Working with Argyll and Bute's built heritage

Argyll Bute COUNCIL

Argyll and Bute Council; Sustainable Design Guidance 3 September 2006

Introduction

New development in Argyll and Bute will play an important part in its future success as a sustainable, economically viable and high quality place to live and work. The aim of this design guidance is to ensure that any proposed development is appropriate for its context and is sustainable into the future; that it does not simply meet the applicants immediate needs.

Planning Advice Note (PAN) 68 published by the Scottish Executive in August 2003 sets out the role that Design Statements can play in ensuring appropriate, sustainable developments. It outlines their value as a tool for applicants and planning officers to examine design decisions made in development proposals. It also stresses their importance as a basis for constructive discussion between applicants, designers and planning officers. It recommends that Local Authorities should provide design guidance for specific topics and areas, as well as encouraging the wider provision of design statements in the development application process. All of this is to ensure that in the future the community benefits from better, more sustainable buildings and successful public places.

Following the PAN 68 recommendations, this guidance intends to provide insight into the specific issues applicants and designers should consider in preparing development proposals. It outlines some potentially appropriate solutions and illustrates good practice elsewhere. Whilst the guidance does illustrate why certain proposals are inappropriate, it is not intended to restrict applicants' options for developing innovative and specific design solutions for sites in Argyll and Bute. This guidance aims to encourage individual, high quality design solutions for the very special sites and places within the Planning Authority's area.

This guidance aims to improve the dialogues between applicants and planning officers to reach a better understanding of the key issues a development must address. It is hoped that it will provide applicants with a context within which to develop their proposals, and outline those elements they should demonstrate their approach in applications and supporting design statements.

The design guidance is the start of an ongoing reference document that will be added to as appropriate case studies become available. It is intended that applicants demonstrating best practice in design statements and completed developments will contribute to them.

This first stage of the Design Guidance covers several topics which are considered important in contributing to the quality of the environment in Argyll and Bute. Each topic is published as standalone guidance in order to best meet the needs of applicants and the authority in considering specific developments.

Topic 1 **Small scale Housing Development -** individual new houses and developments up to 5 homes in the countryside.

Topic 2 **Larger Housing Developments -** that extend existing settlements or as standalone developments.

Topic 3 **Working with Argyll and Bute's built heritage -** urban infill developments; extending and re-using existing buildings.

Topic 4 **Illustrating Opportunities** - case studies sourced from throughout Scotland, as well as the Argyll and Bute area.

Whilst this guidance aims to illustrate why certain designs will not work well in particular situations, it is not intended to restrict applicants' options for developing innovative and individual design solutions for sites in Argyll and Bute. Instead, this guidance aims to encourage individual, high quality design solutions for the very special sites and places within the Planning Authority's area.

Sustainable Development

What is sustainable development?

”development that meets the needs of the present, without compromising the ability of future generations to meet their own needs”.

[Meeting the Needs - Scottish Executive Environment Group]

Both the new Local Plan and this Design Guidance are intended to encourage high quality **sustainable development** that reflects the technology and aesthetics of the 21st century.

More than half the resources consumed globally are used in construction, and 45 per cent of energy generated across the world is used to heat, light and ventilate buildings, with a further 5 per cent arising from constructing them. A sustainable approach to development aims to minimise any adverse impact on the environment by reducing the resources that buildings use, both in terms of energy and materials. The Scottish Executive’s Climate Change Programme seeks to highlight the important contribution that energy efficiency can make to good design through the correct siting and orientation of buildings, and the right choice of materials.

The overall aim of the Design Guidance is therefore to include advice about sustainable choices for materials and renewable technologies.

Argyll and Bute has such a diverse range of landscape and settlements that sustainable solutions suitable for one location may not be appropriate for another. The aim of this Guidance, therefore, is to explain the broad principles which underlie sustainable design, rather than to recommend specific products, suppliers, manufacturers or systems. This Guidance therefore highlights:-

- **Making the best use of available resources** - by reducing energy loss, using less energy in construction and using renewable energy sources
- **Minimising environmental damage** - by minimising pollution and designing healthy spaces and places
- **Minimising the effect of climate change** - by considering the impact of higher rainfall, stronger winds and the increased risk of flooding

More information about sustainability and sustainable development is available from the Scottish Executive Web Site - **www.scotland.gov.uk.**

Consultation

As part of the ongoing local plan review process, Argyll and Bute Council have worked with Anderson Bell Christie to provide a practical Design Guide intended as a catalyst for good sustainable design.
An initial Consultation Document was posted on the Argyll and Bute Council Website and a series of Workshops were held which were attended by stakeholders, building professionals and members of the public in order to maximise opportunities for consultation
Contributions and suggestions of good and bad design from attendees have been incorporated into this document; locations and buildings suggested at the workshops are used as examples and Case Studies in the Design Guidance

Key Aims

A series of Community Consultation Exercises were carried out during the initial stages of formulating this design guidance. Members of the public and key stakeholders identified critical aims when working with, and in proximity, to existing buildings with historic and/or architectural value. Their views are noted below;-

- **The relationship of historic buildings and a diverse landscape setting**

There was a general consensus that Argyll and Bute's landscape heritage is highly important – often more so than individual historic buildings within it. It was viewed that there should not be a 'Design Code' approach to Design Guidance, rather it should contain advice on how to analyse each individual site or building in relation to its historic context.

- **Working with, and in proximity to, historic buildings**

Many people felt that there are pragmatic and economic pressures which require the alteration of listed buildings. These need to be considered. It was felt that some old buildings are treated too preciously and that historic buildings can be difficult to adapt and maintain because of the cost, and the inflexibility and restrictions of existing guidelines.
It was viewed that there needs to be a more flexible approach which allows historic buildings to be kept "alive" in order to maintain an area's identity and diversity.
It was also recognised that a skilled local workforce was needed, to provide the craftsmen to maintain the fabric of historic buildings. At present such skills are limited and costly on a national basis.

- **Local distinctiveness, streetscape and context are important.**

There is a rich diversity of buildings and settlements within Argyll and Bute– areas can be very different to one another. Although there is no strong overall regional identity, many historic towns and villages have a distinctive character resulting from a coherent construction and design approach within an area. In some planned settlements, Port Charlotte for example, individual buildings all have very similar proportions and are built from the same materials; they have the same relationship to the street and similar front and back gardens. Dwellings also have the same proportions for doors, windows, roofs and walls. In all areas of such distinct character, new development needs to respect and take cogniscance of this context.

Designing in a Historic Context

The aim of this Design Guidance is to ensure that Argyll and Bute's own distinctive identity is maintained and that future development is in sympathy with, and enhances, its surroundings. It emphasises the need for the community within Argyll and Bute to take responsibility for stewardship of its considerable built heritage so it remains for future generations to enjoy.
New infill development and the alteration and extension of existing properties represent an opportunity to maintain the character and enhance the quality of not just individual buildings but the built environment of Argyll and Bute as a whole. Often unsympathetic design can have a disproportionate effect on its surroundings. Even small alterations and extensions can have a significant impact on their setting and can look out of place.

This Guidance addresses those issues which need to be considered when designing proposals for:

- **development and buildings within distinct urban areas, villages and towns: urban infill.**
- **the re-use, alteration or extension of existing buildings.**
- **altering Listed Buildings and Development within Conservation Areas.**

lt is structured into three parts; Working within Conservation Areas and with Listed Buildings; Working with Existing Buildings; and Designing Urban Infill.
There is however a great deal of crossover between the guidance. The best practice for working with existing buildings is the baseline for working with Listed Buildings and, similarly, guidance for designing Urban Infill informs the approach to be taken when working in Conservation Areas. There are also points of crossover with the guidance of Design Guidance 1: 'Smallscale Housing Development' and Design Guidance 2: 'Larger Housing Developments'. It is anticipated therefore that according to the nature of the proposals being developed, reference should be made across the range of guidance provided.

Key Issues

Working with Conservation Areas and with Listed Buildings. There is considerable guidance already in place for carrying out work in this field (see page 10) so this section seeks to address issues complementary to the guidance already issued, and to direct applicants to the available publications. It therefore considers: -
- An overview of Conservation Areas and Listed Buildings
- Informed Conservation and Sustainable design

Working with Existing Buildings outlines considerations for extending and altering existing buildings: -
- Sympathetic Integration of Proposals; Townscape or Development Context and Character
- Elevations, Roofs, Chimneys, Dormers, Walling Materials
- Construction Details - Dormers, Porches, Conservatories and Garden Areas
- Sustainable Design

Infill Development considers specific issues associated with the designing of developments within Argyll and Bute's Towns and Villages. It outlines the importance of: -
- Plot size and settlement pattern; Building Line and Street Facades
- Building Height and Proportion; Façade Details
- Overlooking, Security, Car Parking

Contents

Action checklists
Developing proposals

Action Checklists working with Historic Buildings

Extensions and Conversions

Consider the HISTORIC CONTEXT FOR DEVELOPMENT - investigate and understand the historic context prior to making an application for Planning Consent.
If the existing building is located within a Conservation Area or Listed Building Consent is required, prepare a **Conservation Statement** or **Conservation Plan** as agreed with the Council's Conservation and Design Officer.

Consider the BUILT SETTING

It is important to ensure that any new extension or conversion which impacts on the Public Realm within Argyll and Bute's towns and villages **provides well designed and attractive external spaces** which complement their location. Consider how new extensions and conversions impact visually both on the character of an area as a whole, and on views from key vantage points (eg. from adjacent roads and paths).

Consider the LANDSCAPE SETTING. All new development must be carefully considered in the context of its landscape setting The natural landscape and features of Argyll and Bute will often be the most dominant visual feature and development must appear appropriate for its setting. To achieve this, retain as much as possible of the existing landscape and boundaries within a site and consider renewing or replacing existing planting with appropriate species.

When designing proposals either- MINIMISE IMPACT ON BUILT and/or LANDSCAPE SETTING by integrating sensitive, low-key, cohesive development within its surroundings **or** INTRODUCE HIGH QUALITY through the design of exemplar contemporary new design.
In all cases, INCORPORATE PARKING SENSITIVELY.

Design to RETAIN CHARACTER – use appropriate materials and construction methods which will enhance the setting for new design proposals.

RETAIN THE CHARACTER OF EXTERNAL SPACES (such as courtyards) which are shaped by the buildings being converted or extended.

RETAIN THE CHARACTER OF THE BUILDING GROUPING of which the conversion or extension forms a part (such as a farmstead, terraced cottages or tenemental flats).

Where possible RETAIN ORIGINAL FEATURES such as sash and case windows and existing original doors.

Find out about the ORIGINAL FINISHES which were used on buildings being extended or converted such as original harling and paint finishes . In many cases these are still available.

AVOID NEW, ADDITIONAL FEATURES WHICH DETRACT FROM THE CHARACTER OF THE EXISTING BUILDING OF WHICH THEY FORM A PART such as inappropriately designed porches or dormer windows.

Design for a Sustainable Future For Existing Older Buildings

Bear in mind that some modern materials and construction methods may not be compatible with older historic buildings.

AVOID major works to existing buildings by prioritising regular maintenance.

USE APPROPRIATE MATERIALS AND DESIGNS when considering alterations and repairs.

