is often of a more ornamental nature though of no less importance in defining the particular character of the site.

The scale of planting, the height and choice of species, must be carefully related to the scale of the development. In some situations individual trees or small groups of shrubs will be vulnerable to damage or will not register against the bulk of large buildings. It is a common mistake to use mixtures of too many species. This may give a restless effect, disrupting any harmony the buildings may have achieved with their surroundings. Such mixtures can also be difficult, therefore relatively expensive, to maintain.

Large, high-crowned trees allow more light penetration than small, dense types



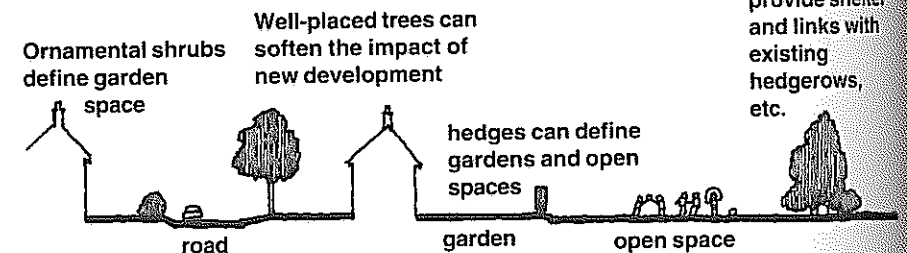
Light foliated trees can improve privacy between dwellings without casting heavy shade



The skilled choice and layout of plants is essential if they are to be anything other than a short-lived cosmetic. Choose species carefully for the function to be performed, e.g. screening, shelter, space division or purely ornamental. Consider ground cover plants where grass would be difficult to establish or maintain. Creepers can cover walls and soften harsh outlines. Trellis-work may be required and this can add interest, particularly on blank *gable* ends. Creepers are particularly useful where there is no opportunity for tree planting.

Proper preparation of ground before planting is absolutely essential and attention must be given to appropriate specification of soils, fertilisers, mulches, etc. The need for future maintenance must be borne in mind and, of course, this must allow for the initial establishment of the plants, including replacement of any failures. Government advice encourages Councils to seek detailed proposals for aftercare and maintenance.

Skilled advice is strongly recommended. (see Advice Note 9)



### ● TREES

No single factor has a greater effect on the appearance of new development than the presence (or absence) of trees. Trees already on the site should be treated as assets of great value. Unfortunately, trees are extremely vulnerable to the construction process and great care is needed to ensure they remain undamaged, using protective measures in accordance with BS 5837.

Where existing trees are to be retained, the development must be designed with their needs in mind, and professional advice must be taken at the start of the design process.

General advice about the range of issues to be considered is given in Advice Notes 2 & 3 available from the Council.

If there are no existing trees worthy of retention then consider planting semi-mature trees for immediate effect. An appropriate choice of tree, carefully sited and properly prepared and planted will be less vulnerable to accidental damage than smaller trees. The Council will be pleased to advise.

Smaller trees or "whips" are appropriate for the creation of screens or peripheral shelter belts. Native trees in particular lend themselves to this use and help to integrate new development with the surrounding landscape.

(see also Advice Notes 7, 8, 17 and 18, and Policy Notes 1,2 and 3)

### ● HEDGES

Hedges are a typical feature of the Broadland landscape and have various uses:

- stock-proof barriers
- as fencing around all types of property
- to provide shelter from winds
- to provide food and shelter for wildlife
- to screen undesirable views

Hedges, like trees, can be very helpful in integrating new developments into the surrounding landscape. Existing hedges are often worth keeping, particularly if they are well established, because they provide instant screening and offer a sense of continuity to the site.

New hedges can provide excellent enclosure and shelter, whilst taking up little space on the ground. Where new development adjoins open countryside, or where the rural nature of a site needs emphasis, a larger, looser "country-style" hedgerow of native species is to be preferred.

Hedges can be of single species or mixed, formal or informal, flowering or non-flowering.

The most appropriate single species hedge is of Hawthorn, which is cheap to buy, rapid in growth, very effective as a barrier and easy to maintain. Other single species include Field Maple, Holly, Beech and Yew (except where it would endanger livestock).

Mixed hedges may consist of the following species:

- Hawthorn (*Crataegus monogyna*)
- Blackthorn (*Prunus spinosa*)
- Alder Buckthorn (*Frangula alnus*)
- Dogwood (*Cornus sanguinea*)
- Holly (*Ilex aquifolium*)
- Hazel (*Corylus avellana*)
- Dog Rose (*Rosa canina*)
- Field Rose (*Rosa arvensis*)
- Field Maple (*Acer campestre*)
- Beech (*Fagus sylvatica*)
- Hornbeam (*Carpinus betulus*)

In urban situations, remember there is a range of alternatives to the widely chosen cypresses, which are very vigorous and can easily get too large if not regularly checked. These include Laurel (*Prunus laurocerasus*), Privet (*Ligustrum ovalifolium*) and Beech (*Fagus sylvatica*). Other species are suggested in the Council's Advice Notes. (see Advice Note 12)

### • PROTECTION OF LANDSCAPE DURING CONSTRUCTION

Damage to established natural features such as trees, hedges or ponds can take some years to appear but can often be traced back to neglect during the construction period.

