

# Conservatory Design Guide



NEW FOREST DISTRICT LOCAL PLAN  
SUPPLEMENTARY PLANNING GUIDANCE



## THE CONSERVATORY

Today, there are many new conservatories available of all styles, shapes, sizes, materials and finishes. It's no wonder that there are so many about, both good and bad. Yet this variety was not always there and in reality the District's typical conservatory style has historically been pleasing but fairly simple. Well before the fashion for conservatories came into vogue, lean-to outbuildings and potting sheds were used to propagate plants and vegetables. Some typical New Forest scenes include simple structures like these, or derivatives of them.

The origins of today's style-conscious conservatories date from the 17th century. They were popular with well- to-do people and in public places, often being found attached to country houses and within botanical gardens. By the 19th century all that had changed. Conservatories gradually became more affordable as materials and manufacturing techniques improved. Opportunity for larger sheets of glass, treated softwoods and mass-produced cast-iron frames brought increased supply, generating enthusiastic demand throughout the Victorian era and well into Edwardian times. Properties in the more urban areas of the New Forest often attracted this type of conservatory. They were not the multi-use spaces that they sometimes are today, but they did provide an appealing transition between house and garden, a sort of built oasis.

Towards the end of the First World War, conservatories became less fashionable. By the 1960's there was a trend towards boxy, flat or shallow pitched roof extensions or garden rooms; often using a combination of standard softwood doors, windows and a cheap felt or asphalt roof. Whilst they often looked compatible with the simple modern house style of the time, they also found their way onto older, traditional buildings and provide many of the mediocre, out of context outbuildings that are being replaced today.

In the last thirty years, there has been a resurgence in popularity. Conservatory manufacturers have responded to demand with both standard and bespoke designs, ranging in cost from not much to a lot. Whilst traditional designs, carefully chosen, have often produced appealing results, there are also many mediocre conservatories on offer.

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Urban

Country house

Rural

Conservatories vary in design to respect the nature of their location

# 1. PREFACE: THE PURPOSE OF THIS DOCUMENT



The District Local Plan to which this supplementary guidance relates

- 1.1 There are many areas where the New Forest has managed successfully to hold onto its rural charm, the essence of its popularity with residents and visitors alike. Whilst there is a need to ensure a high standard of design in the New Forest Heritage Area and the future National Park, there is equally a need to ensure that an acceptable standard of design is attained in built-up and more suburban areas.
- 1.2 There will always be a demand for conservatories, whether it is the provision of a new one or the replacement of an existing. There may be a need to replace an old mediocre structure with something of a more appropriate character and appeal. At best a conservatory can be very appealing. At worst, its quality and appearance can harm the aspect of a whole property or be very un-neighbourly.
- 1.3 The provision of conservatories, like double garages and other suburban constructions, can cumulatively have a detrimental effect, particularly where they are conspicuously positioned. There are many aspects involved when considering one. Standard conservatories may be suitable if carefully chosen, but they need to be designed to relate well to a property. The 'Conservatory Design Guide' steps through important aspects of their design, from the less demanding requirements of integrating them into the suburban environment to ways they can be accommodated into the character of the more sensitive areas of the District.
- 1.4 Many conservatories can be built without the need for either planning or building regulation consent. Nonetheless, the guidance should be helpful whether or not any permission is required and will cover some of the more fundamental aspects of choosing a conservatory to avoid something inappropriate.
- 1.5 The purpose of this document is:
  - to show aspects of conservatory design and selection from fundamental considerations to those more specialist aspects relating to conservation areas, listed buildings and their curtilage.
  - to explain the planning process and regulatory requirements.
- 1.6 The design guidance was issued in draft for public consultation, and has been revised in the light of the range of comments received. It is now adopted formally as supplementary planning guidance to the New Forest District Local Plan.
- 1.7 This approved design guidance will form the basis for considering planning applications for conservatories. We would welcome therefore, comments on this document from any interested party.



## 2. INTRODUCTION

### 2.1 Appropriate standards of conservatory design are needed because of:

- **Pressure:** People are attracted to conservatories, not only as a traditional garden room, but increasingly as a multi – use space. They are becoming a popular way of enhancing and increasing accommodation.
- **Market forces:** There are many types of conservatories on offer. They show up great variation in quality of product and designer ability. This can have a major effect on the appearance of development and the District’s housing stock.
- **Permitted Development:** The freedom to build a conservatory (subject to policy) without planning and building regulation control can produce some of the most visually problematic results.
- **The effect on the character and appearance of built-up areas:** Whilst the design requirements for suburban areas will not be as demanding as for the sensitive areas of the New Forest, ill-considered, haphazard and un-neighbourly additions, can lower the quality of the area. This can be avoided through careful consideration of design.
- **The effect on sensitive areas:** These are the Areas of Outstanding Natural Beauty, the New Forest Heritage Area, conservation areas and the immediate settings of listed buildings. Subtle design and integration of new development is crucial.
- **The effect on non-domestic buildings:** The New Forest has many rural building types not seen in more urban places. They often contribute hugely to the character of the countryside. Sometimes they are subject to subtle residential conversion (subject to policy). There may be proposals for conservatories in initial schemes, or in the future in individual planning applications. Conservatories, to be appropriate, need to be carefully designed and located so as not to detract from original character, scale, composition of the building or of the development and its broader context.
- **The effect on listed buildings:** These buildings of historic or architectural interest need to be treated with the utmost care. An appropriately designed conservatory may be viewed as a sensitive way of providing additional accommodation without adding excessive bulk. It may also improve or enhance the relationship of a building to its external space. A conservatory may not be possible where it compromises the appearance or the integrity of the building or its structure or fabric.
- **Energy efficiency and future harnessing of solar energy:** As conservatories become year round multi-purpose spaces, they need to become more energy efficient. They can even be used to harness solar energy.

From delicate glazing (1) and traditional simplicity (2) to a bulky over-styled conservatory of today. It can be a problem.



### 3. POLICIES AND REGULATIONS. HOW THEY AFFECT YOU AND YOUR PROPERTY

**3.1** New Forest Local Plan policies aim to “protect and improve our environment.” There is an environmental design objective to “encourage the highest possible standards of design in new development”. They ensure that extensions are appropriate to the existing dwelling and its curtilage and that they are not detrimental to the countryside by reason of visual intrusion or other adverse environmental impact. Planning applications are judged against Local Plan policies and supplementary design guidance. Even if you do not require planning or building regulation consent, this guide provides ideas and examples relating to all types of locality and buildings.



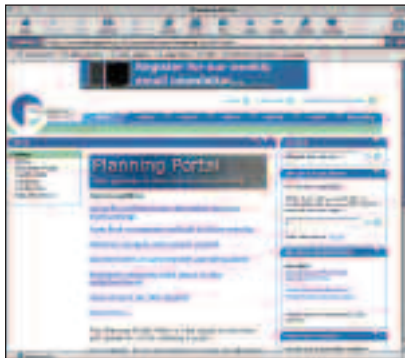
#### **3.2** The need for planning permission

In many cases you may not require planning permission to add a conservatory to your home. They are treated for planning purposes like other forms of building extension and the rules that govern the need for planning permission are quite complex. More detailed information can be found in the Appendices at the back of this document's Directory. The information contains extracts from:

- A government booklet entitled “Planning – a Guide for Householders; what you need to know about the planning system”. (This is available free of charge from the Planning reception desk at Appletree Court, Lyndhurst).
- The government web-site at [www.planningportal.gov.uk](http://www.planningportal.gov.uk), where guidance is available under “Guide” and then “permission needed?”

You can also obtain information:

- By asking New Forest District Council to advise you. Most people do this informally by submitting a letter and plans describing their proposals. You can also approach the council's conservation officer in relation to specific conservation and listed building issues.
- Or follow a formal procedure called a “lawful development certificate” where, for a fee, the Council will confirm the general acceptability of development.



#### **3.3** Listed buildings

Listed buildings are subject to a requirement for an additional form of permission called a “Listed Building Consent”. This will always be required to erect a new conservatory even if planning permission is not required.



Planning permission and listed building consent are separate matters, may both be required, and obtaining the one does not avoid the need to obtain the other also where necessary.

### 3.4 Policies

The New Forest's policies relating to conservatories are listed here. These are taken from the First Alteration to the New Forest District Local Plan (Revised Deposit 2003). The policies and explanatory text are detailed in Appendix 2.

- DW-E1 Scale, materials, form, siting and layout.
- CO-H2 Extensions to dwellings in the countryside outside the New Forest.
- NF-H3 Extensions to dwellings in the New Forest.
- BU-TC12 Residential uses and care homes in town centres
- BU-H1A Extensions to residential buildings in built up areas outside town centres.
- NF-E4A Design of new development in the New Forest.
- DW-E14 Alterations, extensions and repairs to listed buildings.
- DW-E19 New development in conservation areas.

In the New Forest, outside the designated villages of Ashurst, Bransgore, Brockenhurst, Lyndhurst and Sopley and in the countryside outside the New Forest, extensions to dwellings generally must not increase existing floorspace by more than 30%. However, in considering proposals for conservatories, there may be some flexibility in considering proposals which do not exceed 20m<sup>2</sup> floor area, providing no harmful impact would result.

### 3.5 Building Regulations

You may need to obtain Building Regulation Consent for your conservatory.

At present a conservatory of less than 30m<sup>2</sup> is exempt from building regulation control provided that it meets certain criteria:

- At least 75% of the roof should be translucent.
- At least 50% of the new walling should be glazed.
- The conservatory must be separated from the rest of the property by a door or screen.
- The conservatory should not be linked to the main heating system (but may have a stand-alone heater to provide a low-level background heat).

- Conservatories used as multi-purpose spaces need to be heated to habitable room standards.

The local authority will support and encourage measures that lead to the energy efficient use of conservatories, where careful design addresses heat loss and opportunities to harness energy.