MAXIMISE ENERGY EFFICIENCY. Improve insulation levels and draughtproofing .

REVIEW EXISTING MATERIALS AND DETAILS IN THE LIGHT OF CLIMATE CHANGE. Take account of **FLOOD RISK.** (Where the development is for more than a single house, provide a Sustainable Urban Drainage System (SUDS)). Retain existing proven and robust construction details.

CONSIDER THE IMPLICATIONS OF SERVICING THE DEVELOPMENT including parking, roads access, water supply, provision for recycling, sewerage provision, and the use of alternative sources of energy.

CONSULT EARLY WITH SERVICE PROVIDERS to ensure the proposals meet their requirements.

DESIGN TO TAKE ACCOUNT OF SECURITY and differentiate between private and public spaces.

Infill Development

Consider the HISTORIC CONTEXT FOR DEVELOPMENT - investigate and understand the historic context prior to making an application for Planning Consent. If the development site is located within a Conservation Area, prepare a brief **Conservation Statement** or a **Conservation Plan** (requirements will be as agreed with the Council's Conservation and Design Officer.)

Ensure that new infill COMPLEMENTS ITS SETTING

Consider the development's BUILT SETTING. Ensure that any new infill which impacts on the Public Realm within Argyll and Bute's towns and villages **provides well designed and attractive external spaces** which complement their location. Consider how new infill impacts visually both on the character of an area as a whole, and on key views (eg. from adjacent roads).
DEVELOP PROPOSALS WHICH TAKE ACCOUNT OF THEIR RELATIONSHIP TO EXISTING BUILDINGS - take cognisance of adjacent rooflines, floor heights within existing buildings and the rhythm and fenestration patterns of facades.

Consider the LANDSCAPE SETTING. All new development must be carefully considered in the context of its landscape setting. The natural landscape and features of Argyll and Bute will often be the most dominant visual feature and development must appear appropriate for its setting. To achieve this, retain as much as possible of the existing landscape and boundaries within a site or consider renewing or replacing existing planting with appropriate species.

When designing proposals either-
MINIMISE IMPACT ON BUILT and/or LANDSCAPE SETTING by integrating sensitive, low-key, cohesive development within its surroundings **or** INTRODUCE HIGH QUALITY through the design of exemplar contemporary new infill. In all cases INCORPORATE PARKING SENSITIVELY.

Establish a 'PATTERN FOR THE DEVELOPMENT'
The site layout for the development should be based on a considered response to development pattern of settlements and buildings in the immediate area.
ENSURE THAT NEW INFILL DEVELOPMENTS OCCUPY THEIR PLOTS IN A SIMILAR WAY TO THEIR WELL-SITED NEIGHBOURS and AVOID the worst features of some new developments.
DO NOT ALLOW THE CAR and ROAD DESIGN TO DOMINATE and DETERMINE THE DEVELOPMENT LAYOUT.
Design a layout which gives the development its own specific character – AVOID AN ANONYMOUS 'COULD BE ANYWHERE' DESIGN.

Design to CREATE CHARACTER – use the site's location and examples of local successful buildings to determine the character of the development. Consider the use of locally appropriate, traditional colours. Avoid 'artificial' decorative features which are not related to the context and locally appropriate tradition.
- Design out opportunities for overlooking by good planning - not simply by setting buildings apart form each other.
- Incorporate parking sensitively.

Design for ACCESSIBILITY - think about access issues at the earliest possible stage of site development. Refer to relevant publications to ensure that plan dimensions are suitable for all *(eg. Lifetime Homes; Joseph Rowntree Foundation, Housing for Varying Needs Guidelines; Communities Scotland; RIBA Guidance Notes for the Disability Discrimination Act)*

Design for a Sustainable Development; infill

- Take account of the need for shelter (natural and built features and wind direction) and utilise solar gain and natural ventilation.
- Take account of Flood Risk and provide a Sustainable Urban Drainage System (SUDS).
- DESIGN THE LAYOUT TO TAKE ACCOUNT OF SECURITY and differentiate between private and public spaces.
- Provide a suitably screened location for storage of fuel and waste; provide facilities for recycling.
- Consider the implications of servicing the development and the use of alternative sources of energy.
- Consult early with service providers to ensure the proposals meet their requirements.
- Where possible site buildings to allow for future extensions such as garages or outbuildings.

Developing Proposals

This flow chart is an illustration of the ways in which both developers and their professional consultants can make the most of any dialogue with Development Control and with the Conservation and Design Officer, during the Design Development Process.

Below is the process that the Council recommends in order that both Developers and their Agents might most efficiently develop and discuss their proposals with Development Control, and therefore most swiftly obtain a decision on their development.

determine the STATUS of your site

Confirm the Local Plan Designation for your site
Are there any Local Plan Policies which could impact on development?
see the Argyll and Bute Council website for details
(http://www.argyll-bute.gov.uk/localplans/index.htm)

Does the development site have any particular designation which will affect the way in which it is developed?

- Is it in a Conservation Area, or is it a Listed Building
- Is it beside a Listed Building or Scheduled Ancient Monument?
- Is it within an SNH Protected area such as a SSSI , NSA, or NNR
- Is it within an area susceptible to flooding?
- Is it within Open Countryside?

Contact your local Planning Department for general advice about site designations

NO

DEVELOP INITIAL IDEAS

Taking account of the design guidance, and the information forming the basis for your Conservation Plan or Statement, develop initial ideas in 'sketch' form.

Consider how proposals will integrate with the buildings and landscape around them.

KEY CONSULTATIONS

Scottish Water - if necessary, confirm potential for a mains supply to the site.
SEPA/Scottish Water - confirm requirements for sewerage and land drainage? If the development is for more than a single house, SUDs drainage systems will need to be considered from an early stage.
Argyll and Bute Council Roads Department - check requirements for the location of new access roads and the possible upgrading of older access ways and entrances.

YES

There may be issues associated with the development site which preclude development. If this is not the case, confirm whether extra consents are needed

- **Within Conservation Areas,** Planning Consent may be required for work which is normally considered as "permitted development" in other areas.
- **Listed Building Consent** will be required if any work is carried out to a Listed Building other than "like for like" replacement.

Contact Argyll and Bute Council's Conservation and Design Officer for specific advice about Conservation Areas and Listed Buildings. Remember to consult with any other organisations such as SEPA (flooding and drainage issues) , SNH and Historic Scotland.

CONSERVATION STATEMENT OR PLAN

If a building is located in a Conservation Area or is a Listed Building, applicants should investigate and understand the historic context within which they are working prior to the start of the design process. This will mean they have a clear idea of the key issues which may impact on the progress of a Planning Application or Application for Listed Building Consent.
For less complex proposals, a quick analysis can be summarised in a shorter **"Conservation Statement".** For more complex proposals a more formal **"Conservation Plan"** document will be needed.

"an Exploratory Dialogue "

Arrange to meet and discuss your initial ideas and the site with the relevant Development Control Officer and the Council's Conservation and Design Officer. It is important to get the most out of this meeting so it is issue some information to the Planning Department in advance, this could include-

- **Conservation Statement or Conservation Plan** (see below)
- **A map or drawing clearly identifying the site location and boundaries** Clearly identify all the information that you have at this stage, such as roads, paths, field boundaries, rivers or streams, adjacent buildings and any other features. Historical maps will provide useful clues for future development.
- **Site photographs and sketches to illustrate the context ie. the surrounding buildings and landscape.** It is important to be clear about what you want to develop on the site. Illustrate your initial ideas with sketches or use photographs of similar developments elsewhere.

All of the material above will help Development Control and the Conservation and Design Officer to form a view about the site and hopefully allow you to discuss and agree a broad approach to the development.

If it is successful, the **Pre-application Meeting** should allow you to take forward your proposals to a full Planning Application (and Listed Building Consent if required) – if not you should be in a good position to see where your ideas might be re-thought or revised and developed.

In the latter case you should arrange a further meeting to discuss the revised proposals.

Once you have agreed the broad approach to the development you should develop the proposals and make a Full Planning Application, (and Listed Building Consent if required). The guidance for Planning Applications states the minimum information which should be provided, but in order that your proposals are clearly understood, you are advised to provide additional information illustrating the key issues about the development.

Suggested Additional Illustrative Material of Proposals;- it is important to focus on the designs **KEY ISSUES** and provide additional information about the development that the 'prescribed' drawings do not show. Where appropriate this might be photos or drawings that:-

- Illustrate the context ie. the surrounding buildings and/or surrounding landscape and how proposals relate to their location
- Show site sections illustrating how the development addresses the sites' contours
- Provide details of the site boundaries and how it will be seen from main road and important views
- Illustrations of the massing of the proposals on the site – simple 3d sketches are usually very useful in this regard

INITIAL 'PRE-APPLICATION' MEETING → **DEVELOP PROPOSALS** → **PLANNING APPLICATION**

Typically, the following points would need to be considered in a Conservation Plan or Conservation Statement;-

- **What is located there at present? -** demonstrated by measured survey, condition survey and photographs
- **Why does it matter?** an assessment of the site's historic and cultural significance
- **What changes are proposed?** How will change be managed?

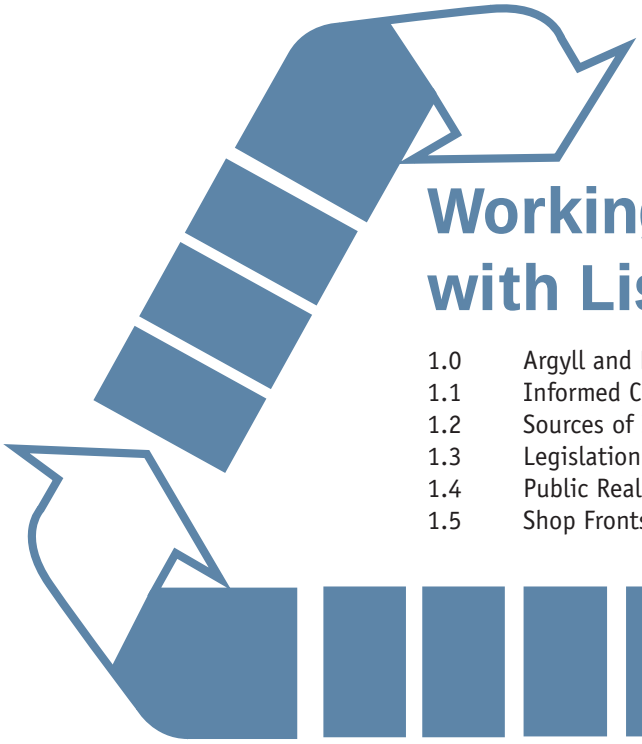
When dealing with Historic Locations seek EXPERT ADVICE on the best way to carry out any extensions, conversions or infill. Contact Argyll and Bute's Conservation and Design Officer for advice on the level of expert input that will be needed (as it will depend on complexity and vary from project to project).

DESIGN STATEMENT

You are encouraged to compile a **Design Statement*** which explains how proposals are designed to fit in with their context. Information from the Conservation Plan or Conservation Statement will clearly describe the context for new proposals and should be used as a basis for the Design Statement. This does not need to be a lengthy document and should not duplicate the content of the Planning Application.