The construction period is a critical point in any new development and particular attention is necessary to protect trees and other natural assets of considerable value, which are often irreplaceable.

This requires measures to protect them, which should comply with BS 5837. Generally, it is much easier to protect features on the edge of a development site rather than in the middle, where a significant area will need to be fenced off to exclude construction activity and traffic. Thought should be given to this at the early planning stages.  
(see Policy Note 3)

#### Trees and Hedges

Measures must be taken from the start, before any machinery is allowed on site, to adequately fence off all trees. Strong fencing should extend out at a sufficient distance to ensure the well-being of the tree. This fencing should remain in place at all times and should only be removed at the very end of the building contract when any remedial surgery can be carried out by properly qualified personnel.

Remember that the life support system of trees and hedges lies below ground and extends far beyond the plant as seen above ground. Avoid earth scraping, trenching, changes in ground levels, spillage of chemicals or diesel oil. Do not use fenced-off areas for the storage of materials: this can effectively suffocate plants.

Detailed guidance is given in British Standard BS 5837.

It is also likely that procedures designed to protect existing trees may be required by conditions of planning consent.  
(see Advice Note 2 and Policy Note 3)

#### Water Features

Features, such as ponds or streams, must be fenced off to prevent access but it is also essential to prevent site run-off from entering the water during construction because it is at this time that the risk of chemical or other pollution will be greatest. The main threats are likely to be from silty run-off water and from spillage of fuel oil but simple precautions can be taken:

- site roads should be regularly scraped clean and run-off directed away from ditches, streams or ponds.
- Stored topsoil must be kept away so that rainfall cannot wash silt into the water.
- Cut-off trenches can be dug up-slope of any particularly vulnerable feature to trap silt before it reaches the water. Such trenches must avoid damage to tree roots.
- Polluted run-off should be contained for proper treatment and disposal (the Environment Agency can advise).
- All fuel oils and chemicals should be stored on an impervious base and contained by an impervious *bund*. Remember, cleaning up after pollution is much more difficult and expensive than pollution prevention.

#### Topsoil

Topsoil is a valuable material and should be treated with care. Treat it as a living thing:

- Avoid compacting it with heavy machinery, particularly in wet weather. If storing topsoil, keep it in long, low mounds, not more than 1.25m high, so that air and water can reach all parts. It should, in any event, be re-used within twelve months.

#### ● FUTURE MAINTENANCE

New landscapes do not look after themselves. Developers should allocate adequate budgets for regular maintenance during the critical early stages of establishment (at least the first three years). Thereafter, arrangements must be made for the continuing management of the landscape if it is to remain in good health and develop as intended.

If attention has been given to the design of the new landscape so that it is suited to the local environment, then maintenance costs will be minimised.

In the case of new developments, particularly housing, where the site is subsequently broken up into multiple ownership it is vital to consider future arrangements for management. Private gardens will become the responsibility of their owners but there may also be areas of communal open space or boundary trees which are not in individual ownership. Clear responsibilities must be established through the preparation of a management plan.

The management plan sets out the objectives and the method of achieving them, which will change over time as the grounds become established. It ensures continuity, even though the people involved might change, and is central to caring for the landscape in an efficient and cost-effective way. For instance, it allows planned expenditure and avoids a sudden crisis where residents find themselves having to make large financial contributions. This can happen where large, previously neglected, trees require urgent maintenance.

The management plan may comprise just a single sheet of paper for a small site to a more substantial document for large or complex sites.

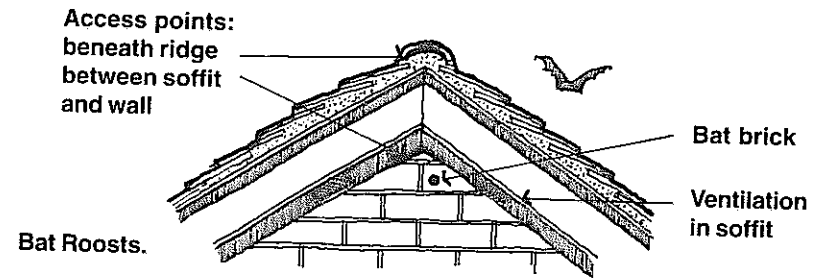
The Council will generally adopt amenity areas, subject to their being completed to an acceptable standard and the payment of a commuted sum by the developer.

#### ● NATURE CONSERVATION

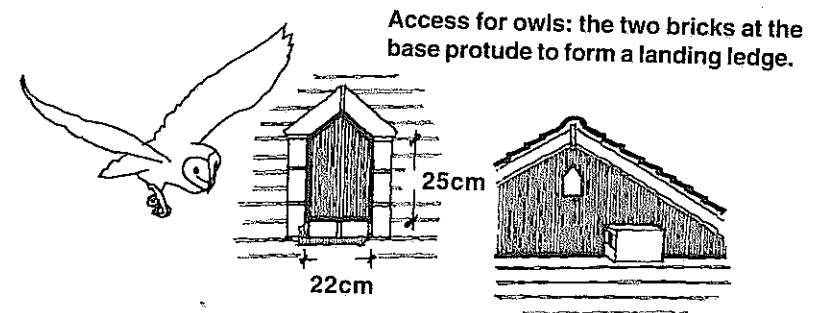
Many kinds of wildlife, both animal and plant, are endangered and, sadly, this is largely due to human activity.