When a conservatory exceeds 30m<sup>2</sup>, the full requirements of the Building Regulations will need to be met. These include, the structure, insulation, damp proof courses, foundations, fire regulations etc. Always refer to the current edition of the Building Regulations.



A modest rural conservatory complements a modest cottage



## 4. General Conservatory Design Principles

- 4.1 The District's early conservatories were not a luxury or fashion statement, but a necessity. In rural areas this shows through the sparing use of materials and basic shapes and details, a conservatory's size being kept to a practical minimum. These modest rural outbuildings were in contrast to the fashionable early conservatories, formal orangeries and large detached garden glasshouses built by wealthy people, reflecting the stature of their property.
- 4.2 Urban conservatories for the masses offered a more modest style and appeal and echoed the period which they were built, but their quality varied greatly. Much depended on whether or not they were professionally built. You can see the vestiges of the poorer ones today, whilst good ones can set a fine example.
- 4.3 There are a variety of issues to be considered, depending on the importance of the building and the status of its location.
- 4.4 Even if you don't require local authority consents, or your conservatory will not be placed in a particularly sensitive environment, there are some fundamental aspects of design to influence a solution that is neighbourly and relates well to your property.
- 4.5 Get in touch with a competent designer, ask to see previous examples of their work.
- 4.6 But first, is a conservatory the right choice of building for your needs?
- 4.7 **Use, consider its use carefully...**



A conservatory can isolate a living room from the garden and make it feel darker

- Consider how much accommodation you need and whether a conservatory is the right type of building. Its glassy characteristics may be at odds with the uses you want to put it to.
- Its use as a study or occasional bedroom may not be compatible with its location between living room and garden. With people going back and forth, there is little privacy.
- As a dining room, it may be too far from the kitchen. As a playroom, a cluttered and untidy space between the living room and the garden may be instantly unappealing.
- A conservatory can make the existing room feel isolated from views toward the garden. It can feel darker too.
- Fundamentally, if you require storage, wall space, year-round living space or a degree of privacy, you may find the

limitations of a conservatory outweigh the benefits. Now is the time to check and, if necessary, reconsider your options.

**Here are some more detailed considerations:**

- Will a conservatory give you sufficient area for your needs if you cannot enlarge the opening through to the existing room?
- Will evening activities require screening of glazing, particularly at night? Accessories such as festooned blinds and curtain drapes can look very incongruous.
- Will there be listed building or tree preservation order issues that limit opportunities? Its use may be at odds with existing valued outbuildings or historic external space. That dominant tree may feel very threatening, falling branches might cause a lot of damage, tree roots may damage conservatory foundations and vice-versa.
- Overall, if the use is compatible with the property, a conservatory can provide a sympathetic and appealing form of extension, less cumbersome than solid construction. Now consider:

**4.8 Location and size: How will it affect the locality and relate to your property?**

- Armed with background considerations, look at the local environment, the character of your property and where you are thinking of putting the conservatory.
- Consider how the size of the conservatory will affect the look of the house and whether it will have any impact on your neighbours or the broader setting.
- What relationship will it have with the boundary and how close should you go? Are there awkward changes in level between your property and the neighbours? Does the proposal need to be distanced from the boundary or can it sit quite comfortably next to its neighbour with little or no impact?
- Avoid overlooking the neighbouring garden.
- Fundamentally, don't spoil your neighbour's amenity whilst improving your own.

**4.9 Appearance: Some general points**

- The property's style should be respected or enhanced by the new addition. A modest building should have a modest conservatory. A grand building might be able to take a conservatory of significant size, reflecting quality and importance.
- Take cues from your property. The profile of the roof, proportion, style and symmetry of the building, existing windows and doors, particular architectural details, materials, and the finish and decoration all contribute to its character, and can be reflected in conservatory design.



A simple effective conservatory



A missed opportunity



Even an average sized conservatory can have an undesirable impact on a neighbour's garden



Where there are no controls and little co-ordination, the result can be a "hotchpotch"

- A dressy conservatory can look very over the top and in bad taste. Also check that the conservatory will not look either weak or bulky. Both these extremes produce an instantly unappealing result.
- The choice of materials can make a considerable difference. A plastic conservatory may not be able to be redecorated or its finish changed to match improvements or changes to the decoration of the main property. A traditional timber structure can.
- There is a huge difference in the appearance of a wholly glass conservatory and one using plain or tinted sheet and insulated plastics. The latter can look cheap and flimsy.
- Expensive tinted and bronzed glass can lack traditional context.

Before you turn to the **Directory** for more detailed information, consider the aspects covered in the general design sheet opposite.



**Basic issues and simple ideas** – even for the most suburban situations

Avoid...



A shaded environment



Vulnerable foundations



Threatening overhead branches



Weak looking frames, flimsy plastic claddings, clumsy vents and haphazard openings

Fundamentally, consider following the existing property's style....



Hipped..



In the direction of a simple ridge...



Or a prominent gable...



Or perhaps a splayed, angled, or hipped roof where the appearance matches a similar feature

Consider...



A low impact roof, with all its glazing sloping



A simple lean-to roof that doesn't project too far...and a pitch that isn't too shallow

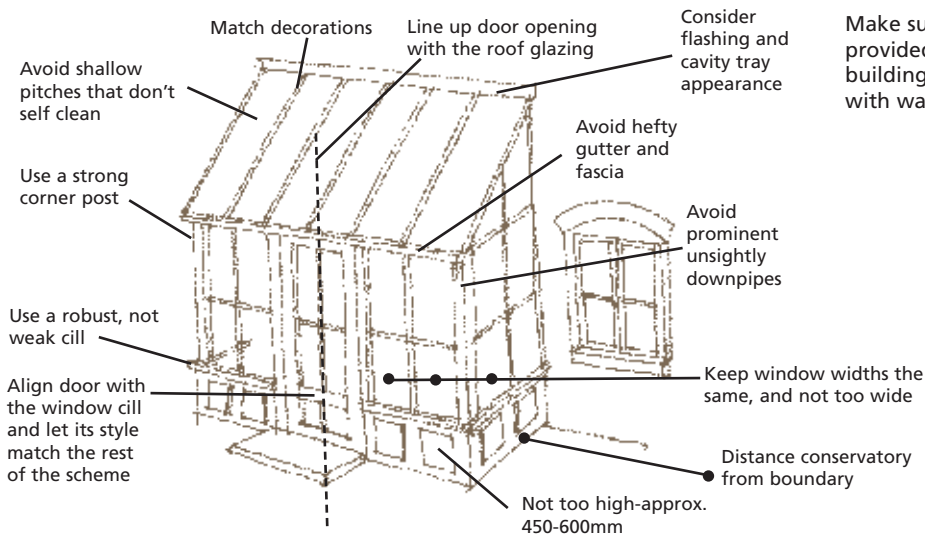


A "greenhouse" type roof... It can look very traditional

Only place openings where it is safe to do so. Their height and location can be particularly dangerous to children

Combine window and roof vents to produce a simple and uncluttered result

Make sure that effective flashings are provided at junctions with the main building to avoid future problems with water penetration



Here are some of the basic elements of a "standard" conservatory that can make all the difference to its appeal.



An imposing new conservatory on a landmark building in the heart of the New Forest

## Check list

**This is to assist you or your agent to put together a scheme and where necessary submit an application. Although not exhaustive, the points can be used to help your negotiations with planning officers.**

(You should be able to say **“yes”** to the following):

- Is a conservatory an appropriate building type?
- Is it neighbourly / does it complement the locality?
- Is its size compatible with the property and plot?
- Does it reflect appealing aspects such as profile, proportion and architectural style?
- Do the details relate to the existing property?
- Do materials and finishes create the right overall appearance and relationship between the existing and the proposed?

**If you need consents, have you provided the following planning information?**

- Design / environmental statement (subject to status of property).
- 1/1250 location plan. Site plan at 1/500, showing the relationship to existing and neighbouring development.
- Existing and proposed property elevations, showing the conservatory? (1/100 scale min).
- Existing and proposed property plans, showing room layouts, and the extent of any new openings between existing and proposed. (1/100 scale min.)

and in the case of listed buildings:

- Details of the abutment with the existing fabric.
- Typical details at ridge, eaves, cill and base and cross-sections through mullions, transoms, open lights and glazing bars?
- A materials and finishes schedule?



## 5. Design Directory

### Stepping through more detailed aspects

The Directory gives a more detailed look at conservatories and their appearance. It is divided into sections, so that you can progress through issues in a systematic way, or refer to particular matters as you require. Always seek specific advice from manufacturers before advancing proposals and check on cost implications.

Directory

## Design Sheet 1 Location and Size

It may not always be possible to give a conservatory a sunny aspect. Although it is desirable, there may be particular reasons why you can't. For example, you may not be able to place a new structure on the frontage of a terrace, or in front of the building-line, or where it would mar a building's symmetry or take up too much space on a small plot. Conservatories should not be added onto existing mediocre additions. It is best to take down the mediocre structure and start afresh.

As a general rule, a modest property should attract a modest conservatory, whilst a grand property may attract a more important looking conservatory, compatible with its scale and status.

The location of a conservatory will lead to some fundamental decisions about its design in relation to heat gain, if it is to be ensured that the building is usable all year round.

Design Sheet 1 Location and Size (continued)

**Avoid:**

**Adding to an existing poor quality extension or outbuilding.**

Opportunities may include removing poor additions and instigating improvements that improve both appearance and use.



**Avoid:**

**A location and size that impacts on the neighbour's light and amenity.**

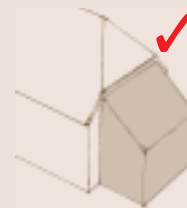
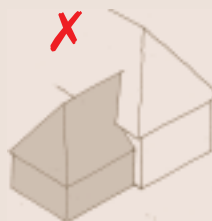
Opportunities may include a low eaves line, limiting the floor area, setting the structure away from the boundary and hipping the roof to reduce its bulk.