Illustrations should relate clearly to the text and can include photographs, sketches, diagrams, photomontages, concept diagrams, computer-based images and artists' impressions.

***there is guidance on Design Statements in in Scottish Executive Planning Advice Note 68; Design Statements.**



Working in Conservation Areas and with Listed Buildings

1.0 Argyll and Bute's Historic Context

The majority of Argyll and Bute's settlements have a distinct individual character;- communities and the buildings that serve them have evolved in different ways and each has developed a local identity.
This is determined in part by the architectural and construction style of individual buildings, but an equally significant factor is the relationship of these buildings to each other.
Appropriate designs for historic areas are most likely to be successful if they are based on historic local development;- their settlement patterns, materials and traditions.

Virtually every part of Argyll and Bute contains visible and often dramatic evidence of pre-historic occupation - cairns, standing stones and other impressive remains. Other important monuments and remains are reminders of Argyll's key role as a cradle of the new Scottish nation and of its Christian faith.

By the late 12th century, the building of stone castles began on Argyll's seaboard. Their appearance emphasised the vibrancy of the local economy - the sea and sea lochs were not barriers but seaways. By the late 18th century, Argyll was of more interest to early tourists than to generals and politicians; towns and villages were often rebuilt as "planned burghs" - a contrast to a rural landscape in which thatched cottages were the rule.

The later 18th, the 19th and the early 20th centuries were the age of the country house in Argyll - often built for rich incomers who bought out local families. Torosay, Glengorm, Kilberry and Ardkinglas were built in Scottish Baronial style, Torrisdale, Calgary and Minard were in castellated style, and Glenbarr impersonated an abbey-turned-mansion.

The evolution of the country estate was eased by money from land reform, which in its turn led to large scale population movement. New farming practices favoured large farms with sheep stock wherever feasible, rather than the traditional system which supported a large rural population. Such 19th century estate policies, and shooting or deer forest interests, together with modern forestry plantings, dominate the landscape we see today. The towns of central Scotland and the larger communities of Argyll absorbed some of the diminishing rural populace, others emigrated. Fishing villages were boosted by landowners who wished to clear their land but retain rents.

Assisted by steamboat communications, Campbeltown developed dramatically in the late 19th and early 20th centuries, very largely along Glaswegian lines: tenements, public buildings, hotels and middle class villas all appeared. Its secret lay in links with Glasgow and Ireland, in its rich agricultural hinterland, and in its mining, distilling and fishing industries.

Towns on the Clyde Estuary, such as Dunoon and Rothesay, were less diversified, supported by tourism and commuting. A string of smaller, spacious suburbs, almost purely composed of middle class villas, sprang up on the Cowal coast.

After the arrival of the railway in 1857, Helensburgh became more closely tied to Glasgow. The late Victorian and Edwardian villas of upper Helensburgh reflected the very wealthy lifestyles and developed architectural tastes of their owners, resulting in possibly the finest collection of buildings of their type in the West of Scotland.

summarised from Argyll and Bute Council website - more details available from
http://www.argyll-bute.gov.uk/content/leisure/localhistory

Argyll and Bute has a wide range of important historical buildings, towns and villages

from prehistoric monuments in Kilmartin....

to thatched cottages on Tiree .....

to Iona, Scotland's most significant early christian centre

fortifications at Duart Castle were followed by.....

planned burgh such as Inveraray.

Ardkinglas; a country residence designed by Robert Lorimer

New public buildings; Campbeltown

Villa; Dunoon; the Glasgwegian Riviera

Helensburgh; larger villa within new town area.

1.1 Informed Conservation working with Listed Buildings and within Conservation Areas

"balancing priorities for buildings and sites which have to earn their keep"

Argyll and Bute has a long history of built development with a range of building and land uses, architectural styles and traditions which underpin the area's sense of cultural identity.

In order to retain and promote Argyll and Bute's distinctive character, work to historic buildings needs to be compatible with contemporary lifestyles, while ensuring that future generations will be able to understand, appreciate and enjoy their built heritage.

Even small scale deleterious changes can have a cumulative effect on the character of historic buildings and their settings, so it is important that change is actively managed. This should ensure that what is special and irreplaceable is not destroyed or compromised.

In addition to their historic and aesthetic value, buildings within Conservation Areas and Listed Buildings have a significant amount of embodied energy invested in them during their construction. Their careful and appropriate conservation will ensure that the return on this embodied energy is maximised. For all these reasons, important historic buildings and locations are given protection through legislative processes through Listing and Conservation Areas.

Informed Conservation "understanding what you have before you can work out how to conserve or alter it".

Every historic site or building will benefit from some kind of character appraisal prior to the start of any alteration, conversion or extension. A careful examination of a building's fabric will reveal what construction methods and materials have been used and how these have changed through time. It is also helpful to put a building or site into context – to consider its significance compared to other buildings in its immediate locale and to similar buildings throughout Scotland.

In considering new developments in a historic location, or changes to a historic building, applicants should investigate and understand the historic context within which they are working, **prior** to the start of the design process. Designers will then be aware of the key issues which will impact on the progress of an Application for Planning Consent at an early stage. They will be better able to integrate priorities for the building or site itself into their initial proposals and will be well placed to base their design on appropriate precedent.

Informed Conservation; Conservation Plans and Statements.

A more formal "gathering together" of information related to a specific development can assist dialogue between the applicant and the Council Development Department, its Conservation and Design Officer, Historic Scotland, and any potential funders.

Not every building or location will necessarily need the same level of investigation and analysis. In some cases, for less complex schemes, a quick analysis of a site and its relationship to its surroundings can be summarised in a short **Conservation Statement**. If large-scale intervention is needed, a "**Conservation Plan"** will be required.

In all cases, Conservation Plans, Management Plans or Statements are best carried out before a design is developed as they can then assist designers to achieve sympathetic proposals. This should be underpinned by an understanding of the site, an assessment of its significance and a strategy for balancing significance and assessing vulnerability.

Typically, the following strategic issues need to be considered in a Conservation Plan or Statement;-

- **What is there at present?** - demonstrated by measured survey, condition survey and photographs
- **Why does it matter?** - an assessment of the site's historical and cultural significance
- **What changes are proposed?** - how can these can be minimised when it comes to a buildings particular and distinctive features
- **How will change be managed? -** so that the essential character of buildings or locations is retained

The history of some sites or buildings can be very complex indeed and in order to fully understand and communicate their significance the input of a number of professionals may be needed. These could include archaeologists, architects, landscape architects and conservators. A wide variety of techniques may need to be used such as architectural paint research, or keyhole investigation. There may be a range of stakeholder organisations who are interested in the building's future who will need to be consulted. In this case a Conservation Plan is likely to be a longer document which will require to be compiled by a professional with relevant recent experience.

1.2 Sources of Information working with Listed Buildings and within Conservation Areas

Conservation professionals should have a broad knowledge of historic buildings, building types and their settings but sometimes this will need to be augmented by specific research into a particular location before decisions can be taken about its future. There are many sources of information about historic buildings generally and about Argyll and Bute's architecture and townscape in particular. Some sources of information are noted below-

ARGYLL AND BUTE COUNCIL
Library and Information Service's Local Collection
Highland Avenue, Sandbank Dunoon PA23 8PB Tel: 01369 703214
Fax: 01369 705797 Contact Eleanor Harris, Local Studies Librarian, for more details (eleanor.harris@argyll-bute.gov.uk).
Each branch library holds a small Local Collection specific to its area, but the bulk of the material, including books, pamphlets, maps and postcards is held at Library Headquarters

BOOKS

The Buildings of Scotland, Argyll and Bute
Frank Arneil Walker ISBN 0140 710 795
A guide to historic buildings in the Argyll and ButeArea

Argyll and the Islands: An Illustrated Architectural Guide
Frank Arneil Walker ISBN: 1873190522
RIAS Series of Illustrated Architectural Guides to Scotland

The North Clyde Estuary: An Illustrated Architectural Guide
Frank Walker, Fiona Sinclair ISBN: 1873190077
RIAS Series of Illustrated Architectural Guides to Scotland

Buildings of the Scottish Countryside
Robert J Naismith ISBN 0-575-03383-5
a guide to the general principles and history of Scottish rural buildings

Exploring Scotland's Heritage; Argyll and the Western Isles
Graham Ritchie and Mary Harman ISBN 0 11 492429 5

Memorandum of Guidance on Listed Buildings and Conservation Areas Historic Scotland
Comprehensive guidance for working within conservation areas and working with Listed Buildings can be downloaded from the Historic Scotland database (see right)

Traditional farm architecture in Scotland
Robert Scott Morton; ISBN: 0902859323

Conversion of Farmsteads to other Uses
Scottish Executive

PHOTOGRAPHIC
www.stenlake.co.uk; The Stenlake Publishing Series 'Old Islay' etc.

WEB SITES
Historic Scotland
www.historic-scotland.gov.uk/index/policyandguidance

http://www.historic-scotland.gov.uk/index/publications/pubsforowners.htm
Information about Historic Scotland's policy and guidance available includes;-

- Maintaining Your Home: A Short Guide for Homeowners
- Scotland's Listed Buildings; a guide for owners and occupiers
- Passed to the Future; Historic Scotland's Policy for the Sustainable Management of the historic environment
- Looking after your sash and case windows; a short guide for homeowners

http://www.historic-scotland.gov.uk/index/grants.htm
details of grants to help towards the cost of repairing historic buildings.

Royal Commission for Ancient and Historic Monuments in Scotland
www.rcahms.gov.uk
The CANMORE database contains details of archaeological sites, ancient monuments and buildings in Scotland. It also provides an index to the catalogued collections of RCAHMS and images of some of the photographs or drawings in the collection

Buildings at Risk Register for Scotland
http://www.buildingsatrisk.org.uk
redundant buildings of architectural interest which have the potential to be redeveloped

Scottish Civic Trust; Sources of Financial Help for Scotland's Historic Buildings
http://www.buildingsatrisk.org.uk/publications.htm#sources
sources of financial help for the conservation of historic buildings

Architectural Heritage Fund
www.ahfund.org.uk
gives advice on setting up Building Preservation Trusts and provides grants for the repair and regeneration of historic buildings

CONSERVATION PLANS
Conservation Plans; a guide to the preparation of Conservation Plans
Historic Scotland

Heritage Lottery Fund
www.hlf.org.uk
information about conservation plans and conservation statements

1.3 Legislation affecting historic buildings

There is considerable detailed guidance already available for those considering carrying out work to Listed Buildings and within Conservation Areas (see previous pages) so specialist information and advice available from Historic Scotland and others is not duplicated here. Instead, this guidance aims to provide a brief overview of the legislation and procedural issues encountered when working with a Listed Buildings or within a Conservation Area.

Issues encountered when developing a site which requires Listed Building Consent, or is located in a Conservation Area, are likely to be more complex than usual - so applicants are strongly advised to employ the services of a suitably experienced Conservation Architect or Specialist Conservation Professional.

Listed Buildings

The Scottish Executive has compiled a List of Buildings of Special Architectural or Historic Interest – buildings which are distinctive regional examples of an architectural or vernacular style or which have an association with famous people or events. Argyll and Bute Council holds copies of the Lists.