New development should not only respect existing wildlife but, better still, should take every opportunity to positively encourage it. Many creatures and their homes, from badgers to butterflies, and including a wide range of plants, are protected by law. Advice should be sought from English Nature if disturbance is likely.

Bats, for example, are sometimes found in the roof spaces of existing buildings. It is a criminal offence to destroy or harm either the creatures themselves or their roosts. Design and construction methods of proposed works must be sensitive to their needs. Bats can be positively encouraged by the use of special "bat bricks" or grilles to give them access to roof spaces. Care must also be taken that wood treatment chemicals are harmless to them.



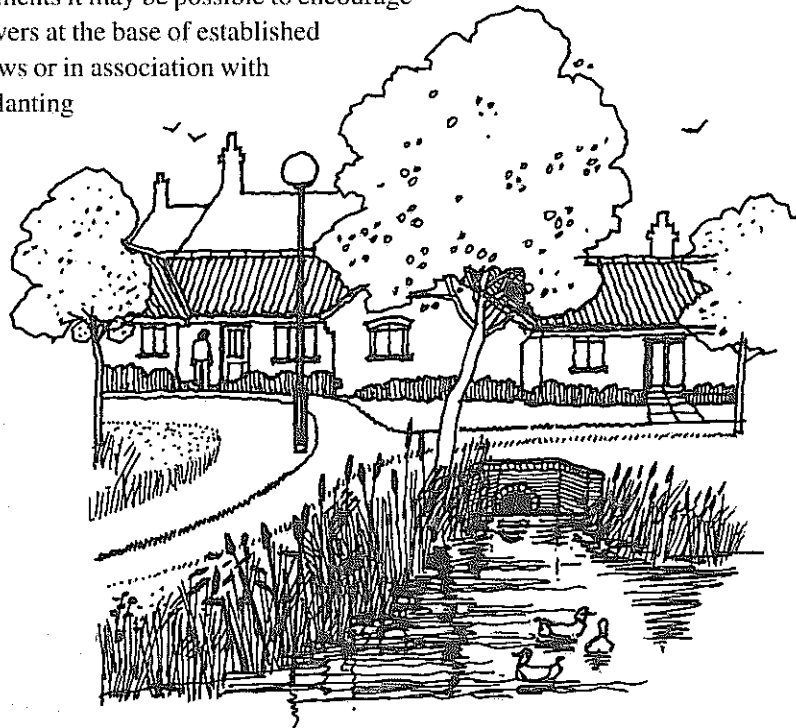
A number of birds are particularly attracted to the use of buildings as nesting sites, e.g. swallows, swifts, house martins and barn owls. They can be positively encouraged to new development by the provision of suitable nesting sites or specially designed nest boxes. Even the once common house sparrow is suffering from a lack of such accessible sites.





Existing trees and hedges, particularly old ones, often have great wildlife value and every effort should be made to incorporate them within the new development. If removal is unavoidable, then replanting schemes should be carried out, using native species wherever possible because these are of the greatest value for nature conservation. Some exotic trees and shrubs, such as Buddleia or Cotoneaster, are also useful for the nectar or berries they produce.

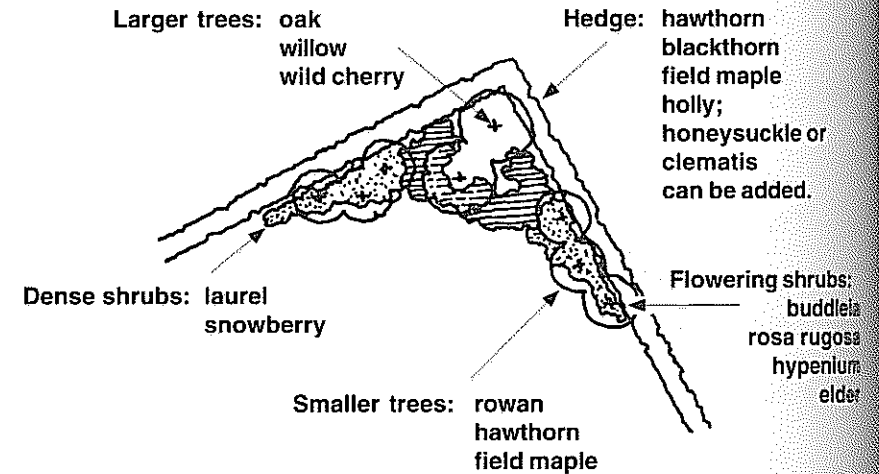
In larger open spaces, e.g. in association with industrial or commercial development, it is often possible to create a meadow-like effect by cutting the grass less frequently to encourage either spring or summer flowers. Such wildflower meadows are most easily created on poor, but well-drained, soils and do not require the use of expensive top-soil. On smaller sites or housing developments it may be possible to encourage wildflowers at the base of established hedgerows or in association with corner planting sites.



The incorporation of features such as ponds can benefit wildlife.