**Avoid:**

**Cutting into the existing roofline.**

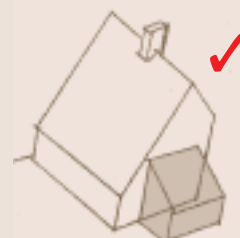
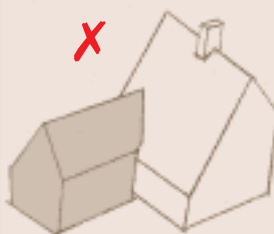
Opportunities may be limited to considering a small addition off the flank wall or locating it where there is a section of higher eaves.



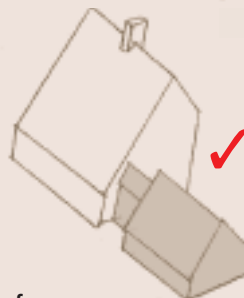
**Avoid :**

**Awkward abutments between existing and proposed.**

Opportunities may lie in separating the conservatory from the main building, keeping the existing elevation visible and intact. This can be particularly useful in protecting the fabric of listed buildings. Success depends on its appropriateness to the character and setting of a building, each being considered on its own merits. (See directory design sheet 4)



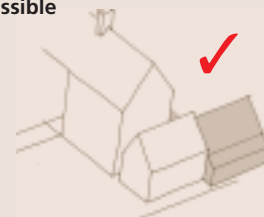
Low eaves and a fine timber frame - a conservatory may not be possible



**Avoid:**

**Additions that make a pair of semi-detached houses look unbalanced.**

Opportunities may include tucking conservatories out of sight to the rear, or setting them in part behind existing outbuildings and sheds.



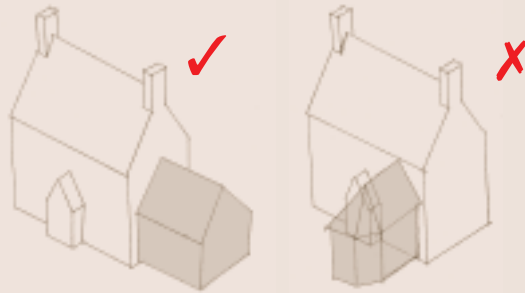


Design Sheet 1 Location and Size (continued)

**Avoid:**

**Locations that spoil symmetry.**

Opportunities may include placing a conservatory to the side of formal elevations, set back from the front face, or alternatively tucked away or distanced from the elevation.



**Other locations and sizes:**

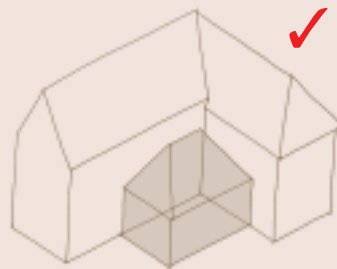
**The traditional lean-to, off a long, narrow, squat building.**

Opportunities may be restricted. The simple shape may limit eaves height, forcing doors to be placed at the ends, not in the middle.



**Internal courtyard conservatory**

Opportunities may include a structure that links rooms on two sides of the courtyard. A carefully detailed valley abutment provides a hipped roof which can leave some of the existing fabric exposed.



**Conservatory between a main house and outbuildings.**

Opportunities may include setting back a simple conservatory link, reflecting the character of outbuildings rather than that of the main house. This type of conservatory can sometimes act as a transition between a dwelling and its outbuildings.



**Farm yard "conservatories".**

Opportunities may lie in providing structures with a rural or agricultural scale and simplicity rather than an urban or domestic scale. Structures should be set within rural enclosures and existing building elevations should be left intact. Sheds, barns, staddle-stone granaries can all provide appropriate themes. Fussy and shallow roofed conservatories, and ones with complex or rounded shapes, are not appropriate.



Modern glazed conservatories using robust, traditional materials



The existing walls and openings are left intact



Rural farm group no scope for fussy or urban conservatories here

## Design Sheet 2 Appearance

### Conservatories should:

- respect a property's scale and architectural character.
- reflect the proportions and strength and finesse of the building.
- utilize compatible materials.
- allow for compatible decorations.
- avoid oversized spans and weak looking shallow pitches or glazing that is too broad or doesn't align .
- avoid artificial sandwiched glazing bars. These subdivisions are expensive and visually ineffective from most angles.
- avoid the excessive use of fan-lights and other openings that make the conservatory appear fussy, untidy and crude.
- use feature gutters, downpipes, doors and architectural features which will result in clean lines, an uncluttered appearance and the correct style for the period.
- ensure that the frame doesn't look weak and the details clumsy.
- conceal the ground slab from view unless it is being used as a particular feature of the design.



This plastic conservatory probably doesn't have much in common with your property... A mix of fake Classical and Edwardian styles, with a weak shallow roof, too many top hung windows, a plastic down-pipe conspicuously located at the front corner and an artificial wood finish. The result is cluttered and untidy.



This example is similar; but is of one style under a less shallow roof. The windows are part fixed, part opening (with some roof ventilation to assist). The glazing bars are delicate, and there is a balance of patterned glazing and plane sheets of glass. The wall at the base is not as high, and there is no down-pipe to clutter the front corner. The frame structure is the substantial element here, and clumsy infills are avoided.



Here the character of building is successfully reflected in the design of the conservatory



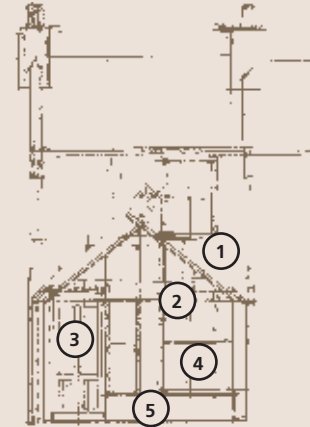
Design Sheet 2 Appearance (continued)

These examples show how you can assess the important design aspects of your conservatory. Your property will be different; but the process can be the same.

**Rear of Victorian terrace**

Conservatory reflects:

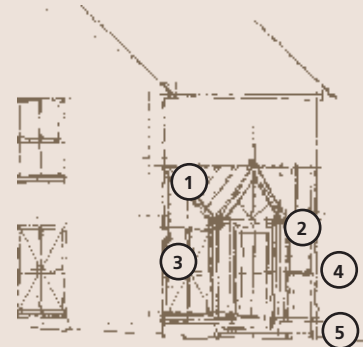
- 1. roof pitch
  - 2. gutter detail
  - 3. traditional door / location
  - 4. Victorian glazing proportions
  - 5. existing timber cill and brick
- Note - hipped roof reduces bulk



**Detached Victorian urban villa**

Conservatory reflects:

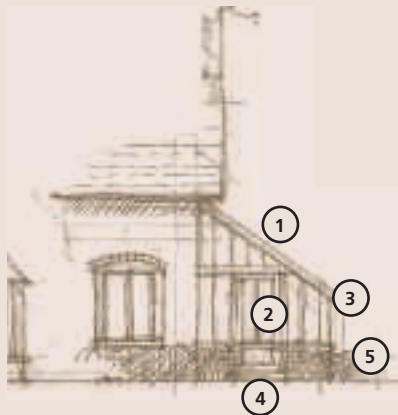
- 1. roof pitch
- 2. ornate gable and detail
- 3. glazing type and proportion
- 4. two-tone decoration
- 5. existing cill profile and brickwork



**Single-storey Victorian bungalow**

Conservatory reflects:

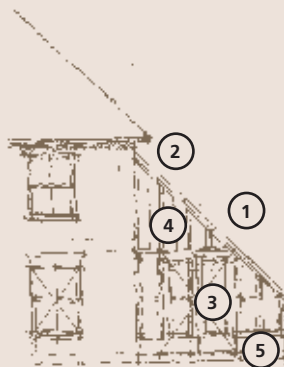
- 1. roof pitch
- 2. glazing proportion
- 3. eaves detail and guttering
- 4. period glazed door style
- 5. existing timber cill and brick



**Detached Victorian house in rural location**

Conservatory reflects:

- 1. lean-to "Vinery" character
- 2. roof pitch
- 3. existing window proportion
- 4. fine glazing bars
- 5. existing materials and brick bond

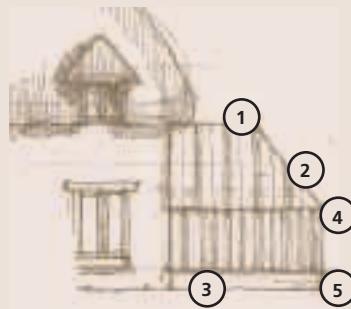


Design Sheet 2 Appearance (continued)

**19th century rural cottage**

Conservatory reflects:

1. roof pitch
  2. existing roof profile
  3. the narrow glazing sections
  4. squat proportion and simple eaves
  5. existing materials and bond
- Very low eaves particularly suited to small rural building

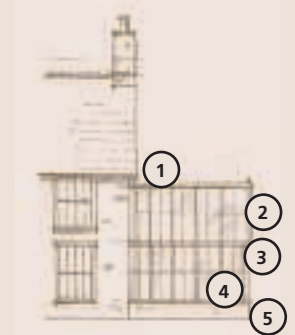


Sometimes a solid roofed garden room will be more appropriate (there are different Planning and Building Regulation issues)

**Symmetrical forest cottage**

Conservatory reflects:

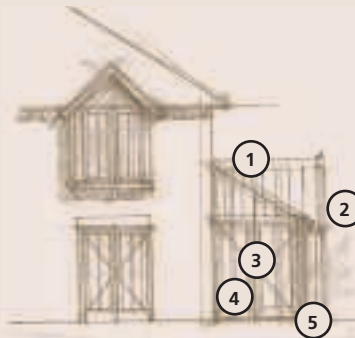
1. roof pitch and direction
2. gable end
3. eaves and gutter
4. cottage and glazing proportion
5. matching materials and decorations



**Modern house**

Conservatory reflects:

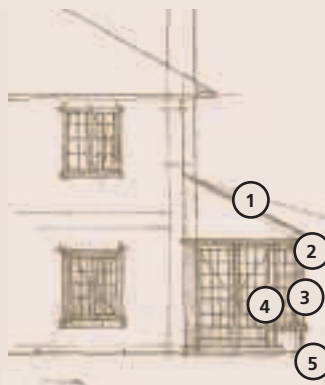
1. roof pitch
  2. gable feature
  3. door opening proportion
  4. glazing bar design
  5. timber stain finish
- Note. Projecting gable helps extend footprint



**Arts & Crafts "semi"**

Conservatory reflects:

1. roof pitch
2. hipped roof with delicate eaves
3. small glazing panes
4. window opening proportion
5. existing cills and render



**Small country house**

Conservatory reflects:

1. roof pitch
2. eaves (follows level of transom)
3. door and glazing proportion
4. fan-light detail
5. steps

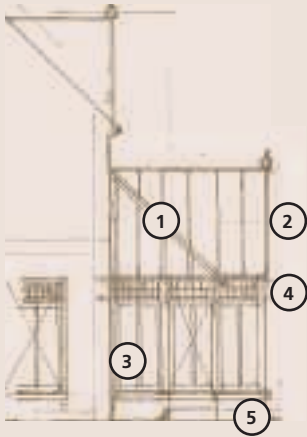


Design Sheet 2 Appearance (continued)

**Edwardian house**

Conservatory reflects:

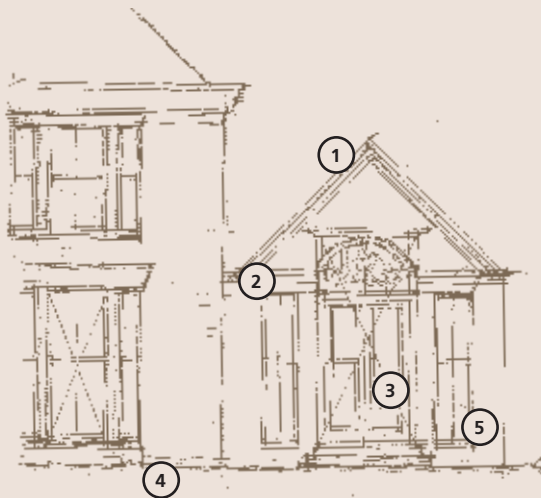
1. roof pitch
2. existing gable feature
3. proportion of openings and small panes
4. top-lights
5. cill and brick bond



**Larger country house**

Conservatory reflects:

1. roof pitch
2. eaves cornice and window head detail
3. window proportion
4. window style and symmetry
5. robust brickwork and cills



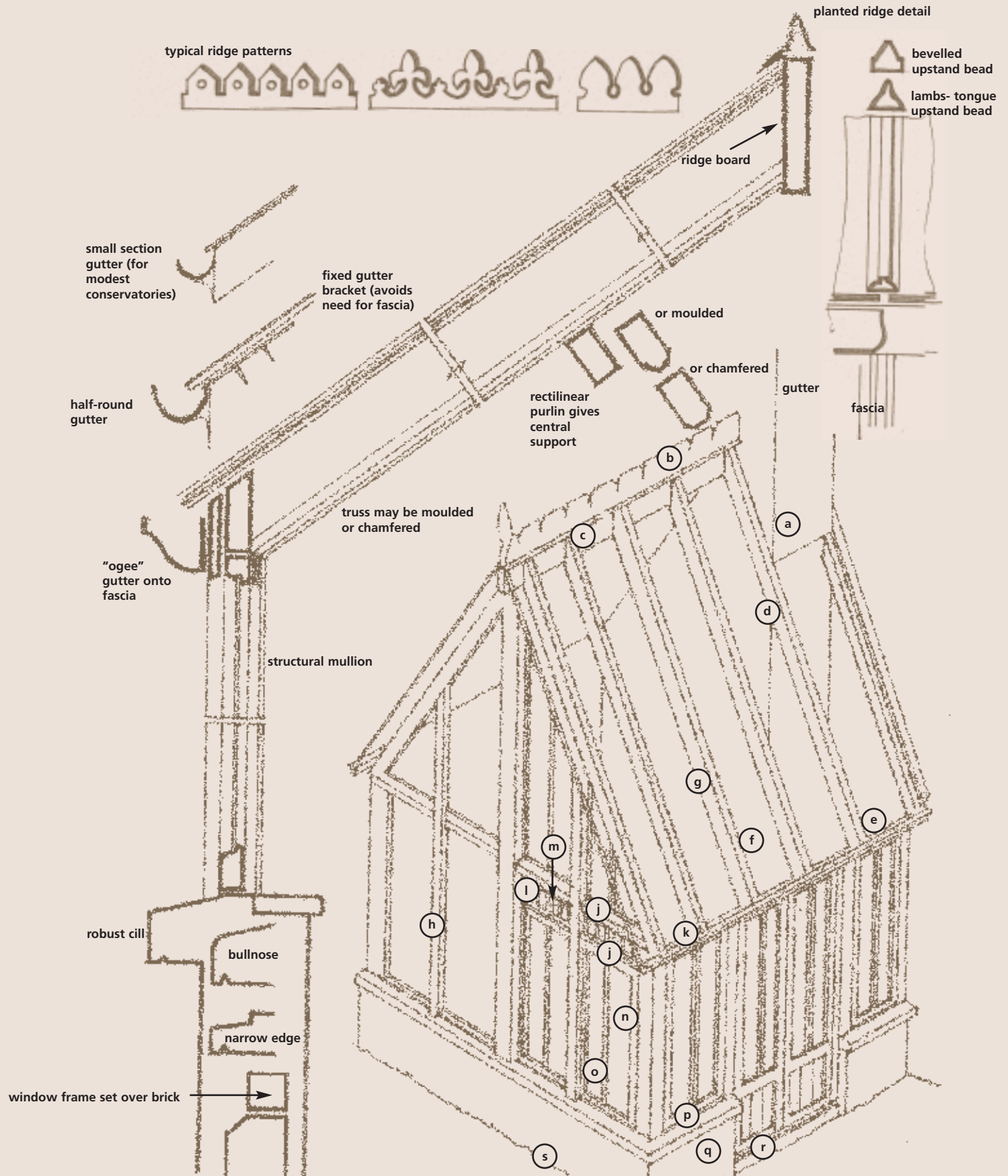


# Design Sheet 3 Individual Elements





# Design Sheet 3 Individual Elements



**17mm lambs-tongue glazing bar**

**34mm rounded glazing bar**

**17mm planted glazing bar**

**Door inserted into low eaves**

**Pitches:**

15° – generally too shallow roof vents may let in water, glazing won't self clean.  
 25° - suits shallow pitched slate roofs, min. pitch 22½°.  
 35-45° – suits small clay tile roofs, min. pitch 37½°.

25° Windows with clerestory - typically Edwardian style, from small projecting bay window to full sized conservatory.

Typical lean-to.  
 15° appearance too weak.  
 25° possible, depends on existing.  
 35° – 45° traditional.  
 30°+ glazing generally self-cleaning.

Larger vinery.  
 35-45° best, larger size dictates more robust frame; may accommodate double doors. typical low eaves and top hung casements.

Garden room or orangery.  
 Corners may be robust brick or timber panelling.  
 Small panes may reflect the main property.  
 Lower panelling may be "raised and fielded", traditional joinery.  
 Guttering may be concealed in the cornice (the upper projecting moulding).  
 Roof may be partly or wholly solid (varying regulations apply).

**Refer to drawing to left**

- a **Spacing bay** (to accommodate building projection)
- b **Ridge detail** (can reflect stylistic patterns of the period)
- c **Ridge board** (can be rectilinear or shaped)
- d **Glazing bar** (traditional or modern profiles)
- e **Fascia** (shaped, sized or decorated to reflect property)
- f **Glazing** (from 4mm original to 6mm double glazing or hermetically sealed glass)
- g **Main rafter** (can be rectilinear or shaped)
- h **Mullion** (can form part of the structure)
- j **Upper and lower transom** (can project or be set back)
- k **Gutter** (cast-iron / aluminium / plastic depending on status)
- l **Clerestory** (an upper band of glazing)
- m **Fan-light** (top-hung ventilation, frames can have smaller panes)
- n **Window frame** (can be shaped, but avoid bulky storm proof types for a traditional effect)
- o **Secondary glazing bar** (can help enhance proportion and finesse)
- p **Cill** (robust timber frame sits on brick, tile or even stone)
- q **Plinth** (complements the property. Higher than 450-600mm can look clumsy)
- r **Threshold** (in timber, brick or stone, depending on status)
- s **Concealed slab** (avoiding an unsightly concrete slab edge)

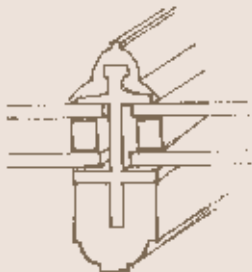
**Typical section**

Property with floor to ceiling heights at 2350mm  
 Max. projection with a 35° pitch is 2m

## Design Sheet 3 Individual Elements (continued)



Narrow panes, simple frame and traditional roof ventilator



Double glazed roof with solid or "clip- on" raised and profiled bar



Closely spaced glazing on a traditional glasshouse. Both vertical and roof glazing correspond

### Glazing:

- Traditional glazing methods and proportions should be used on traditional buildings.
- Delicate frames and intricate roof structures may be necessary to produce a particular traditional or visual effect or match existing joinery.
- Raised, traditionally profiled glazing bars are very different to today's bulky flat bars. Varying degrees of finesse may be required. Check the profiles you require.
- Where modern double glazing techniques are used, 6mm glass set either side of a spacer to give a traditional appearance. Sometimes, such as in historic locations, only 4mm glass may be acceptable.
- Avoid the "sandwiched" glazing bar effect. The appearance is weak and ineffective. Many manufacturers offer a raised bar effect which is far more convincing.
- Glazing bars are traditionally placed close together. Check the appropriate module for vertical and roof glazing and co-ordinate them.