Buildings on the List range from large historic mansions to small domestic cottages and are divided into 3 categories, A, (national or international importance), B (regional importance) and C (local importance). Note that Listing covers the interiors and exteriors of buildings regardless of category.

All planning authorities are directed to the Memorandum of Guidance on Listed Buildings and Conservation Areas in their consideration of Conservation and Listed Building Consent matters. It is recognised by planning authorities, agents, architects, conservation bodies, and owners as the authoritative text on listed building and conservation area policies and practice.

Listed Building Consent (LBC) is needed for any work which will materially affect the historic or architectural significance of a building's structure and proceeds separately from applications for planning consent, which may also be required for some changes. Listing buildings aims to preserve the historic character of a building, so it is rare for permission for the demolition of a listed building to be given.

Some changes which are apparently minor, (such as cleaning stonework, pointing or replacement of timber windows) may have a major impact on the building's character - and thus its historic and or architectural significance - and Listed Building Consent will therefore be needed.

In addition, modern materials need to be introduced into traditional houses very carefully because older buildings have a "permeable" construction where water and water vapour can be absorbed into and expelled from the structure. Any changes to a Listed Building should be carried out using appropriate traditional and high quality materials.

It is therefore prudent to seek advice before proceeding with any repair or alteration, and to become acquainted with the reasons why a building has been listed.

Unlike applications for Planning Consents, there is no fee for Listed Building Consents. In some circumstances VAT does note need to be payable on works covered under Listed Building Consent.

The effect of cumulative development

.....before extra dormers have been added

.....and after piecemeal development

1.3 Legislation affecting historic buildings

Scheduled Ancient Monuments

Scheduled Ancient Monuments range from structures such as limekilns (which may also be listed) through standing stones and hill forts to farmsteads and field. Some scheduled monuments may not even be visible at ground level. All of these structures have been given legal protection and are considered to be of national importance.

Scheduled Monument Consent is needed from Historic Scotland before carrying out any work to a Scheduled Ancient Monument (including like for like repairs). Planning Consents for developments located in the vicinity of Scheduled Ancient Monuments (typically within 25 metres) will be the subject of more extensive consultation during the planning process.

Conservation Areas

Wider groups of buildings of special architectural or historic interest together with their settings, (such as some town centres), can be designated as Conservation Areas and are given protection to ensure that their essential character and appearance are not unsympathetically altered.

Argyll and Bute Council is responsible for determining which places should be Conservation Areas, and for ensuring that they are preserved and enhanced. When the Council considers which places should become Conservation Areas, it looks at an area as a whole and takes many factors into account, including street layouts and property boundaries, building styles and local materials, open spaces, views and the history of the area.

Many communities in Argyll and Bute who live in and around Conservation Areas will be asked to get involved in assessing the historic and architectural significance of the places in which they live over the next ten years or so.

If a Conservation Area is to be safeguarded, it is important that those who live or work in it give thought to any changes they propose, and consider whether those changes respect the special qualities of the area. Development within Conservation Areas must therefore preserve or enhance the character or appearance of the area and be of a size and design suitable for its location and surroundings.

Special Built Environment Areas

These are areas of special townscape value, identified in the local plan, that are not yet Conservation Areas but require safeguarding and promoting as part of the development control process. The Local Plan considers them in much the same way as Conservation Areas.

Many buildings are not individually exceptional but are an important part of an area as a whole so their demolition needs to be carefully considered. Conservation Area Consent is required for the demolition of any unlisted building (although certain very small buildings are exempt).

Extra planning regulations help the Council to control change in Conservation Areas and safeguard their qualities. In some Conservation Areas 'permitted development' (minor development not normally requiring a planning application) may be restricted under an Article 4 Direction.

Using a limited palette of local, sustainable, high quality materials for new buildings and extensions within Conservation Areas will help to maintain their character.

Most buildings and streets within Conservation Areas are constructed of traditional building materials with long life expectancies such as stone, render and slate. Additions and alterations to the public realm should reflect this prioritising of quality.

Rothesay
Conservation Area status should ensure that views, street patterns and historic buildings are protected and enhanced

1.4 Public Realm

In addition to their historic and aesthetic value, buildings within Conservation Areas and Listed Buildings have a significant amount of embodied energy invested in them during their construction. Their careful and appropriate conservation will ensure that the return on this embodied energy is maximised.

Using a limited palette of local, sustainable, high quality materials for new buildings and extensions within Conservation Areas will help to maintain their character. Most buildings and streets within conservation areas are constructed of traditional building materials with long life expectancies such as stone, render and slate. Additions and alterations to the public realm should reflect this prioritising of quality and longevity.

Overview

The best outside spaces tend to be like welcoming outdoor rooms whether they are streets, courtyards or parks. Streets and other public spaces should complement and enhance Argyll and Bute's historic buildings. Yet they are at risk of becoming increasingly cluttered with a proliferation of traffic signs, bins, bollards, guardrails and street furniture. This results in streetscapes that are both unsightly and lack character.

The design of spaces between buildings requires as much care and thought as that of the buildings themselves.

To enhance Argyll and Bute's streets and public spaces, designers should consider the following principles of good practice: -

Character

The design of new proposals for the Public Realm in Conservation Areas (streets, squares etc.) should be appropriate to the overall character of the area within which it is located. The design of spaces should follow their function with an appropriate emphasis on informal and vernacular space, and formal spaces and design where required.

It is important that the elements of the public realm adopt an appropriate style and approach to overall design, finishes and street furniture. Proposals should reduce clutter and provide a co-ordinated design which reinforces the character of the area.

Design should avoid "left-over" spaces which are ambiguous in terms of ownership. The boundaries of external spaces should be carefully considered and integrated with the topography and the buildings themselves. Walls, fences, trees and hedges should be designed and specified in character with the overall quality of the space.

1 grass lane; Easdale Island
2 public square; Helensburgh
3 park; Rothesay
4 street; Oban

1	2	3	4

1.4 Public Realm

Traffic and Routes

The relationship between traffic and pedestrians requires to be carefully considered in proposals to minimise the need for signage and ensure safe pedestrian friendly public space. The detailed design and layout of public spaces should make it clear where people can and cannot but added features should not be obtrusive.

Traffic calming measures should be fitted sensitively into the streets and should avoid the use of extensive signage. Bollards should be of appropriate design for the area. Materials should be high quality and sympathetically chosen. In most Conservation Areas simple asphalt and granite setts generally look more appropriate than coloured concrete block surfaces.

Planting

Planting can be used to reinforce the overall Conservation Area character and provide pleasant spaces. A considered, well-integrated relationship between buildings and green spaces has the potential to add to amenity to a settlement but this should be viewed in the context of the Conservation Area status. Where planting and trees are considered appropriate the type of species should be considered carefully.

Public Art

The incorporation of Public art in Conservation Areas should also be considered. Well-chosen and appropriate public art can help make a place special but in some Conservation Areas it may not be an appropriate addition to the public realm.

Ground Surfaces

Well-designed, good quality pavement and street surfaces are vital to the character of an area. In Conservation Areas where possible original paving and details such as kerbing should be retained or re-used. Again if feasible local materials of simple design and appropriate colours and textures can be incorporated.

Street Furniture

The most attractive urban spaces often have a minimum amount of street furniture and signage. In some Conservation Areas traditional designs for street furniture might be used, in others it may be more appropriate to incorporate high quality contemporary new designs. In either approach it is important that the design of all elements from rubbish bins to seating is consistent. Too often the later addition of inappropriately designed elements such as planters can detract from the overall quality of a street or square. Once a design suite for furniture is established it should be adopted for future additions in the area.

The design and location of lighting is important and designers should avoid the use of 'standard' lighting and choose the design and light source most appropriate for the area.

Signs should be carefully located - often this is best on lampposts or buildings to avoid unnecessary clutter.

The use of guardrails should be reduced to a minimum for safety purposes and as with other elements they should be designed in keeping with the overall character of the space and area

Maintenance

As with Listed Buildings it is vital in Conservation Areas that the Public Realm is maintained regularly and carefully.

There is a need for a coordinated strategy for the replacement, maintenance and management of street furniture which covers all elements from signage, fencing, bollards and seating to phone boxes.








Ground Surfaces

1 road edge; Seil Island **2** high quality street surfacing; Rothesay **3** streetscaping; Dunoon **4** avenue; Helensburgh **5** gates; Helensbugh **6** high quality street surfacing; Rothesay **7** path; Hynish, Tiree **8** steps; Invereraray

1.5 Shop Fronts

Many Conservation Areas incorporate shops.

Attractive shop fronts can create a pleasant shopping environment that can potentially enhance the shopping experience and therefore the economic viability of a community. Shop fronts should be designed to complement and enhance the building within which they are located and the local environment. For example, Inveraray has an informal arrangement which encourages the use of black and white signage only

Within Conservation Areas it is important that design is of high quality that relates well to the surrounding townscape, whether traditional or contemporary design solutions are adopted

Many original shop fronts have been replaced by unsympathetic facades with inappropriate fascia and stall riser depths. The remaining windows are often poorly proportioned, of unattractive design and contructed of cheap materials. This is detrimental to the character of the building and the street as a whole.

Where possible older traditional shop fronts should be repaired and carefully maintained as they add to an area's character. New designs should respect the character of the overall street and the proportions of the original window design as well as the building of which they form a part.

In designing proposals for shops, remember that shop owners have a statutory duty under the Disability Discrimination Act 1995 to provide reasonable access for people with disabilities. Typically these would include level thresholds and potentially widening doorways. (Note that the requirement for widening doorways can be waived for Listed Buildings.)

Shopfront; Helensburgh

Shopfront; Tarbert

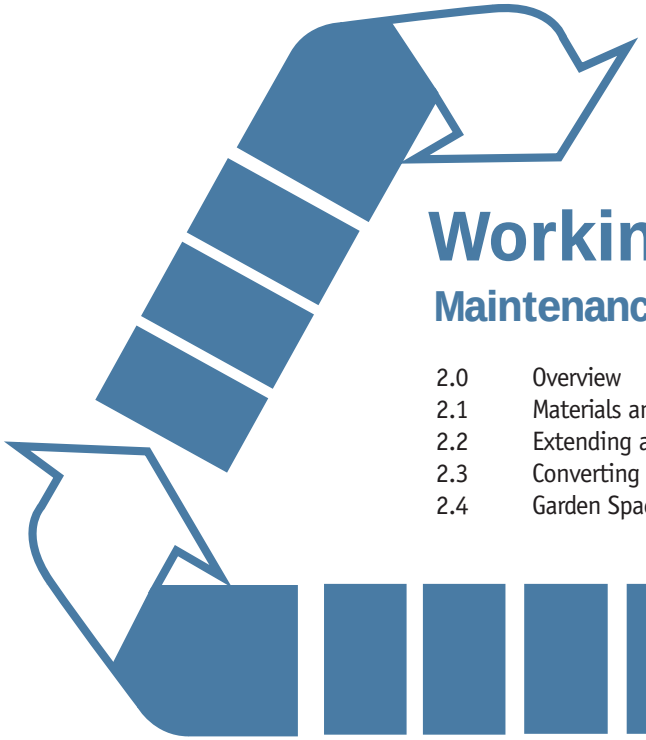
Hotel entrance; Tarbert

✖ Problem shopfront

- very large fascias and signs obscure the original entablature and replace its original elements with a simple flat board or box
- shopfronts have no stallriser
- projecting metal roller shutter housings
- badly designed and proportioned signage
- poor access for those with disabilities

✔ Better shopfront

- fascias sit on the original entablature
- stallrisers are retained
- no projecting metal roller shutter housings
- traditionally proportioned doors and shop windows
- level access for those with disabilities



Working with existing buildings

Maintenance, Extensions, Alterations and Conversions

2.0 Overview working with existing buildings

All buildings have a significant amount of ***Embodied Energy*** invested in them.