The incorporation of open spaces and natural features, such as watercourses, ditches and ponds, can benefit wildlife as well as people, particularly if they are linked in to other nearby spaces or open countryside. However, water features should be designed with safety in mind and will require regular maintenance. Hedgerows make good links, if space is at a premium, because they allow some movement of wildlife through the area and can often be linked in to an existing hedgerow network. Corner sites for wildlife can be incorporated on even the smallest development sites. The following planting can be used to encourage wildlife (the exact choice of species will depend on soil conditions, etc.):

- Hedge of hawthorn, blackthorn, field maple, and holly. (honeysuckle or clematis montana can be added)
- Larger trees, e.g. oak, willow, wild cherry
- Dense or evergreen shrubs to provide nesting sites, laurel, snowberry
- Smaller trees e.g. rowan, hawthorn, field maple
- Flowering shrubs, e.g. buddleia, rosa rugosa, hypericum androseamum, elder (golden or purple-leaved forms may be preferred).



Corner sites can encourage wildlife.

### OTHER DESIGN MATTERS

#### ● PUBLIC ART

Anyone proposing new building works or conversions should always bear in mind the possibility of incorporating works of art into the scheme.

The aim is to enhance the environment and to stimulate people's sense of identity and appreciation of their surroundings.

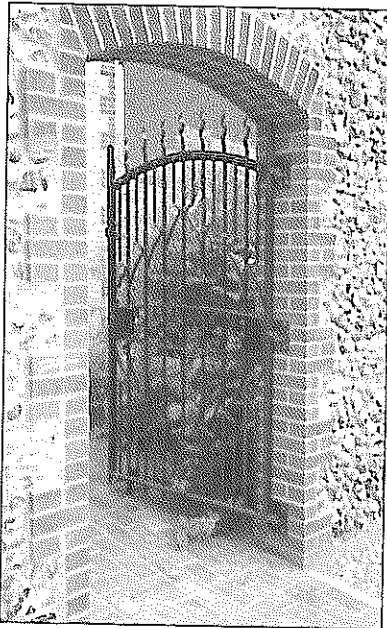
Some funding and grant-giving bodies, including the Lottery, require that a percentage of the budget should be set aside to commission new works from artists and craftspeople as an integral part of the scheme.



Such works of art do not always have to be the traditional forms such as paintings or sculpture, but might include the work of artists or craftspeople incorporated into the building, such as stained glass, textiles, tiling or paving designs, or features such as wrought-iron gates.

Advice and assistance about artists and craftspeople can be obtained from organisations such as the Norfolk Contemporary Arts Society and the Norfolk Contemporary Crafts Society.

**Public Art can take many forms: purpose-designed wrought-iron gates are one example.**



#### ● MINOR BUILDINGS

The provision of some minor buildings such as electricity substations and sewage pumping stations required by the Public Utilities can be beyond the control of developers.

However, it is important that the design of these buildings should be of the same standard and character as that of the rest of the development, even though enclosure of the equipment and appropriate detailing may add extra costs to the scheme.

#### ● OIL AND LPG TANKS

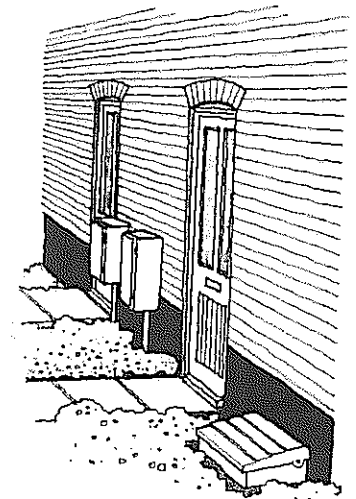
These can sometimes be large and intrusive, and alien to the setting of buildings of traditional character.

Although certain regulations apply to their siting (Particularly LPG tanks) every effort should be made to hide them, either by positioning them out of view, or if that is not possible, by sensitive screening.

#### ● METER BOXES

The normally available pre-formed gas, electricity and water meter boxes (either built-in or surface-mounted) are not sympathetic to traditional style buildings. They would not normally be acceptable for *Listed Buildings*.

For both new building and refurbishment, consideration should be given at an early stage in the design process to locating these meter boxes away from the main elevations.



**Surface-mounted metre boxes are not sympathetic to traditional style buildings. Semi buried boxes are less obtrusive.**

# Other Design Matters

## Satellite Dishes, Replacement Windows

Where a meter box is included in a new building, the recessed design, or semi-concealed gas meter boxes which can be partially buried at the foot of a wall are preferable.