## Design Sheet 3 Individual Elements (continued)

### Ventilation:

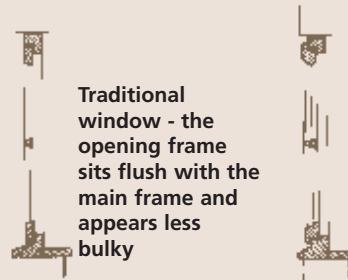
- Ridge vents remove heat build-up at high level and can reduce the need for fan-lights or an excessive number of openings elsewhere.
- Manufacturers will advise on their location and weathering capabilities. They tend not to be used below 15° because they can let water in. In more exposed locations, there may also be a problem with weathering. Always refer to manufacturer's recommendations.
- Fan-lights can be used on higher conservatories or those with a clerestory. Ventilation may in part be provided by fan-lights. Used in excess, they can look extremely conspicuous in relation to the main frame. Avoid frames where the glazed area is relatively small and the surrounding frame is relatively thick.
- Sometimes the fan-lights incorporate smaller panes of glass. This can become a design feature.
- Side hung casements can provide an uncluttered look if used sparingly. They need to be positioned so that they don't complicate the appearance of the conservatory.
- In traditional situations, non-traditional storm-proof window sections will not be appropriate. These add to the bulk of the frame and can make the overall appearance cumbersome.
- It often improves the overall appearance of glazed openings if the fixed sections are set in complementary fixed casement frames this results in a visually balanced appearance where the framing around opening windows is no thicker than it is around fixed windows.
- Top hung frames can also be traditional. Because they are top hung, the frame size can often be slimmer than its side-hung counterpart. They should be used sparingly, or they can dominate the appearance of the conservatory when open.
- If your conservatory faces south, south east or south west you will need to take measures to alleviate heat build up through a combination of window and roof ventilation.



Ridge vent and symmetrical side-hung casements

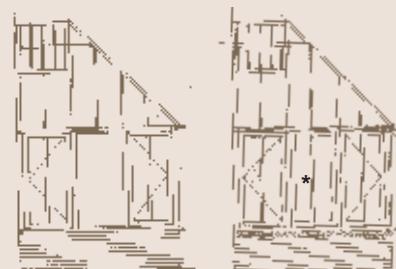


Small pane upper fan-lights

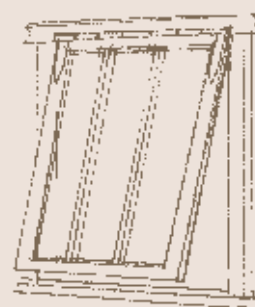


Traditional window - the opening frame sits flush with the main frame and appears less bulky

Storm-proof windows - the opening frame is designed to overlap the main frame



Inserting fixed casements to match the adjacent frames\*



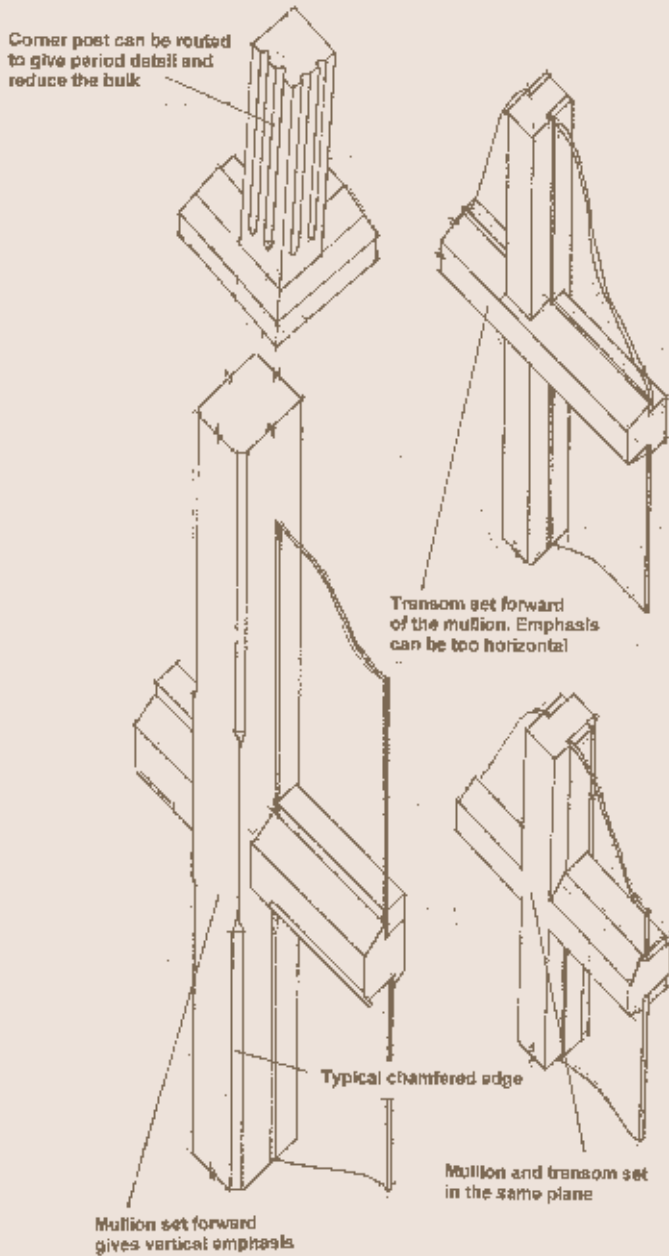
Traditional top hung casements



Design Sheet 3 Individual Elements (continued)

**Frames, mullions and transoms**

- The sizing of the frame depends on the strength of the material being used and the degree of rigidity required. For example, a conservatory directly attached to a property will rely for much of its strength on the connection, which in effect helps support and make the structure rigid.
- Conservatories distanced from a building need an entirely different set of structural values. (Always consult the manufacturer to obtain an idea of the finesse or bulkiness of the frame and the likely implications of bracing).
- Hardwoods have varying strength, and a stronger hardwood can lead to a less bulky result. When considering timber construction, always ensure that the product comes from a sustainable source and is certified as such.
- Transoms and mullions can vary from deep, wide, rectangular supports, to more modest shaped, splayed or rounded sections. Often the mullions are a major element of the structure. They give the vertical emphasis.
- Transoms can weaken the appearance of a conservatory if too intrusive. A pronounced horizontal emphasis can be avoided by setting transoms behind the line of the mullions, rather than projecting in front of them.

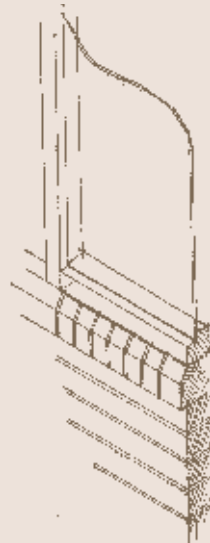


Mullions and transoms

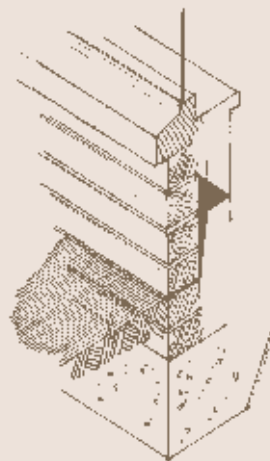
## Design Sheet 3 Individual Elements (continued)

### Cills, plinths and bases.

- **Cills** are traditionally robust. Modern timber and plastic cills can look weak if the sections are mean in size.
- A cill may be omitted where it sits above a splayed or canted brick course. The lower part of the window frame needs to be deep enough in section to provide the lower frame.
- Cills may have regular, bull-nose or chamfered edges. A sloping top surface with a raised upstand can assist weathering by throwing off water more efficiently.
- **Plinths** may reflect existing render, or a brick may be matched in type, bond and pointing. Choosing the right joint (flush, recessed, struck etc.) is important.
- Listed buildings may require a sample brick or render panel to ensure a good match, paying attention to the gauge (the spacing of the brick) and the mortar used.
- Plinths may also be constructed in timber, rather like a shop "stall-riser", employing raised and fielded panels or another suitable effect. Traditional joinery techniques will be required for traditional buildings. Panel proportions are important.
- Ornate panels will not suit buildings with simple rural characteristics, but may be appropriate in more urban, formal or classical designs.
- Unsightly ground slabs should be avoided. They make the conservatory look unfinished and expose the more basic elements of construction.
- A ground slab may be left exposed if it has been carefully designed to contribute to the appearance.



Robust frame onto brick cill



Concealing the concrete slab

## Design Sheet 3 Individual Elements (continued)

### Materials and Finishes

#### Cast-iron

- During the early 18th century, cast-iron took over from wrought iron in popularity. There were even regional preferences for design and detail.
- Today, many traditional features such as the patterned ridge and roof finials are available in “flat”, plastic coated metal. The appearance is very poor when compared with the original effect and is often best avoided on traditional buildings.
- Traditional and listed building styles can often be matched to elements of conservatories that replicate original standardised cast-iron designs. The Smith and Founders Directory of the 1820’s gives a vast choice of standardised elements.

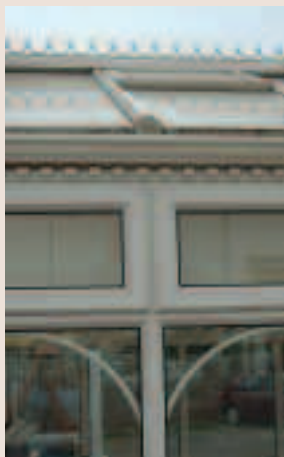
#### Timber

- Softwood construction was the most popular in the Victorian period. The quality of the material and consistency of grain made it ideal for use in fine conservatory design and carved features. Today’s softwoods are not of this quality and increasingly hardwoods have been employed. Even hardwoods vary considerably in quality and structural strength.