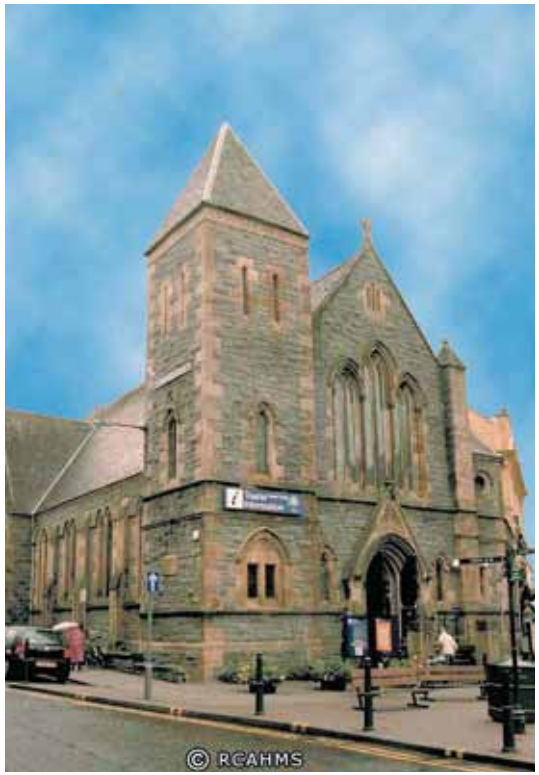
"Embodied Energy" is a way of describing the total amount of energy used in a building's construction and subsequent use. It includes the energy it takes to extract minerals and raw materials from the Earth and the fuel it takes to transport materials. The longer a building's life the better the return on the embodied energy invested in it and the less harm done to the environment.

The effective maintenance, rehabilitation, extension and reuse of Argyll and Bute's existing buildings will ensure that they have as long a life as possible. Older Historic buildings often require additional care to be taken of them by their occupiers and regular careful maintenance is one of the most effective strategies to ensure their sustainable future. Occupants of all older properties can help to protect and enhance their own special character by following three basic principles;-

- **Regular Maintenance** - regular maintenance is needed to protect original features such as existing windows, eaves chimneys and porches. If more extensive work is found to be necessary, repair rather than replacement should be the first option and will often be better value.
- **Appropriate Materials and Designs** - when considering alterations or repairs to the property, the character of the original materials and designs should be respected and complemented.
- **Opportunities for Enhancement** - alterations to existing buildings can provide an opportunity to enhance the property - by restoring any missing features and improving poorly designed alterations of the past.

An effective maintenance regime prevents a building becoming at risk of delapidation in the first place and reduces the need for more major, costly and potentially inappropriate intervention.

Refer to "A Stitch in Time: maintaining your property" by David Wrightson, the IHBC technical sub committee and SPAB available from http://www.spab.org.uk/



Former St. Columba's parish church, by J. Fraser Sim now converted into the Oban Tourist Information Centre; Argyll Square, Oban

2.0 Overview working with existing buildings

An ecological approach

Historically the construction of buildings allowed them to breathe - as the weather changed in the course of a year their temperature and moisture content changed along with it. New construction methods do not necessarily allow this to happen so it is important that a building's system of construction is understood and that any alterations or repairs are appropriate for the overall well-being of its structure.

In particular, repairs and alterations to historic buildings (ie. Listed Buildings and buildings in Conservation Areas) are generally required to use traditional building materials rather than their modern alternatives. Often developers of older buildings will find that their sites can prove a useful source of "free" sustainable materials such as stone, brick or paving slabs.

Although requirements for traditional materials results from a wish for historical authenticity, many new "sustainable" buildings now also use a range of traditional building materials. Their rediscovery comes with an understanding that traditional materials are less toxic and promote more comfortable living conditions. Many modern building materials - including paint, stains and wood preservatives - contain solvents, biocides and other volatile organic compounds.

These have the capacity to "off-gas" or to leach into the atmosphere. There is currently concern over the effect of this on human health particularly within the confines of our ever more airtight buildings. The use of 'healthy' materials which are low in toxins is now something developers should consider and prioritise.

Ecological building materials and products are non toxic and actively promote healthy and comfortable living conditions. Typically, they include insulation made out of flax, cellulose or sheep wool; boards made from a composite of clay, reed and hessian; fired clay blocks; clay and lime based plasters and woodfibre boards.
These basic technologies have been extensively tested by centuries of weather and habitation. Many of them help with moisture control and regulation because of their vapour permeability and water absorbing properties, leading to a reduced risk of condensation.

Solar Water Heating and Ventilation Systems

The Isle of Gigha was the subject of a community buy-out; properties on the island were in a state of poor repair and urgently needed refurbishment. In addition to the usual repairs, (such as reroofing and rewiring, and additional insulation), various other energy saving measures have been incorporated into the houses. These include installation of solar water heating and a solar ventilation system.

It is intended that the solar water heater will provide most of the hot water requirements without cost; at other times the water will be pre-heated by the solar collector before entering the hot water cylinder.

The solar ventilation draws air from between the roof slates by way of a small solar powered fan and introduces air into the house. Since slates warm quickly when the sun is out, the air drawn through them is pre-heated by the sun. By mildly ventilating the house, the system helps prevent condensation which might otherwise be a problem.

2.0 Overview working with existing buildings

Maximise Energy Efficiency

Reducing the amount of energy that is used on a day to day basis within buildings (for heating and light) leads to increased energy efficiency and helps to reduce global warming. However, energy saving proposals for older buildings, and historic buildings in particular, need to ensure that energy saving measures do not harm the character of the building or increase the risk of long-term deterioration of its fabric.
Energy efficient improvements that can be made without needing to remove or substantially alter the fabric of historic properties should be considered in conjunction with advice from a suitably qualified specialist building professional.

In general, it is worth considering the following basic improvements;-

- repairing and draught proofing existing timber windows and doors or replacing them with high performance timber doorsets
- installing secondary double-glazing as an alternative to inserting UPVC double glazing
- using energy-efficient heating and lighting systems

Historic buildings vary in their ability to accommodate alterations. Some can be detrimentally altered by the smallest change but others are more accommodating. It is important to take this into account, to be aware of the relative priorities, and to take account of them.

Review existing materials and details in the light of climate change.

Climate change is leading to increasing rainfall, higher storm frequency and rising sea levels (Scottish Executive figures point to a sea level rise of 150mm affecting Argyll and Bute in the next 50 years) The threat of flooding is increasing from a variety of sources - wind driven tidal incursion; inadequate culverts that are vulnerable to blockage and properties located on tightly confined flood plain areas bordering rivercourses.
If an existing building is located in an area which is at risk from flooding, then measures can taken to reduce the extent of flood damage. (Refer to PLANNING ADVICE NOTE 69: Planning and Building Standards Advice on Flooding)

It is worth considering how buildings can be designed for higher rainfall. Typical measures can include;-

- **providing rainwater guttering and pipework which are large enough to cope with a 30% increase in rainfall.**
- **using sturdy, durable roofing systems**; sarking boards are a better alternative to only using battens and roofing felt
- **ensuring all building components (such as roof, eaves and verges, and door thresholds) are designed to cope with increased exposure to storms and heavy rainfall**

Review opportunities for renewable energy use.

Many buildings within Argyll and Bute have no connection to mains gas and the cost of other fuels is expensive. The use of renewable energy technology should be considered in conjunction with increased insulation levels. Available technologies include;-

- **solar water heating or photovoltaics** - generally these panels are roof- mounted and their location will need careful consideration in historic locations (such as Listed Buildings or within Conservation Areas).
- **wind turbines** - again, their location will need careful consideration
- **wood fuel** - either as stoves or woodchip boilers

Refer to Design Guidance 4 which details examples of renewable energy users in Argyll

2.1 Materials and Construction Methods

"Traditional Buildings"; points to consider

Roofing

Wherever possible, match existing roofing materials when carrying out maintenance or repairs. For many houses in Argyll and Bute this has tended to be slate. Avoid clumsy modern fascias.

Slate is a natural, sustainable material which weathers well to produce attractive roof surfaces. It is versatile in how it can be detailed but can be costly and difficult to source. It may be possible to re-use existing slates to help keep costs down or to use slate in selected important visible roof areas. In some instances, good quality artificial slate may be an acceptable alternative.

Concrete interlocking tiles have been used more pre-dominantly in post 1970's new housing. They are large, heavy and do not lend themselves to the elegant and light detailing associated with the characterful slate roofs in Argyll. If they are to be used their constructional qualities must be taken into account in the detail and aesthetics of proposals. Often this is not the case and the resulting gablettes and dormer details are heavy and ugly as well as difficult to design for weathering.

Lead was used historically in Argyll and elsewhere to create characterful roofs. It is still used in construction, but for Health and Safety reason its use must be carefully considered. Like slate, it is versatile but costly. Used correctly it adds character and appropriate detail to roofs as well as providing long-term weathering.

Other sheet materials such as corrugated steel or zinc, copper and aluminium. Design details for metal roofing materials should take account of their inherent material properties and constructional requirements and can ensure crisp and elegant roofing solutions. Felt roofing or alternative high performance membrane roofing is generally best not seen and the design of roofs should ensure that this is so.

2.1 Materials and Construction Methods

Poor replacements for slate and better alternatives

Poor choice of roofing material - these tiles are unlike traditional alternatives, this roof starts to look "heavy", with clumsy eaves and verge details

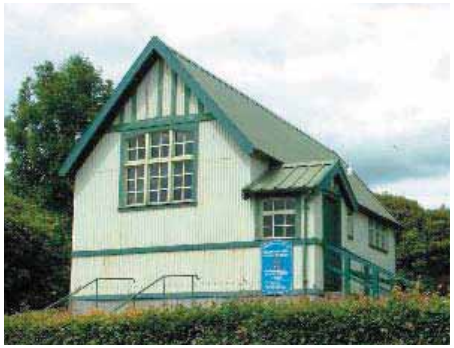
better

reclaimed scottish slate

fibre cement slate

interlocking concrete "slates"

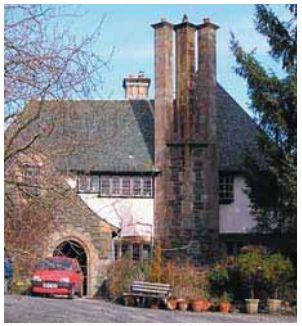
Thatch
Example from Tiree - advice is available from Historic Scotland on appropriate thatching methods and materials.