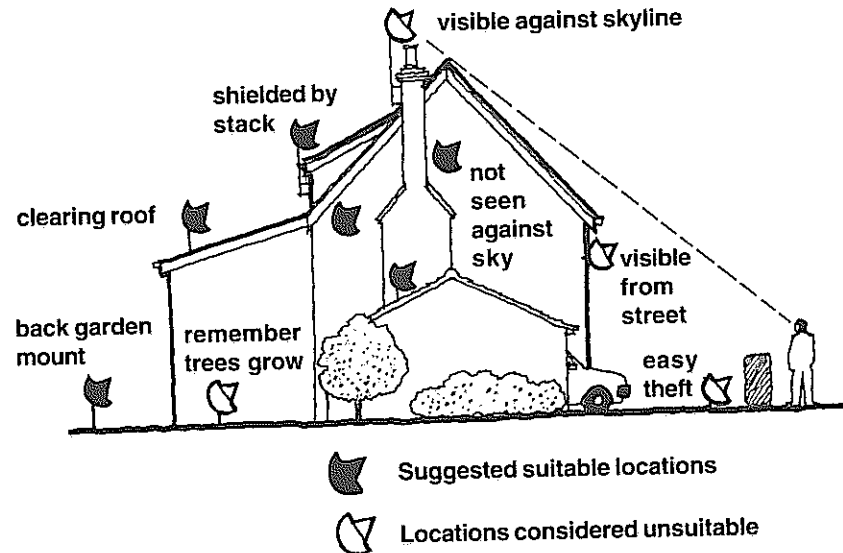
It is possible to locate meters boxes in outbuildings, or provide cupboards with timber boarded doors.

### • SATELLITE DISHES

Before you buy or rent a dish, check whether you need Planning Permission, Listed Building Consent or the Owner/Landlord's consent.

Whether or not you need Planning Permission, the law requires that a dish must be sited in such a way that minimises its impact on the external appearance of the building, and be removed when no longer needed.

Select a dish no larger than the minimum required for good reception.



Site the dish in an inconspicuous place, preferably where your neighbours and the public cannot see it. Dishes can be successfully sited on the ground, or on the roof of a single storey outbuilding.

Avoid breaking the skyline with the dish and wherever possible don't site it in front of the house.

Select a dish that blends in with its background, or use an open-mesh dish.

If you live in a *Listed Building* or a *Conservation Area*, it may be difficult to meet the planning requirements, and you may have to consider alternatives such as shared dish systems or cable TV.

A reputable and authorised supplier/installer should be able to advise you on these matters.

### • REPLACEMENT WINDOWS

Although wooden replacement windows can readily be obtained, most replacement windows these days are made from UPVC (now known as PVCu) although aluminium and other materials are available. The design considerations outlined on pages 25 and 26 apply to all cases, except where the replacements are identical in form and material to the original windows.

The use of PVCu or aluminium windows as replacements is a matter for careful consideration. Whilst they may have advantages in respect of thermal insulation and maintenance, their appearance can make major changes to the look of the building.

The thickness of their sections, the jointing methods and the finish of the material make them easily identifiable.

Their use in *Listed Buildings* and *Conservation Areas*, where Permission is required, will not normally be accepted.

Where they are used on a building where a close comparison can be made with an adjoining unmodified property, the effect can be very damaging, particularly if the two properties are otherwise similar.

PVCu windows which attempt to imitate Georgian-style panel windows with strips of plastic within the glass cavity are not a convincing replica and are rarely appropriate.

Some manufacturers use smaller frame profiles which are more akin to the timber sections that they are replacing.



A replacement PVCu window; note the over-thick frames, and the glazing beads which are set between the two panes of the double glazing.



The traditional small-paned sash window.

### PLANNING MATTERS

#### ● CONSERVATION AREAS

*Conservation Areas* are defined in legislation as areas 'of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance'.

Although there are usually *Listed Buildings* in a *Conservation Area*, it is the quality and interest of the area as a whole which is of importance. *Conservation Areas* are subject to additional planning controls over the demolition of most buildings including the careful scrutiny of any redevelopment proposals before consent to demolish is granted. There are also extra controls over the felling of or works to trees.

In areas such as this, complete prohibition of development or redevelopment may result in decay and stagnation.

One of the aims of *Conservation Areas* is to encourage the maintenance of the area. This may involve finding new uses for old and decaying buildings, and encouraging owners to bring back into use empty sites and derelict land.

Because of the historic nature of the area, new buildings must be very sympathetic its special character.

Where a building which is particularly important in a *Conservation Area* is being allowed to decay, the local authority can in special cases use powers to ensure that the building is made weatherproof, and further deterioration is prevented.

The District Council produces schemes for enhancing the environment in *Conservation Areas*, and developers are advised to contact staff in the Planning Department at the earliest possible stage in the design process.

Advice is available from the Planning Department regarding the particular requirements within each *Conservation Area*, together with details of the area's boundaries. (see advice note 21)

#### ● LISTED BUILDINGS

If you want to demolish, alter or extend a *Listed Building* in any way which would affect its special character, you need first to obtain 'Listed Building Consent' from the Council.

This applies to the whole building, inside and outside, later additions and alterations as well as the original structure.

In some cases repairs can be carried out without consent provided that they are identical in design, materials and finish to the existing. These matters are not always clear cut, however, and owners and builders contemplating work to a *Listed Building* are strongly advised to get in touch with the Planning Department to discuss their proposals well in advance of the starting date.

The Council can make grants towards the repair of *Listed Buildings*. If owners fail to take reasonable steps to preserve the building, the Council can require them to undertake specific repairs.

Careful consideration should also be given to works which may affect the setting of a *Listed Building*, since these can also change its character and require consent (see Advice Notes 4, 20 and 22)

#### ● BUILDING REGULATIONS

Building Regulation approval is required for nearly all new building work, and usually for changes of use, material alterations to existing buildings, and extensions.