Plastic..bulky frame and small area of glazing

Plastic..bulky fanlights and a weak looking support



#### Plastic

- There are various types of plastic. The appeal of the material is in its relatively cheap production. Standard sections are formed with cavities which avoid cold bridging and associated condensation. Upvc sections can reduce the degree of condensation formed where cold external materials meet warm internal surfaces. Carefully detailed timber sections and glazing can have the same effect.
- Plastic sections often need to be chunky in order to have enough strength. Junctions between the frame sections can be unsightly, and discolouration and fading is not unknown.
- If you are aiming for a degree of finesse in the character of your conservatory, the non-traditional appearance and finish of a upvc product will be inappropriate.

## Design Sheet 3 Individual Elements (continued)

### Paint

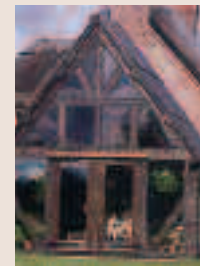
- The benefit of hand applied paint finishes is that they can be redecorated to match the main property. In a conservatory's life there may be many changes. This flexibility is not so readily available in other materials and factory applied paint finishes.
- Specialist manufacturers produce bonding coats and gloss top coats to address this problem, but the range is limited and artificial "Jacobean" timber grain finishes and the like cannot be replicated.
- Two-tone finishes, such as black and cream, were also popular in Victorian times and can make joinery look less bulky by contrasting the casements and frame.
- Many Arts and Crafts properties from the end of the 19th century are subtly decorated in delicate tones of grey, violet, green etc.
- Specialist polymer paints and powder coated finishes are available from the factory for metal features.



Victorian two-tone paintwork links new with existing

### Stain

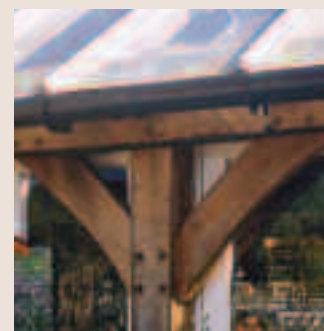
- Solid stains...stains with a non-translucent paint like finish, may require less frequent maintenance. They tend to be in a semi-gloss rather than a high gloss finish.
- Translucent stains are available in a multitude of tones. They can give the appearance of traditional woods, for example oak or silver birch. However some tones like the bright orangey-red Canadian Redwood appear out of context on most local buildings.
- Stains can emphasise a timber's grain and character, but some poorer quality stains just give wood a dull and "muddy" appearance.
- Solid stains in poster colours suit and can be used on buildings of modern style.



A dark stain matches the stain of the original

### Natural Finish

- Conservatories are sometimes made of seasoned or green-oak with the timber being left to weather naturally. It is important to ensure that the weathering will have the desired effect and that factory preservative treatment doesn't affect its tone and appearance.



Natural timber feature





A conservatory may not be possible if it affects historic integrity

## Design Sheet 4

# Conservation Areas and Listed Buildings

**When considering your conservatory proposals, remember:**

**A conservation area** will be a high quality environment rich in history, historic and architecturally interesting buildings, important landscape and townscape settings, and archaeological value.

In addition to normal planning requirements, certain additional controls apply. The Council has a duty to protect and enhance conservation areas. The most common problems are proposals that are too big, or in the wrong place, or of unsympathetic design. Form, materials and construction techniques are important. Trees in conservation areas have the same protection as those covered by tree preservation orders.

Remember:

- discuss the character of conservatory, its location and the desired extent of openings with the Conservation and Urban Design team.
- consider the options. A part glazed, part clad roof may look more appropriate attached to an existing building. (Note: different planning and building regulation criteria may apply).
- employ traditional materials and construction techniques.
- use traditional brick bonds to reflect the original construction.
- avoid tinted, bronzed or other non-traditional forms of glazing.
- use glazing bar techniques to reflect traditional appearance.
- feature elements that respect historic proportion and architectural design, including subtle detailing at abutments with the existing building.



Historic conservatories and glass houses often have structural delicacy and finesse.

## Design Sheet 4 Conservation Areas and Listed Buildings

(continued)



A hipped clay tile roof which reflects the character of the original building is used to good effect.

### Listed Buildings

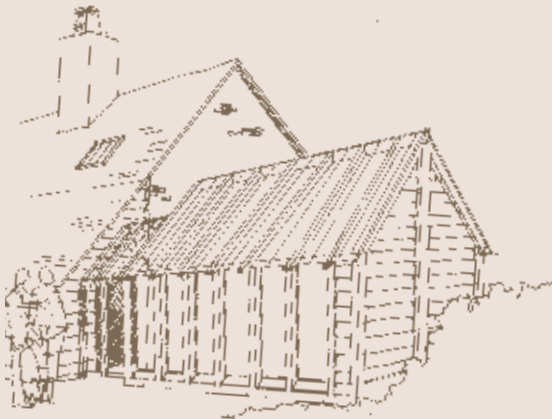
Listed building consent is necessary for any alteration, demolition or new construction affecting either the main building or any outbuilding constructed before 1948. Even with a detailed planning permission, you cannot proceed without listed building consent also.

Distancing a conservatory from the main body of the building may be a requirement in order to keep original fabric exposed and intact. An appropriately designed link to the conservatory may be considered.

Proposals that adversely affect the integrity of a historic building or its structure will not be acceptable.

Restrictions on enlarging existing openings should be expected. This is to safeguard the historic fabric, the character and appeal of existing rooms and the visual impact that changes might have on them.

Sometimes when adding to a listed building a solid roofed garden room may work better.



A very modest forest cottage with a "catslide" roof has a small scale robust conservatory and link. The door to the cottage is already there and no historic fabric is compromised. The simple glazed and clad extension is kept equally low and in scale with the existing. Not all elevations are glazed, which helps maintain its feeling of rural robustness.



A grand country house. The quality of the elevation and the finesse of the casement doors and upper pediment has led to a solution where the conservatory is distanced from the house. The link is simple and uncluttered, the structure set above a plinth to reflect the main house. Glazing modules in part reflect the existing small panes of the main house whilst the roof pitch and the upper lantern reflect its upper roof line. Conservatory casement doors are in the style and proportion of the existing.



Conservatories in some rural areas are alien and may be resisted

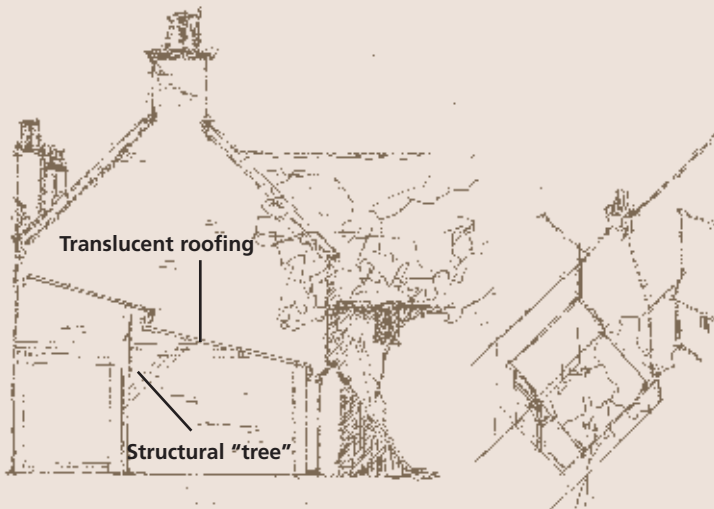


## Design Sheet 5 Specialist Concepts

In very particular cases, one-off designs that stretch design skills and appreciation of modern technology can produce a result that can seldom be achieved by standard conservatories.

An example:

- This conservatory is set between an historic village house and its enclosed courtyard garden
- The lightweight roof reaches across the yard to the historic wall opposite.
- It rests on supports that look rather like angular trees.
- The frameless side-walls and sliding doors blur the distinction between outside and inside, so that the courtyard feels as spacious as before.
- The roofing is of sloping polycarbonate, which is shaped to flow and gradually step down from high to low level.
- Overall, the simple, smooth structure contrasts with the mellow brick of the house and the rough textured surfaces of the yard.



A contemporary house can incorporate conservatory features within its shape which can also be used to improve the thermal efficiency of the building.

# Appendix I

## Office of the Deputy Prime Minister Planning - A guide for householders

### Section A - Extending your house

**You need to apply for planning permission to extend or add to your house in the following circumstances.**

- You want to build an addition which would be nearer to any highway than the nearest part of the "original house", unless there would be at least 20 metres between your house (as extended) and the highway. The term "highway" here includes all roads, footpaths, bridleways and byways if they are public rights of way. (There are special rules for porches, see Section C.)
- More than half the area of land around the "original house" would be covered by additions or other buildings.

The term "original house" means the house as it was first built or as it stood on 1 July 1948 (if it was built before that date). Although you may not have built an extension to the house, a previous owner may have done so.

You will also need to apply for planning permission if the extension or addition exceeds the following limits on **height or volume**.

#### Height limits for extensions

**You will need to apply for planning permission before building an extension to your house if:**

- the extension is higher than the highest part of the roof of the "original house"; or
- any part of the extension is more than 4 metres high and is within 2 metres of the boundary of your property. (Loft conversions and dormers have separate rules, explained below.)

You should measure the **height** of buildings from the ground level immediately next to it. If the ground is uneven, you should measure from the highest part of the surface, unless you are calculating volume.

#### Volume limits for extensions

You will need to apply for planning permission before building an extension if:

- for a terrace house (including an end of terrace house) or any house in a **Conservation Area, a National Park, an Area of Outstanding Natural Beauty or the Broads** -the volume of the "original house" would be increased by more than 10% or 50 cubic metres (whichever is the greater):
- for any other kind of house outside those areas, the volume of the "original house" would be increased by more than 15% or 70 cubic metres (whichever is the greater); and

- in any case, the volume of the “original house” would be increased by more than 115 cubic metres;

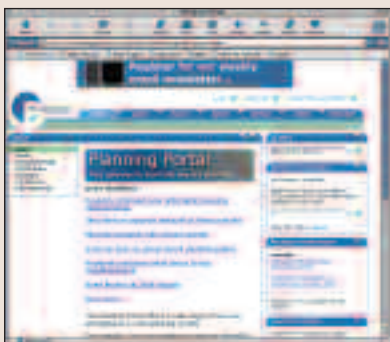
**Volume** is calculated from the external dimensions of the entire structure of the extension.