Metal Roofing and Cladding
1 Lead, glass and reclaimed slate roof; Easdale Island **2** Lead roof; Helensburgh **3** Corrugated steel roofing and cladding; Isle of Tiree **4** Corrugated iron roofing and cladding; Lochfyneside Church, Minard

1	2
3	4

2.1 Materials and Construction Methods




1 Ferry Inn (Lutyens) Rosneath **2** Hynish; Tiree, **3** Argyll Mansions; Oban **4** Villas; Helensburgh
Decorative "feature " chimneys in Argyll and Bute

Chimneys

Historically chimneys were essential for most buildings and their incorporation was a key part of domestic architecture. Chimney stacks and pots emphasise the rooflines and sometimes the massing of dwellings and in most cases should not be removed. Some stacks have intricate detailing which adds to the character of the property and some homes incorporate feature chimney pots. These should be retained.

New extensions and dwellings incorporating chimneys or stacks for passive ventilation should take account of the positive aesthetic contribution they can make to a design and should not simply be accommodated as an afterthought.

Walls

Stonework; Traditional buildings within Argyll and Bute demonstrate a range of types of stone walls, from random rubble to ashlar masonry, with a number of regional variations.

Old stone walls would have originally been pointed with soft lime mortar, and many attractive buildings have been visually compromised. More importantly, their construction has been detrimentally affected by inappropriate re-pointing.

In new masonry extensions the choice of pointing requires to be considered and where it is intended that proposals 'match' the existing building, pointing should match the colour and style of the original and have appropriate joint sizes and profile.

Harling; Rubble walls are often harled (rendered) and there are a range of materials available ;-

- **Traditional lime harling** (consists of lime putty and an aggregate (usually sand) - does not include cement.)

Traditional harling is normally applied quite thinly in one or two coats. This means that the surface of the harl follows the profile of the wall below – allowing any undulations to read through. While this is a subtle effect, it creates a very different appearance to the more regular finish of a generally thicker, cement harl. Often buildings were limewashed, with natural pigments added to the limewash; these traditional materials reduce the effects of condensation and allow the moisture in the walls to evaporate to the outside.

- **Wet-dash harling** (cement, sand and hydrated lime.)

The proportion of cement to hydrated lime will affect how impervious the harl is which in turn will affect its ability to adhere to its background

- **Dry-dash harling** (uses a very high proportion of cement.)

A coating is applied to the wall and the aggregate usually pebbles (or crushed pebbles) is then thrown on top of the coating. While re-painting or adding another render coat will address the colour of the harl, neither type of cement harling is as appropriate for traditional buildings as lime harling.

It is a good idea to determine the existing type of harling used before proceeding with any new work. Wet dash or traditional lime harling can be analysed to determine the exact "mix" which has been used so that new repairs are a good match.




1 random rubble; Easdale Island
2 feature pointing; Tiree
3 decorative dressed stonework; Rothesay
4 ashlar masonry; Helensburgh

2.1 Materials and Construction Methods working with existing buildings

Windows

Replacing windows on non-Listed buildings generally falls into the category of "permitted development".

However, within Conservation Areas covered by an Article 4 Direction "permitted development" rights are removed so Planning Consent will be needed. Flatted properties do not enjoy "permitted development" rights either so all window replacement must also be the subject of Planning Consent. Listed Buildings will need replacement windows which match the originals in every respect and Listed Building Consent will be needed.

Original windows can be given a new lease of life by overhauling them but if replacement or reinstatement is necessary, purpose made windows to match the original materials and external appearance are the most sustainable option.

In general, avoid mixing different 'types' (opening patterns and materials) of windows on the same property. Traditional windows, especially timber sliding sashes, generally help to maintain the character of older buildings. Non-traditional materials, especially UPVC, cannot easily match traditional timber windows.

Use low energy glazing systems

Most traditional single-glazed windows offer little resistance to the passage of heat and any benefits from solar gain are lost very quickly.
The latest Scottish Building Standards now ask for a good standard of thermal performance for glazing systems. In general, double or triple glazed units, with argon used to fill the space between the panes and a **low-e coating*** will give a good level of thermal performance. In addition, double glazing provides improved security, sound insulation and minimises condensation.

*Low-e Glazing - Low-e glass has a special invisible coating that reflects heat back into the room).

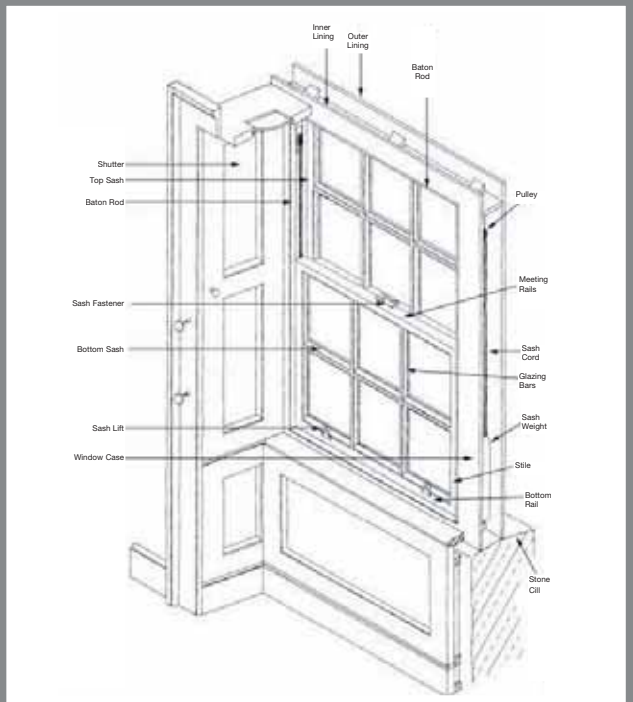
Sash and Case Windows

The characteristic appearance of Sash and Case windows forms an important part of the character of Argyll and Bute's rural homes, villages and towns which is worth retaining.

Sash and Case windows are still a practical solution to the Scottish climate and are generally extremely durable. Older windows can be upgraded and all the common maintenance and repair tasks for traditional sash and case windows are described in a useful leaflet from Historic Scotland called -

"Looking after your sash and case windows. A short guide for homeowners"

Where sash and case windows need to be replaced, there are a number of Scottish manufacturers who can provide new windows sized to fit existing openings and who can also provide exact matches for original windows forming part of historic buildings. New sash and case windows include double glazing and draught stripping and can include "simplex" fittings for ease of cleaning.



Constituent parts of a sash and case window
(from Historic Scotland Guidance / Simpson and Brown Architects)

2.1 Materials and Construction Methods working with existing buildings

Doors
In older buildings original front doors are generally well proportioned and detailed, and should be retained and repaired if at all possible. If retained, original decorative details and surrounds also enhance the character of the building.

Paint finishes
Rural joinery was often finished with paint not stain; so consider the use of traditional paint colours. Some traditional estate colours were even quite bright.
Conventional synthetic paint consist of numerous ingredients to give it the properties required for its purpose, including resins, pigments, drying agents, and solvents. Many of these components may be toxic, but the primary concern relates to the use of volatile organic compounds (VOC's) used as a solvent, as thinners and in cleaning materials. After the paint is applied, the toxic ingredients can be given off ('off-gassing') for some time afterwards, and there is concern about the neurological effects of solvents. Mineral and plant based paints, such as those based on linseed oil, can be considered to be generally environmentally benign (although minerals are not renewable), but in some cases there can be disadvantages, such as durability, drying time, ease of application and cost.

Floors
Solid Floors - traditionally solid floors were formed from clay, cobbles, setts or flagstones plus drainage channels and gullies, and did not usually incorporate a DPM or DPC. Unless an older solid floor is historically important, the best solution is often to provide a new concrete screed. Where possible, take up and retain original finishes for reuse.
Suspended Timber Floors - where possible retain and repair existing older suspended timber floors as an alternative to replacing them with solid floors.






1	2	3
4	5	6

A range of Argyll and Bute doors and windows
locations are as noted below;-
1 Inveraray **2** Campbeltown **3** Rothesay **4** Campbeltown **5** Helensburgh 6 Coll

2.2 Extending and altering in the context of existing buildings

The extension and alteration of an existing property is an opportunity to improve the quality of the existing building and its site, and proposals should be designed with this in mind.

In many cases an original building may need enhancement; for example it may have been unattractive in its original design or may have been badly altered in the past. Particularly in these instances, extensions and alterations offer an opportunity to improve the character (and potentially value) of the original building in a positive way.

The range of possible interventions extends from new sun porches and entrances, to smaller (typical Argyll and Bute) "lean-to" extensions, through to significant remodelling. Although all of these can be viewed as 'small works' the importance of their quality of design should not be underestimated, as such interventions affect the character of existing buildings and of their locale.

Prior to the start of any alteration or extension a careful examination of a building's fabric will reveal what construction methods and materials have been used and how these have changed through time. It is also helpful to put a building or site into context – to consider the impact of a potential development on other buildings in its immediate locale.

Extensions that are near to the boundary of a property require to take account of the need to maintain access for refusebins, garden waste and for maintenance. The impact of such extensions on neighbouring properties should be considered. In some cases it will be acceptable to break with existing roof and building lines - in others it will not.

Designers should then be able to integrate priorities for the building or site itself into their initial proposals, and will be well placed to take account of a building's context

This guidance broadly considers two basic ways to approach the extension and alteration of an existing house

Option 1; Extensions are an addition of different architectural character

This approach is often most successful when adding smaller extensions e.g. conservatories, garden rooms or sunspaces, porches or dormer windows. To be successful proposals require a sensitive designer and can often improve an existing building rather than detract from its character. A skilled designer can employ this approach to larger extensions to existing buildings.

Achieving this requires to take into account of the plot characteristics, orientation and character of the existing building. It is important to have a clear idea of the massing of the proposals as an overall composition with the existing building. Applicants are strongly encouraged to explore and present this using 3d models or sketches. It is worth noting that in the case of Listed Buildings, often Historic Scotland are supportive of this approach provided the design is of high quality.

Option 2; Extensions follow the architectural character of the existing building

Alternatively existing buildings might be extended by integrating style, materials and construction details. The design perhaps be based on attractive and understood precedents for extensions of the same type. Whilst this might be construed as 'less risk' than an extension of different character, it is none the less important that the extension is sensitive in its design and construction and that the tradition of local construction is understood.