Compliance with these regulations can have a large impact on the appearance and functioning of both new and old buildings, but consultation with the District Council at an early planning stage can often allow aesthetic considerations, and practical legislation requirements to be given equal priority in the design process.

Compliance and good design can often go in tandem, and regulations can be met with a little common sense. In residential buildings for instance, ventilation regulations can be achieved with the use of normal opening windows that can also satisfy the design considerations of balance and symmetry. Insulation requirements can be met with conventional *cavity wall* construction, allowing freedom of design in the choice of suitable facing bricks.

At the other extreme, some sections of the regulations can be so onerous that the whole design concept of a building may be centred on their compliance. This is generally not the case in residential development, but certainly the designs for some commercial and industrial buildings have been strongly influenced by the need to meet structural, fire safety regulations, or those providing for the needs of disabled people.

There is often more than one way of complying with Building Regulations. Where a design choice is available, aesthetic factors as well as practical matters should be considered before making a decision. Some of the areas where more thought could be given to the design implications of compliance are listed below.

### Fire Safety

Active fire precautions (smoke and heat detectors etc.) incorporated in a passive design layout can often allow a proposal to meet fire regulations, which on its own may be less than satisfactory. For example, an unenclosed staircase in a *Listed Building* used by the public is a fire risk; but with the specification of active fire detection equipment, and with the flexible interpretation of the regulations, alternative measures can be taken which can avoid harming the design.

Different types of fire resistant safety glass are available, all of which comply with mandatory regulations; but the appearance of the more recent clear fireproof glass products are preferable to the older Georgian wired variety. This design choice is also available in meeting other parts of the Building Regulations, specifically concerned with the use of safety glass.

Intumescent coatings can be used to provide fireproofing to structural elements, and this can be visually more satisfactory than encasement in incombustible board materials.

The treatment of flammable materials with fire retardant chemicals, or the introduction of sprinkler systems, can allow the use of these materials in sensitive areas, where they would otherwise be prohibited.

### Ventilation

Ventilation requirements have resulted in manufacturers often producing window types that adequately meet the regulations, but are unsympathetic in design terms. For example, many kitchen or bathroom windows have poorly proportioned top hung *fanlights*. The alternative use of a symmetrically balanced window, with a built in trickle ventilator, combined with an extract fan, would satisfactorily meet both Building Regulations and design criteria. Airbricks are another solution.

The requirement to ventilate roofspaces has brought a spate of badly designed products onto the market. Plastic mushroom-like devices do not enhance the simple lines of traditional pitched roofs. Usually, there are alternative ways of providing ventilation that are less obtrusive. Clay ridge vents that are hard to differentiate from ordinary ridge tiles, or cross ventilation using airbricks positioned in *gables*, may be alternative solutions. The use of 'warm roof' construction can remove the need for ventilation.

### Stairs and Ramps

The Building Regulations outline in a functional way how stairs and ramps should be constructed to ensure the safety of occupants. Although the regulations are quite specific, design options are not restricted. External staircases and balconies are often sited in prominent positions, where their method of construction needs to respect the style of the building, of which they form a part. Non-domestic buildings can allow scope for more adventurous designs in glass and steel, but these materials rarely look successful on *vernacular* buildings, unless they are very carefully detailed.

### Access for People with Disabilities

New buildings other than dwellings are now required to be sympathetic to the needs of people with disabilities. Good access will necessitate ramps, determine door widths, and allow for flush thresholds. All these details involve making decisions that will affect the appearance of the building. In new work, it is usually possible to make these requirements an integral part of the overall design. However, difficulties can sometimes arise when trying to upgrade existing buildings. Wherever possible installations should be sympathetic to the style and character of the existing building. Improvements which will assist people with disabilities should avoid looking like accessories, designed as afterthoughts.

### ● PERMITTED DEVELOPMENT

Many kinds of alteration and addition do not need a planning application. In the case of houses, for instance, extensions, conservatories, loft conversions, garages, sheds, porches, fences and walls can be added as long as they fall within certain strict limits of size and/or position. These exemptions are known as '*Permitted Development*'. In some cases, *Permitted Development* rights may have been withdrawn. If your house is a *Listed Building*, Listed Building Consent will almost always be required. The Planning Department will be able to advise you whether or not any of these factors apply in your situation.

Whether or not a planning application is needed, there are some things that are worth thinking about before you start work:

- Let your neighbours know about work you intend to carry out to your property. If your works will **seriously** over shadow a neighbour's window that has been there for 20 years or more, you may be affecting a 'right of light' and could be open to legal action by the affected neighbour.
- Building Regulations approval will probably be required, particularly if any structural works are involved.
- Even if Planning Approval from Broadland District Council is not needed, the design of any works should still follow the advice given in this guide. As well

as improving the general environment, a well-designed building or extension is likely to be more attractive to you and your neighbours and is likely to add more value to the property when you sell it.

- Alterations to your house may make it more vulnerable to burglary. The local Police Crime Prevention Officer can provide helpful advice on ways of reducing crime.
- Covenants or other legal restrictions in the deeds to your property may affect the kinds of work you can carry out or require you to get someone else's agreement before starting.

Please note that you will put yourself at risk of enforcement action if you carry out development requiring planning permission without obtaining that permission.