**In the following circumstances, the volume of other buildings which belong to your house (such as a garage or shed) will count against the volume allowances. In some cases, this can include buildings which were built at the same time as the house or existed on 1 July 1948.**

- If an extension to your house comes within 5 metres of another building belonging to your house, the volume of that building counts against the allowance for additions and extensions.
- If you live in a **Conservation Area, a National Park, an Area of Outstanding Natural Beauty or the Broads**, and the building you wish to add would be more than 10 cubic metres in volume, it will (regardless of where situated in relation to the house) be treated as an extension of the house, and reduce the allowance for further extensions.
- Elsewhere, if you add to your property any building more than 10 cubic metres in volume and within 5 metres of your house, it will be treated as an extension of the house, and reduce the allowance for further extensions.

**If any of these cases apply, the volume of the building concerned will be deducted from your volume limit for extensions and additions to your house. For example, if your volume limit is 50 cubic metres and a building of 15 cubic metres in volume is treated as an extension to the house, then your volume limit for extensions would be reduced to 35 cubic metres.**

[www.planningportal.gov.uk](http://www.planningportal.gov.uk)



You can look at the planning portal on your computer  
[www.planningportal.gov.uk](http://www.planningportal.gov.uk)

## Appendix 2

### District Local Plan Policies. (including explanatory text)

These policies are taken from the New Forest District Local Plan First Alteration, Revised Deposit Feb 2003

#### **Policy DW-E1 General development criteria**

Development shall be appropriate and sympathetic in scale, appearance, materials, form, siting and layout, and shall not cause unacceptable effects by reason of visual intrusion, overlooking, shading or other adverse impact on local amenities. Developers shall have regard to:

- a the scale and siting of the proposal in relation to adjoining development, spaces, the character of the area and the wider landscape. This will involve consideration of height, massing and density, relationship to adjoining buildings and land uses and landscape features on and off site, and other potential impacts of the proposal on local amenities e.g. noise, light or other forms of pollution, including those arising from traffic generated by the development (see also Policy DW-E34, Section C6); and
- b materials and built form in relation to the character of adjoining development, local vernacular and any historic features (see also Policies DW-E14 to DW-E25, Section C2).

Applicants for major schemes, and sites or proposals of particular environmental sensitivity, will be required to demonstrate by means of a written Design Statement including illustrative material the design principles that have informed their proposals, and their compliance with planning policies, supplementary planning guidance and Government advice.

C1.1 In accordance with the Hampshire County Structure Plan Review Policy UB3, and government advice in Planning Policy Guidance Note 1 (PPG 1) Revised, General Policy and Principles, this policy seeks to achieve high standards of design. Written Design Statements will assist the local planning authority to understand the principles on which proposals are based, and the anticipated environmental impact of the scheme. The local planning authority will produce Supplementary Planning Guidance on the form and content of Design Statements in relation to the scale of development proposed and the sensitivity of the site. Proposals which enhance their surroundings will be encouraged, particularly within the many parts of this District which are of high environmental quality and sensitivity.

C1.1 A Developers are advised to refer to "By Design – Urban design in the planning system: towards better practice", published by the Department of Environment, Transport and the Regions in 2000.



## Policy CO-H2 Extensions to dwellings in the countryside outside the New Forest

Extensions to existing dwellings will be permitted provided that they are:

- a appropriate to the existing dwelling and its curtilage; and
- b not detrimental to the character of the countryside by reason of additional impact, visual intrusion or other adverse environmental impact; and
- c not tantamount to the creation of a separate dwelling.

In the case of small dwellings, the extension must not result in a total habitable floorspace exceeding 100 sq. metres, and in the case of other dwellings (not small dwellings) the extension must not increase the floorspace of the dwelling by more than 30%. In exceptional circumstances a larger extension may be permitted:

(i) to meet the genuine family needs of an occupier who works in the immediate locality; or

(ii) to meet design considerations relating to the special character of the dwelling (n.b. listed buildings).

In respect of these exceptional circumstances, the maximum habitable floorspace of an extended small dwelling must not exceed 120 sq.metres.

E2.2 The cumulative impact of proposals to extend and replace dwellings, if not carefully controlled, would lead in the long-term to the urbanisation and erosion of the character of the District's countryside. Also, as such proposals tend to increase the size of dwellings, they could reduce the number of smaller dwellings at the lower end of the market, creating an imbalance in the housing stock prejudicial to meeting local needs. For these reasons it is considered important to limit the size of extensions and replacement dwellings.

E2.3 The policy enables small dwellings in the countryside to be extended while retaining them as modest dwellings capable of making a contribution to local housing needs. The maximum habitable floorspace of small dwellings, of 120 sq.metres, is applied to be consistent with Policy NF-H6.

E2.4 In implementing these policies the local planning authority will have regard to the implications of such proposals on the existing dwelling or curtilage, adjacent properties and the character and appearance of the countryside. Particular attention will be given to the criteria in Policies DW-E1, Section C1, and CO-E1, Section E1. Even where the extension or replacement of a small dwelling complies with the criterion on size, there could be some other harmful impact which would make the proposal unacceptable.

E.2.4A In considering proposals for a conservatory\* not exceeding 20sq. metres floor area, some limited flexibility may be applied in implementing Policy CO-H2 providing no harmful impact would result in

terms of the criteria set out in Policy DW-E1 (Section C1).

[\*Note: A conservatory is defined in Paragraph 1.58 of Building Regulations Approved Document L1 (2002 Edition) in the following terms: 'A conservatory has not less than three-quarters of the area of its roof and not less than one-half of the area of its external walls made of translucent material'.]

E2.5 In accordance with Policy CO-H3, in exceptional circumstances a replacement dwelling may be permitted which is not in exactly the same position as the dwelling to be replaced, providing:

- i all built development relating to the original dwelling house is removed from the site, and the land is fully restored;
- ii revocation of any existing use rights or planning permissions relating to the original dwelling, without compensation.

A legal agreement may be necessary to ensure criteria i and ii are met.

E2.6 Planning Policy Guidance Note 2 (PPG 2), Green Belts (1995), recognises that altering or replacing dwellings in the Green Belt may be appropriate providing that it does not result in disproportionate additions or a materially larger replacement dwelling.

E2.7 For the purposes of interpretation of these policies:

- i existing dwelling means the dwelling as it existed on 1st July 1982, or as the dwelling was originally built or legally established, if the residential use post-dates 1st July 1982;
- ii small dwelling means a dwelling with a floorspace of 80sq. metres or less as it existed on 1st July 1982.
- iii floorspace will be measured as the total internal floorspace of the whole building including all attached buildings irrespective of whether their current use is as habitable floorspace; and
- iv abandoned is where a dwelling is deemed no longer to exist such that planning permission would be required to reinstate its use.

### Policy NF-H3 Extensions to dwellings in the New Forest

Extensions to existing dwellings will be permitted provided that they are:

- a appropriate to the existing dwelling and its curtilage; and
- b not detrimental to the character of the New Forest by reason of additional impact, visual intrusion or other adverse environmental impact; and
- c not tantamount to the creation of a separate dwelling.

In the case of small dwellings, the extension must not result in a total habitable floorspace exceeding 100 sq. metres, and in the case of other dwellings (not small dwellings) outside defined New Forest villages the extension must not increase the floorspace of the dwelling by more than 30%. In exceptional circumstances a larger extension may be permitted:

- (i) to meet the genuine family needs of an occupier who works in the immediate locality; or
- (ii) to meet design considerations relating to the special character of the dwelling (n.b. listed buildings).

In respect of these exceptional circumstances, the maximum habitable floorspace of an extended small dwelling must not exceed 120 sq.metres.

D3.7 The cumulative impact of proposals to extend and replace dwellings, if not carefully controlled, would lead in the long-term to the urbanisation and erosion of the character of the area. Also, as such proposals tend to increase the size of dwellings, they could reduce the number of smaller dwellings at the lower end of the market, creating an imbalance in the housing stock prejudicial to meeting local needs. For these reasons it is considered important to limit the size of extensions and replacement dwellings.

D3.8 The policy enables small dwellings in the New Forest (including those within the defined New Forest villages) to be extended while retaining them as modest dwellings capable of making a contribution to local housing needs. The maximum habitable floorspace of small dwellings, of 120 sq.metres, is applied to be consistent with Policy NF-H6.

D3.9 In implementing these policies, the local planning authority will have particular regard to the potential impact of such development proposals on the existing dwelling or curtilage, adjacent properties and upon the environment of the New Forest. Particular attention will be given to the criteria in Policies DW-E1, Section C1 and NF-E1, Section D1. Even where the extension or replacement of a small dwelling complies with the criterion on size, there could be some other harmful impact which would make the proposal unacceptable.

D3.9A In considering proposals for a conservatory\* not exceeding 20sq. metres floor area, some limited flexibility may be applied in implementing Policy NF-H3 providing no harmful impact would result in terms of the criteria set out in Policy DW-E1 (Section C1).

[\*Note: A Conservatory is defined in Paragraph 1.58 of Building Regulations Approved Document L1 (2002 Edition) in the following terms:

‘A conservatory has not less than three-quarters of the area of its roof and not less than one-half of the area of its external walls made of translucent material’.]

D3.10 In accordance with Policy NF-H4, in exceptional circumstances a replacement dwelling may be permitted which is not in exactly the same position as the dwelling to be replaced, providing:

- i all built development relating to the original dwelling house is removed from the site, and the land is fully restored;
- ii revocation of any existing use rights or planning permissions relating to the original dwelling, without compensation.

A legal agreement may be necessary to ensure criteria i and ii are met.

D3.11 Planning Policy Guidance Note 2 (PPG 2), Green Belt (1995), recognises that altering or replacing dwellings in the green belt may be appropriate providing that it does not result in disproportionate additions or a materially larger replacement dwelling.