This approach is particularly appropriate if the original building is in a prominent part of a Conservation Area where the collective character of the buildings is important in creating a sense of a special place

Required Consents and Guidance

If considering carrying out work on a property, building owners should check with Argyll and Bute Council whether they require:-

- planning consent
- listed building consent
- conservation area consent
- advertisement consent
- a building warrant

They should also establish if:

- planning guidance exists on the work being considered e.g. replacement doors and windows or satellite antennae
- financial assistance is available
- a conservation area appraisal exists that can guide change

2.2 Extending and altering in the context of existing buildings

Extensions within settlements (towns and villages); points to consider

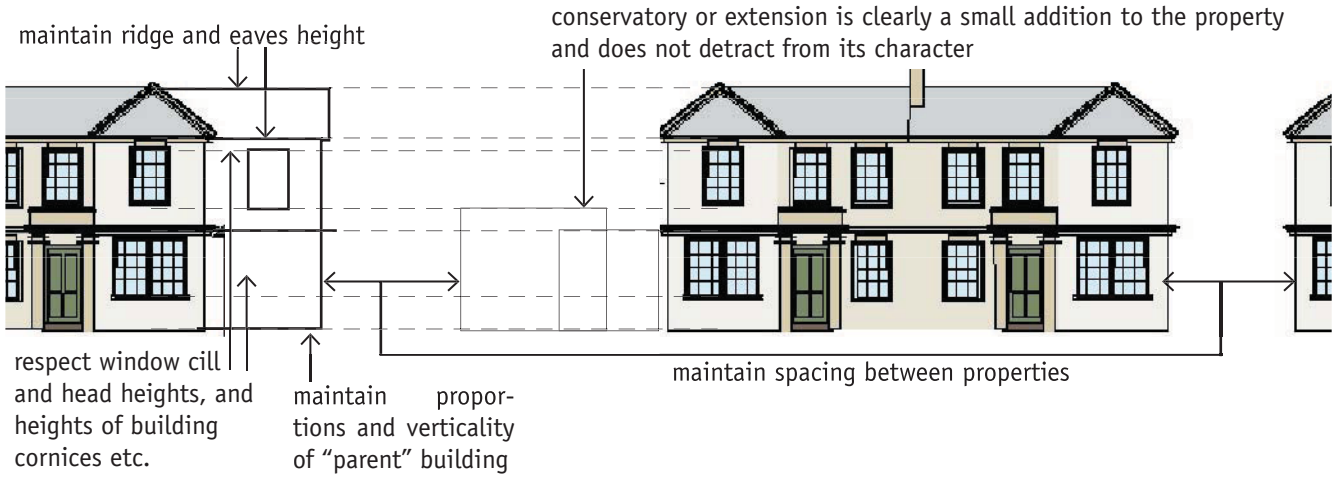
Where extensions or alterations are proposed within an existing settlement it is important to consider their impact on the settlement's townscape; the character of its built development, usually determined by the layout and space between buildings; their architectural style and the materials they incorporate.

Changes to the buildings and environment such as the infilling of gaps between buildings, the addition of extensions, the alteration of building lines or often the provision of new windows, affect that character. If such changes are unsympathetic to the overall context and prominent from streets, view points or pedestrian routes they will have a detrimental effect on the wider environment as well as the original property.

It is worth considering how a town or village has developed and whether an extension or alteration fits with this development pattern, taking into account the incremental effect of previous extensions in the area.

Often where there is a clear, consistent roof form and line in a group of houses, it may be unacceptable for an extension to interrupt the roof profile. Similarly if the fronts of a row of houses are in a consistent line, extensions forward of this line will most likely be inappropriate as they will become overly prominent. In the case of terraced and (sometimes semi-detached houses) in a homogenous and coherent street, square or crescent, it may be highly detrimental to the overall townscape if the original materials of the development are inconsistently painted, rendered or overclad.

Extensions within settlements retaining existing character



Garden Rooms; Edinburgh

These contemporary extensions have a very different character to the existing buildings to which they are connected, but they are well designed and sited and use good quality materials which are sympathetic to their context, Because of this they are well integrated and appropriate for their surroundings.

2.2 Extending and altering in the context of existing buildings

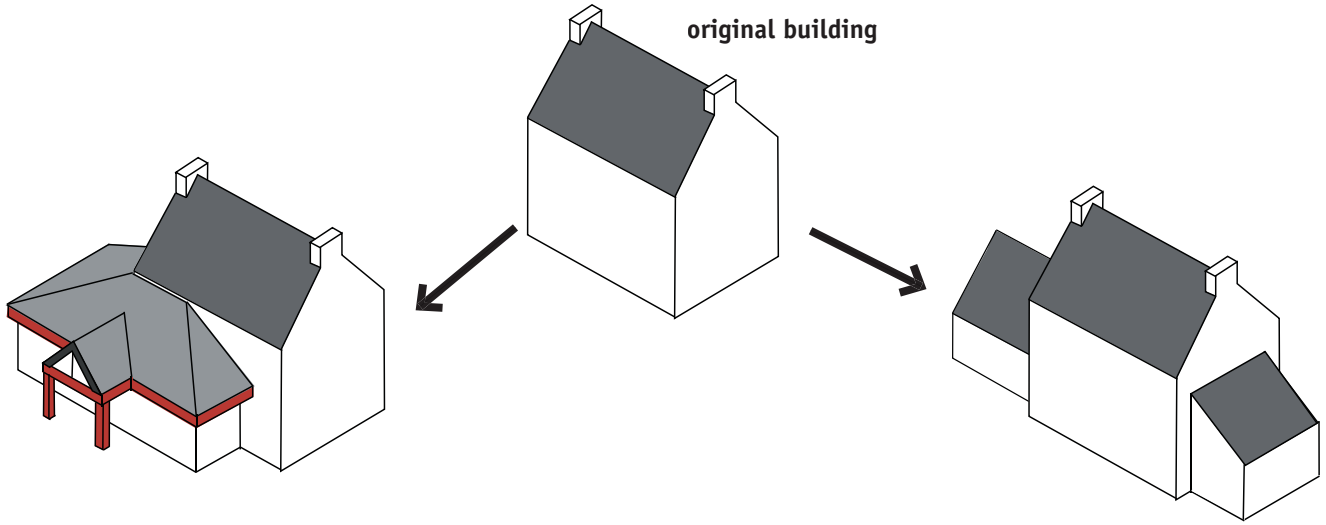
Rural extensions; points to consider

Where extensions or alterations are proposed in a rural location it is important to consider their impact on their landscape setting. Sometimes extensions and alterations can look completely out of place even though they have used similar building materials and details to the older settlements around them. Even small extensions and alterations can have a disproportionate effect on their surroundings.

Most smaller rural buildings have simple massing and construction details which are derived from their locale and the time at which they were built.

Many rural roofs are very simple; they form simple planes and their eaves, dormers and verge details are uncomplicated. Building facades are made up of more wall than window.

Many simpler buildings and smaller groups of buildings (such as farmsteadings) have evolved to form characteristic, vernacular groupings and this simple massing and grouping has a major impact on their character. New extensions and alterations need be designed to maintain this; so conflicting add-ons, mixtures of materials and fussy architectural details should be avoided as far as possible.



a less acceptable solution

- overcomplicated, out of scale and inappropriate details

acceptable

- scale and proportions of the original are respected
- simple forms complement original property
- the same roof shape and the same simple details

Sympathetic Extensions; even though this extension is clearly different to the original property of which it forms a part; it looks appropriate for its location because it has similar proportions and simple details.

2.2 Extending and altering in the context of existing buildings

Materials, details and construction methods; points to consider

Openings

The design of an extensions should always be based on the massing, scale and materials of the existing building of which it forms a part. New openings should be positioned and sized to achieve a sense of balance and proportion with the existing facades.

The opening type, proportion, subdivision (with astragals) and materials of new windows and doorways have a very significant impact on the character of a building. Where the originals are of good architectural quality, newer insertions should generally match. Where the original is less acceptable, newer insertions should be of better quality in order to enhance the property.

Many traditional buildings have very small window openings, sized to reduce the impact of Argyll and Bute's severe weather. This means that they miss out on the chance to make the most of the sun's energy. Consider supplementing existing windows with roof lights, adding a sunspace or increasing the size of south facing openings

Roofs

The pitch of the roof, its form and the proportion of roof to walling are key to the aesthetics of every building. Proposals, and those requiring dormers in particular, should ensure that the form of the extension is designed to be roofed in a way that is appropriate to the existing building. A Victorian villa house with dormers, gablettes and small hip roofed protrusions is unlikely to be successfully extended with a large plain hipped roof.

Roof Details

Roofing and flashing materials, ridge, verge and eaves details play a key part in defining the character of a building. Finials and decorative ridge tiles are also important features of some older buildings. If these are proposed in new extensions they should be of appropriate quality and preferably hand crafted. Many modern mass produced decorative details are of poor design quality.

When it is intended that alterations or extensions maintain the character of an existing building it is important that the constructional details and materials of proposals are consistent with this.

Where it is intended that new works have a different character from the original building the importance of the effect of these details should be taken into account in demonstrating the quality of proposals.

Care should always be taken to retain characteristic features of the existing roof, such as chimneys, pitch, ridge tiles etc.

Eilean Eisdeal Hall; Easdale Island
Alteration and extension of an existing building - making the most of the sun's energy

The central column supporting the pyramidal roof is formed from a ship's mast, from the sailing ship Norval which sank nearby in 1870. Timber from the ships cargo was used to form the Hall's rafters. The Hall was renovated and reopened in May 2003 and retains the original timbers and original slate walls.

The roof has been replaced with reclaimed west highland slate. New rooflights means that the interior is lighter and brighter; a new extension has a lead roof which complements the existing pyramidal roof, rather than competing with it.

A solar panel provides hot water; during the summer months it produces in excess of requirements and the community is keen to extend its use to provide hot water for the adjacent Tea Room.

2.2 Extending and altering in the context of existing buildings

Dormers

Proposals for additional accommodation in the roofspace of existing properties should respect the style, scale and form of the existing roof and house design and the character of the wider rural or town setting.

There are many types of dormers and it is important to choose the most appropriate one for the character of the existing property. Materials for new dormers should be sympathetic to the existing property. The roofing material of the dormer will have a key impact on its detailing. Large box style dormers should be avoided, as they appear bulky and unsightly, similarly large numbers of smaller individual dormers should also be avoided. Dormers to the sides of properties can dominate the front elevation and are only be acceptable where they are small in scale, set back from the front building line and have limited visual impact.

Ensure that dormer windows relate to the shape, position, design and size of the existing windows.

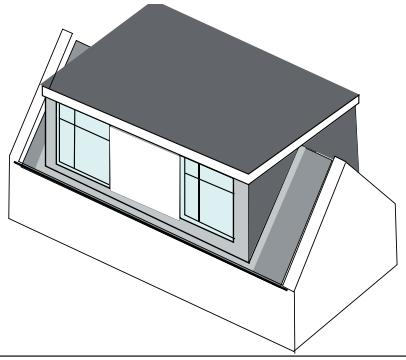
Rooflights are a less obtrusive, cheaper alternative to dormer windows and may be more appropriate in certain circumstances. Flush fitted' conservation style' roofights are less conspicuous.

All dormers and rooflights should be designed to take account of other forms within the roof and the vicinity of chimneys and gable features.

'Mansard roof' style extensions are inappropriate for the majority of buildings, particularly smaller ones. Generally they tend to be unsightly and detrimentally increase the scale of the property

Dormer windows; situations to avoid

Dormer windows look "heavy" because of crude detailing; because they are so close together they dominate the roof; large areas of lead flashing means that original slated roof is hidden



Poor quality dormers added to existing bungalow

Dormer windows; better designs

timber dormer; Tighmor Developments; Auchnaguie

traditionally proportioned dormers ; Rothesay

dormer as continuation of wallhead; Gigha

2.2 Extending and altering in the context of existing buildings

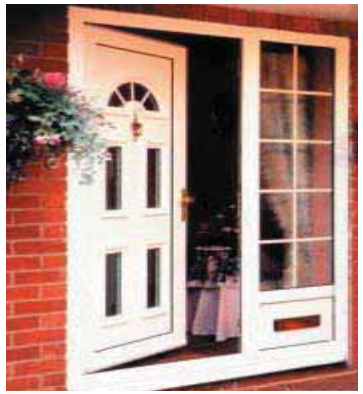
Walling Materials
As with roofing materials, the choice of materials for walling should be determined by the approach to the extension as outlined in 2.1. Generally designers should avoid materials which are aesthetically incompatible with the existing building and 'look alike' materials such as fibre glass mouldings made to look like masonry or slate. UPVC boarding is not considered suitable for environmental reasons.