### ● BROADS AUTHORITY AREA

Part of the Broadland District Council area lies within the Broads Authority boundaries. Whilst planning applications in this part must be submitted to Broadland, the Council is not the planning authority for this area. These applications are passed on to and considered by the Planning Committee of the Broads Authority. The contents of this guide therefore only relate to those parts of Broadland outside the Broads Authority area. If you do not know whether your site or property lies within this area, please contact the Council.

### ● HOW TO APPLY FOR PLANNING PERMISSION

To apply for planning permission you should

- Contact the Council for a Planning Application Form. Write to Broadland District Council at Thorpe Lodge, 1 Yarmouth Road, Thorpe St. Andrew, Norwich, NR7 0DU or telephone Norwich (01603) 431133
- Submit your application and pay your fee to Broadland District Council

- Broadland staff will assess your application and will carry out consultations with the relevant parties.
- Your application will then be considered either by the Council's Development Committee, a sub-committee, or in some cases by officers.
- You will then be informed of the decision.

It is in your interests to submit a well-presented planning application with good quality plans and drawings and sufficient background information to enable your proposals to be assessed. It is important that the drawings should show the proposals in their setting, with adjoining or adjacent buildings where applicable. You may wish to consider seeking professional advice in preparing your application from an Architect, Surveyor, or Planning Consultant.

### • PLANNING FEES

Most planning applications will involve a fee. The fee for an application will depend on the type of development and its size, ie residential, non-residential, agricultural; new-build or conversion/extension. Some types of application are exempt from fees, such as those for Listed Building Consent or Conservation Area Consent.

The fees for each category are set by Government regulations, and a schedule listing them is available from the Council.

### • INFORMAL ADVICE FROM BROADLAND COUNCIL

Broadland District Council planning staff will advise you whether or not your proposals require planning permission. If an application is necessary, they will assist in informing you of the relevant planning policies, and other matters which may relate to your scheme. They will also be pleased to discuss with you the design and provide you with the particular Advice Notes to help you. A schedule of the Council's Advice Notes is included in Appendix 2.

You may wish to comment on someone else's planning application. The views of consultees, including Parish Councils, neighbours and others are reported to and considered by the Development Committee, or a sub-committee where applications are referred to them. You should be aware, however, that planning decisions must take account of strategic and local planning policies and guidance, together with a wide range of other considerations and representations.

### • CHECKLIST

- Has a full and accurate survey been provided?
- Have the site's existing features such as trees, walls and other structures been incorporated?
- Does the site lie within a *Conservation Area*, or involve *Listed Buildings*?
- Has advantage been taken of the site's shape, slope and aspect?
- Has the nature of the site and its surroundings influenced the character of the development?
- Does landscaping form an integral part of the design?
- Are the buildings specifically designed for the particular site?
- Is the density of the development appropriate for the site?
- Does the scale of individual buildings match that of the surrounding buildings?
- Is there individual privacy in all appropriate parts of the development?
- Do private garden areas receive sufficient sunshine?
- Have access requirements for people with disabilities been considered?
- Have crime prevention measures been incorporated?
- Is the selection of external materials sympathetic to the *vernacular* range for the local area?
- If the proposal is not for innovative modern design, does the design follow the basic architectural principles set out in the guide for:
  - Form, shape and massing
  - Position and detail of window and door openings
  - Size, pattern and position of windows and doors
  - *Eaves, verge* and *gable* details
  - Chimneys, porches and garages



### APPENDIX 1

#### ● GLOSSARY OF TERMS

##### **Architrave**

A moulded timber surround to a door opening

##### **Baluster**

A vertical post or rail supporting a handrail and forming part of a balustrade

##### **Bargeboards**

Projecting sometimes decorated boards set against the incline of a *gable*

##### **Bow Window**

A window that is gently curved across its width

##### **Bund**

An impervious wall of brick or earth around stored liquids to contain spillage or to reduce noise levels

##### **Cavity Wall**

A wall with a cavity introduced between the inner and outer leaves of bricks or blocks to reduce rain penetration and increase thermal insulation

##### **Cantilever Bracket**

A timber member placed diagonally to support a projecting structure such as a porch

##### **Casement**

Part of a window that can be opened with hinges at the side

##### **Catslide**

The continuation of a roof slope to a lower level at a shallower pitch

##### **Ceiling Joists**

Horizontal timber members supporting a ceiling

##### **Chevron**

A repetitive V-shaped or zigzag pattern

##### **Cill (or Sill)**

The horizontal member at the bottom of a window or door frame

##### **Cladding**

Material fixed to the outside of a wall for weatherproofing or decorative purposes

##### **Conservation Area**

A defined area of special architectural or historic interest, with particular planning controls

##### **Corbelling**

Continuous projecting courses of brickwork used for weathering or decoration

##### **Crow-stepped**

A *gable* formed by a regular series of steps

##### **Dentil Course**

A course or courses of projecting bricks used as a decorative band

##### **Dormer**

A roof window set vertically on a roof slope with its own roof and side walls (cheeks)

##### **DPC**

Damp proof course built into a wall to prevent damp penetration

##### **Eaves**

Overhanging horizontal edge of a roof

##### **Fanlight**

Glazed panel, sometimes decorated, above a door, or an opening light at the top of a window