D3.12 For the purposes of interpretation of these policies:

- i existing dwelling means the dwelling as it existed on 1st July 1982, or as the dwelling was originally built or legally established, if the residential use post-dates 1st July 1982;
- ii small dwelling means a dwelling with a floor area of 80sq. metres or less as it existed on 1st July 1982.
- iii floorspace will be measured as the total internal floorspace of the whole building including all attached buildings irrespective of whether their current use is as habitable floorspace; and
- iv abandoned is where a dwelling is deemed no longer to exist such that planning permission would be required to reinstate its use.



**Policy BU-TC12 Residential uses and care homes\_in town centres**

Residential uses and care homes will be permitted within defined town centres provided:

- a the proposal is not on a ground floor in the primary shopping area, or on a ground floor street frontage in other shopping streets; and
- b the proposal does not result in the loss of a leisure, social or community facility (policies BU-TC5 and BU-TC10) and does not conflict with Policy BU-TC14;
- c in a mixed use scheme, viable retail or commercial floorspace is provided as part of the scheme;
- d the impact of external alterations, including staircases and dustbin enclosures, is acceptable; and
- e where storage space is lost, satisfactory provision is made for alternative storage (including waste disposal).

F2.20A Bringing additional residential accommodation into the heart of the town centre can bring life into underused buildings, help maintain the vitality of the centre outside working hours, and provide a convenient and attractive living environment for residents with easy access to a wider range of facilities. However, such uses should not undermine commercial activity in the town centre. The residential amenities enjoyed by those living in or close to the town centre will not necessarily be the same as in residential areas.

F2.21A Planning permission is not normally needed for the change of use of premises above a shop to a single flat (the Town and Country Planning (General Permitted Development) Order 1995). (See also Policy AH-1 Affordable Housing in defined built-up areas, Section B4A).

**Policy BU-H1A Residential infilling, redevelopment, or extensions outside town centres**

Proposals for residential development - including infilling, redevelopment, subdivisions, extensions, conversions and outbuildings - will be permitted provided there is no conflict with:

- a protection of employment uses (Policy BU-CE2, Section F4A); or
- b the policies protecting local shopping frontages at ground floor level (Policy BU-CE6, Section F4A); or
- c any of the policies in Part C or other policies in Part F.

F3.1A In accordance with government guidance in Planning Policy Guidance Note 3 (PPG 3), Housing (2000), this policy seeks to maximise the use of land within the District's towns and larger villages to meet housing requirements.

## Policy NF-E4A Design of new development in the New Forest

**New development including new buildings, extensions and alterations to buildings shall not detract from, and where possible should enhance the built heritage of the New Forest.**

D2.4 The New Forest has a rich built heritage. It contains the majority of Scheduled Ancient Monuments in the District, together with 15 Conservation Areas and numerous listed buildings. The Conservation Areas vary in their character and purpose. Some display the typical dispersed character of Forest settlements and ancient field patterns, such as those at Fritham and Minstead. Settlements such as these also contain the greatest numbers of typical Forest cottages, which, together with their small scale outbuildings, have a landscape significance as well as an historic value. Other Conservation Areas reflect the special history of the area, and its links with the coast, for instance those at Beaulieu, Buckler's Hard, Eling and Ashlett. Policies for conservation areas are in Section C2 of this local plan (policies DW-E19 to DW-E22). Archaeology and ancient monuments are covered by policies DW-E23 and DW-E24, Section C2, and historic landscapes are addressed in Policy DW-E25, Section C2.

D2.5 Built development in the New Forest is very mixed in age and quality, but there are distinctive building types in the area which contribute to its character. These include traditional cob-walled cottages and barns, Georgian manor houses and farmhouses, and more recent Victorian and Edwardian dwellings, often distinguished by steeply pitched slate or tile roofs and tile-hung upper storeys. In most settlements, the Georgian style has largely been overlaid with Victorian or Edwardian replacements and additions (most notably in Lyndhurst), but some important buildings of this era remain. Typical local building materials include cob, thatch, brick (including the pale yellow bricks which were made at Beaulieu), slate and clay tiles. Policies for listed buildings are in Section C2 of the local plan (policies DW-E14 to DW-E18).

D2.6 Traditional activities such as commoning can result in small groups of sheds and outbuildings which reflect the working life of the area, and are very much part of its character. The authority recognises the need for simple, low-cost structures in connection with the working practices traditional to the area.

D2.7 In implementing Policy NF-E4A, along with the general policies for design, layout and landscape in Section C1 and those for the built heritage in Section C2, the local planning authority will have particular regard to retaining features of importance to the character and history of the New Forest, and by attention to design and use of materials, will seek to perpetuate its special qualities. The Local Planning Authority has prepared Supplementary Planning Guidance "Residential Design Guide for Rural Areas of the New Forest District".

## Policy DW-E14 Alterations, extensions and repairs to listed buildings

The alteration, extension and/or repair of a listed building will only be permitted if:

- a it does not have a detrimental effect on the historic character of the building or its setting, or any of the features for which it was listed; and
- b it is sympathetic to the listed building in terms of scale, proportion, design, materials and construction.

C2.7 Listed building consent is required for repairs, alterations and/or extensions which materially alter the appearance, structure or historic interest of the listed building (see PPG 15, Planning and the Historic Environment). Applications affecting grades I and II\* listed buildings, and those involving demolition, are required to be referred to the Secretary of State for the Environment.

C2.8 Alterations or repairs likely to prove detrimental to the building's character include:

- i changes to the plan form of the building, eg. by removal or construction of walls, moving entrances, or the blocking, severance or removal of staircases; or
- ii the removal or inappropriate alteration of structural elements, eg. roof timbers, doors and windows, or the raising, lowering or removal of floors, or techniques and materials alien to the building.

However, such changes may be accepted provided that they are of overall benefit to the aim of conserving the building and its environment.

C2.9 The special interest of a listed building lies as much in its plan form, and the method, details and materials of its construction, as in its external appearance. The local planning authority will require the use of appropriate materials, detailing and construction techniques, and offers an advisory service. There is further general advice in PPG 15, Annex C.

C2.10 In the case of alterations to listed buildings involving access for those with impaired mobility, efforts should be made to accommodate their needs so far as possible; however, the District Council will seek to avoid damage to the historic fabric, or loss of historic features of the building or the site. Where such provision is made, it should normally be reversible, e.g. removable ramps, stair lifts, etc. and be of sympathetic design. Further advice on arranging public access to historic buildings and sites is given in English Heritage's publication "Easy Access to Historic Properties". See also the District Council's Supplementary Planning Guidance "Access for Disabled People".

C2.11 In order to carry out its duties to protect listed buildings, the local planning authority requires sufficient information to establish the implications of proposed changes, and to maintain a record of structural details and other features of historic value. Proposals to alter, extend, carry out extensive repairs to or demolish listed buildings should be accompanied by survey drawings showing:



- i measured floor plans (including external spaces), all elevations and sufficient sections to convey the form of the building and means of construction. Details shall include levels, methods of drainage, trees and other plant material;
- ii the detailed relationship of the building to abutting structures; and
- iii details of special features.

## Policy DW-E19 New development in Conservation Areas

Development, including alterations and extensions, shall not detract from, and shall preserve or enhance the character and appearance of Conservation Areas. Particular regard shall be given to:

- a scale, form, materials and detailing, which should respect the characteristics of the building and the locality; and
- b the plot coverage characteristics of the historic area; and
- c retention of historically significant boundaries and other elements contributing to the established pattern of development in the area; and
- d the protection of open spaces important to the character and historic value of the Conservation Area, including those within individual curtilages; and
- e the protection of important views into and out of the Conservation Area; and
- f the protection of trees and other landscape features contributing to the character and appearance of the Conservation Area.

C2.26 In accordance with PPG 15, Planning and the Historic Environment and Hampshire County Structure Plan Review Policies E16 and E17, the policy seeks to ensure that new development in Conservation Areas is sensitively designed and integrated, and in character with the area. This includes public works such as street works, lighting and the provision of other infrastructure undertaken by this Council, statutory undertakers or other public bodies, where such proposals are subject to planning control. Exceptionally, the local planning authority may be prepared to relax parking standards where this is necessary to enable an appropriate development on a small infill site in a Conservation Area.

C2.27 Small scale developments in Conservation Areas cumulatively can cause significant change and detract from the character of the area. Where such developments fall within planning control, the authority will seek to ensure that they are carried out sensitively with regard to the character of the building and the locality. Article 4 Directions may be sought to restrict permitted development rights in Conservation Areas whose special interest is being eroded by unsympathetic development.

C2.28 While Conservation Areas are usually designated because of the quality of groups of buildings, they often include other features which contribute to their character, for example the historic street pattern, the spaces enclosed by buildings such as the village green, historic plot layouts such as burgage plots, or those elements which make up the street scene such as shopfronts, walls, steps, railings, lamp posts and trees. These features must be conserved. Leaflets for each Conservation Area in this District have been prepared identifying the features of particular importance within it.

C2.29 The planning authority will seek to enhance the character and

appearance of Conservation Areas by positive measures, including grants for projects which improve the quality of the environment.

C2.30 All trees in Conservation Areas are protected, and anyone intending to lop, top or fell must give the local planning authority six weeks' notice, during which time consideration can be given to making a Tree Preservation Order. Such Orders are not only to protect existing trees, but to enable replacements to be planted when trees are lost.

C2.31 Outline planning permission will not normally be granted for development in Conservation Areas, as outline applications provide insufficient information on which to base a decision. Proposals should normally take the form of fully detailed applications. Depending on the nature of the scheme, a site survey showing existing buildings, all elevations, floor and ground levels and the position, condition and spread of all trees may be required. Details of the proposed scheme should include drawings showing the proposal in its setting, and particulars of construction, materials, colours and landscape treatment.

C2.32 The local planning authority's advice should be sought before any building or landscape works are carried out in Conservation Areas.

Conservatory  
Design Guide