##### **Fascia**

A wide board fixed to the ends of *rafters* to carry the gutter around the *eaves*; also the wide board over a shopfront

##### **Feather-edge**

Overlapping timber boarding which reduces in thickness

##### **Boarding**

across its width, used for *cladding* or fencing

##### **Flashing**

A strip, usually of lead, used to cover the junction between a roof and a wall or chimney

##### **Form**

The overall three-dimensional shape of a building

##### **Gable**

Triangular upper part of a wall at the end of a pitched roof

##### **Gangnail Truss**

A prefabricated timber roof truss with members joined by spiked metal plates

##### **Hip**

The external angle of a roof where two slopes join

##### **“Important” hedgerow**

A hedgerow protected under the Hedgerows Regulations 1997.

##### **Lintel (or Lintol)**

Beam of timber, metal, stone or concrete bridging the top of a door or window opening

**Listed Building**

A building identified on the List of Buildings of Special Architectural or Historic Interest

**Mullion**

Vertical member dividing a window

**Night Vent**

A small top-hung opening light providing limited ventilation at the top of a window

**Pantile**

Roof tile having a curved S-shaped profile

**Parapet Gable**

A *gable* continued above the level of the adjoining roof

**Patent Glazing**

Large-scale prefabricated glazing generally set in puttyless metal frames

**Permitted Development**

Development, usually of a minor nature, for which Planning Permission is not required

**Pilaster**

A shallow rectangular column projecting only slightly from a wall

**Plain Tile or Pin Tile**

A flat rectangular tile of clay or concrete

**Plinth**

Bottom section of a wall usually projecting from its face and sometimes of a different material

**Purlin**

Longitudinal timber member in a roof providing intermediate support to *rafters*

**Quoin**

Dressed stone or brickwork at the corners of a building

**Rafter**

A sloping timber member of a roof structure directly supporting the roof covering

**Render**

Cement or lime plaster covering to a wall face

**Rebate**

A continuous right angled cut-out in the edge of a piece of timber

**Reveal**

The vertical surface of a wall which turns in to meet a door or window frame

**Ridgeboard**

Topmost horizontal timber member of a roof structure on which the upper ends of the *rafters* rest

**Roof Joists**

Horizontal timber members supporting flat roof construction

**Sarking**

Waterproof material placed between the *rafters* and the final roof covering

**Scheduled Ancient Monument**

Historic building or place identified as being of national importance

**Segmental Arch**

Full or half bricks used on end to form a shallow curved arch

**Shaped Gable**

A *gable* formed by a series of alternating curves and steps (sometimes known as a 'Dutch' *gable*)

**Stallriser**

A low brick or timber wall below the *cill* of a shop window

**Soffit**

The underside of any projecting structure

**Soldier Course**

A row of bricks laid on end as a flat arch over a window or door, or as a decorative band

**Stone Cladding**

Artificial or reconstituted stone covering an existing wall face

**Swept Head**

A window frame with a slightly curved top member

**Transom**

Horizontal member dividing a window

**Tumbling-in**

A *gable* detail where areas of bricks are laid at right angles to the slope to form a regular triangular pattern

**Valley**

The internal angle of a roof where two slopes join

**Verge**

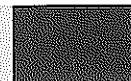
The sloping edge of a roof where it meets a *gable* wall

**Vernacular**

Traditional local architectural style

**Weatherboard**

A moulded length of timber fixed along the bottom of an external door to prevent rain penetration



### APPENDIX 2

THE FOLLOWING ADVICE AND POLICY NOTES ARE AVAILABLE FROM BROADLAND COUNCIL OFFICES:

#### ADVICE NOTES

- 1a Tree Consultants and Contractors
- 1b Tree Contractors
- 1c Landscape and Conservation Contractors
- 2 Protection of Trees on Development Sites
- 3 The Integration of Existing Trees within Proposed

#### Developments

- 4 Listed Buildings: A Guide for Owners and Occupiers
- 5 Extending Your House
- 6 A Guide to Tree Pruning
- 7 Tree Preservation Orders - a layman's guide
- 8 Choosing The Right Tree
- 9 Quality Trees and Shrubs for Development Site

#### Landscaping

- 10 Caring For New Tree Planting
- 11 Do I need permission to cut down my tree?
- 12 Hedges
- 13 Grants for Trees and Woodlands
- 14 Thatching
- 15 Parish Tree Planting Schemes
- 16 The Conversion of Traditional Farm Buildings
- 17 Trees for Small Gardens
- 18 Trees for Large Gardens
- 19 Native shrub and Tree Growth Patterns
- 20 Repairing Historic Buildings
- 21 Conservation Areas
- 22 Windows in Historic Buildings
- 23 Glass in Historic Buildings
- 24 Reclaimed Building Materials

### POLICY NOTES

- 1 Trees and Underground Services
- 2 Planting New Trees near Existing Buildings
- 3 Siting New Buildings near Existing Trees
- 6 The Conversion of Traditional Historic Farm Buildings

### ACKNOWLEDGEMENTS

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- Jim Mearing ) Planning and Architectural Services Department,
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#### Sketches

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