Construction Details
As has been stated, in the case of extensions the detailing of the new part of a building is an important part of its character. Some existing buildings will provide a rich source of inspirational construction details for the designer – in others the approach might be simpler but robust. Designers should carefully consider how different elements (such as roofs and walls) and different materials (such as stone and render) relate to one another.
In any event care should be taken to consider the position of rainwater pipes and gutters, the continuation of fascias, junctions with the existing buildings and window head and sill details

Porches
New porches, whether as sunspaces or draught lobbies, generally represent an improvement to an existing building in terms of energy efficiency. It is important, however, that the design of the porch is of an appropriate scale and character for the existing building. Proposals should not obscure or conflict with existing features such as bay windows. Historically most porches were not architect designed but many were 'craftsman built' and it is for that reason many were attractive and characterful.
Although a small part of any dwelling the detailing of the construction of the proposed porch is important as it is generally on the front elevation and at the main entry to the building. The design and construction of proposed porches should take this into account.
As draught lobbies and sunspaces are a valuable asset in exposed locations and are a good way to improve energy efficiency, they should be encouraged. Their design and detailing requires to be carefully considered; UPVC is generally viewed as visually and environmentally inappropriate for this purpose. Existing recessed porch areas give modelling and interest to the façade of many buildings and this can be lost with unsympathetic enclosure by doors or new porches.

Conservatories
There is a growing desire for dwellings to enjoy the benefits of a conservatory. This brings into the fore key issues of architectural style that designers should take into account when preparing proposals.
Simple forms of conservatory generally complement the aesthetics of simple Argyll crofts and rural houses, whilst more elaborate shapes can work well with Victorian villas. As with other extensions a key determinant in considering proposals should be the prominence of the proposed conservatory when viewed from public spaces, road and paths. In these cases it is important that proposals are appropriate to the building type.

these materials and construction details are **unlikely to be compatible** with property in Argyll and Bute



2.3 Converting existing buildings

Argyll and Bute has a significant number of redundant buildings in disuse or disrepair. If they can be sympathetically restored, their conversion to a new use will ensure their conservation and ongoing use. New designs should complement and enhance the features of the existing building and be an opportunity for quality modern design.

The "Buildings at Risk Register" for Scotland highlights properties of architectural or historic merit throughout within Argyll and Bute that are considered to be at risk or under threat. Concise advice on preparing conservation plans, business plans, and feasibility studies, is given in the Scottish Civic Trust publication "Sources of Financial Help for Scotland's Historic Buildings".

Points to consider at Feasibility Study Stage

Prior to purchasing a property which is in need of extensive renovation, it is well worth while carrying out a **"feasibility study"** in order to determine the likely extent, cost and timescale for building work, no matter how large or small the undertaking. It should be based on advice from experienced builders and suitably qualified architects, quantity surveyors and structural engineers. Advice should also be sought from Argyll and Bute Council Planning Department and Historic Scotland in order to ascertain the legal requirements and constraints in place, particularly if a building is Listed or is in a Conservation Area.

Rothesay
new uses are being considered for this Listed building

Points worth considering at a feasibility stage are noted below;-

- **Historic Context** A careful examination of a building's fabric will reveal what construction methods and materials have been used and how these have changed through time. It is also helpful to put a building or site into context; both to consider the impact of a potential development on other buildings in its immediate locale; and to consider its cultural and historic significance.

Designers should then be in a good position to integrate key conservation priorities for the building or site itself into their initial proposals, and will be well placed to base their design on an appropriate precedent.

Where a building has a specific historic importance (such as a Listed Building or a building in a Conservation Area), a more formal gathering together of information can expedite dialogue between the Council Development Department, Conservation Officer, Historic Scotland, potential funders and the Applicant In some cases, for smaller schemes, a quick analysis of a site and its relationship to its surroundings can be summarised in a short **Conservation Statement.** In other more complex cases, a **"Conservation Plan"** may be required.

- **Infrastructure** Prior to proceeding with the conversion it is prudent to consider the following;-

ACCESS - where a proposed conversion is located away from a public adopted road, access arrangements will need to be discussed and confirmed with landowners

SERVICES - remote rural locations will often have no connection to mains water supply and a private water source may need to be located; existing sewerage provision may be inadequate or nonexistent.

2.3 Converting existing buildings

Carefully converted and extended buildings in Argyll and Bute

Sympathetic conversion and refurbishment; Colgrain Steading

The conversion and reconstruction of a derelict group of former farm steading buildings to provide seven new houses.

- Large windows/openings sympathetically integrated into existing building
- Rooflights minimise use of dormers
- Dormers are of appropriate scale
- Good quality boundary wall treatment and hard landscaping
- Low level external lighting
- Garaging for cars as farm building type

Sympathetic conversion and refurbishment; Ardchattan

- New timber extension to existing cottage has metal clad roof
- Reuse of existing farm buildings
- Barn retains existing openings; its setting is appropriate for its rural location and it has a metal clad roof.

2.3 Converting existing buildings

Points to consider at Design Stage

- **Retaining the character of the original building**

Consider adapting the organization of the proposed conversion to suit the existing building structure as far as possible. Think about using more contemporary internal layouts in order to "match" internal uses to the existing facade and internal structural walls.
For example, living rooms can be located on the first floor to make the most of views, with bedrooms and bathrooms on the ground floor; double height spaces can make the most of low floor to ceiling heights and increase the amount of light inside a building.

As far as possible, retain existing building features and aim to accommodate change on facades away from public view
Avoid, wherever possible, raising ridges and eaves

- **Retaining the character of existing building groupings**

Where existing buildings are grouped together it is worthwhile remembering that the spaces between them are as "designed" as the buildings which shape them.
For example, courtyards within farmsteads were originally intended as communal spaces with a character derived from the finishes used for their surfacing and enclosure. Dividing these courtyard spaces up into gardens, removing existing cobbled sets and replacing them with grass or parking, will be as incongruous an addition as the wrong kind of materials and details applied to the buildings themselves.

Wherever possible the character of external spaces (such as courtyards or streets) shaped by the buildings being converted should be retained

If proposals are to include ancillary buildings such as garages, consider either locating them within existing buildings if possible, or consider locating garaging away from houses in a purpose designed "range". Garaging can be used to shape attractive and sympathetic parking courtyards. Coordinate designs for boundary treatments, car parking access and services.

- **Detail design**

Wherever possible, try to incorporate local buildings materials and techniques into proposals.

Consider reusing existing openings to form new doors and windows. Where this is not possible, try to limit the number of new openings and maintain the same ratio of solid wall to opening areas. In some cases it may be better to make one radical intervention as an alternative to a conglomeration of smaller ones

Where some buildings within an existing building group are in poor condition they may get to a point where they cannot be saved and there is no alternative to demolition and rebuilding. In this case it is often better to provide a robust, sympathetic contemporary alternative rather than providing a poor copy of what may have been there before.

2.3 Converting existing buildings

Carefully converted buildings in Argyll and Bute

Kilmartin House; converted to museum

Existing manse and outbuildings have been converted into a museum with new sunspaces and conservatories added. The character of existing external spaces has been carefully retained






Hynish; Isle of Tiree restored by the Hebridean Trust

This is both a cultural and architecturally significant complex of buildings, built over 150 years ago to service the Skerryvore Lighthouse. Their historical importance and their potential community use made them good candidates for restoration.

- the old Signal Tower was restored by the Trust and turned into the Skerryvore Lighthouse Museum.
- the reconstruction and conversion of the Lighthouse Keepers' Cottages (listed category A) at Upper Square provides homes for four island families at affordable rents.
- the harbour, originally built to service the Skerryvore Lighthouse, has also been restored and is now used by both local and visiting fishing and pleasure boats.
- the old pierhead store has been renovated and has now become the Hynish Centre, providing facilities for children's holidays, business courses, university teaching courses and local functions.
- restoration of a derelict cottage has created accommodation for the Warden and also the Tiree Information Office.
- various buildings, including the Old Barracks, have now been converted into accommodation for local residents.
- the Old Smithy and Workshops have been restored to provide accommodation for the disabled, a large studio exhibition space, along with shower and WC facilities for surfboarders and sailors.
- other buildings have also been converted into general storage facilities for the Hynish Centre and for the local residents.



2.4 Garden spaces

The impact of a proposed extension, alteration or conversion on garden ground should be considered carefully. Not all houses require large garden areas but if plots are too highly developed and this is viewed from the public realm the character of an area can be detrimentally affected. Similarly the amenity of neighbours may be compromised. The Local Plan sets guidance in this regard but designers should consider the site's development in the context of the layout of neighbouring plots. Where possible, single storey extensions should be designed and located to create useable sheltered private outdoor areas.

Urban Interventions

The impact on garden ground of parking and garages needs to be carefully considered by designers. In areas of two storey suburban housing there is generally a good balance between the visual "hardness" of buildings and streets and the "softness" of gardens and planted open areas. Hard standings in front gardens harm the appearance of individual properties and front gardens, in particular, should be maintained as planted areas wherever possible. Garages should be designed in character with dwellings and located sensitively.

Rural Interventions

If access roads need to be upgraded it is important to do this in a way which is in keeping with their surroundings.
Consider locating parking so that it does not have a negative impact on existing communal spaces or consider simple garage ranges as an alternative to carparking. Finishes for parking areas need to be in keeping with existing buildings and their grounds. It is worth retaining existing cobbles or flagstones and where this is not possible consider finishes which complement their setting. Coloured paviours, coloured decorative aggregates and angular chips will look out of place. Consider the use of more natural coloured paviours, setts or gravel instead. Column mounted external lights for parking areas can also look out of place in more rural locations- instead, consider more sympathetic lighting - such as wall mounted lights or solar studs set into access ways
Conifer hedging and urban or suburban fencing will also appear out of place.

Manse Brae; Lochgilphead

This street in Lochgilphead is the location for a range of different houses, each of which is architecturally quite different. They sit together harmoniously because they are set back from the road a uniform distance, and because they have front boundary walls which tie together a range of disparate building types and styles.

The quality of many older properties in Argyll and Bute has been eroded by the loss of traditional front boundary walls. This has impacted adversely on the quality of towns and villages. It is therefore worth considering the restoration of masonry boundary walls when carrying out extensions and alterations.

Designing Sustainable Urban Infill

3.0 Overview designing sustainable urban infill

Development sites within Argyll and Bute's existing settlements, specifically infill sites in close proximity to existing buildings, represent an opportunity for sustainable high quality development. In rural areas existing services and access routes can very often be utilised, and in more urban areas the development of "gap" sites can enhance the town or village quality whilst at the same time reducing demand on undeveloped greenfield sites.

The definition of Infill Development in this context ranges from the design of new housing within the more suburban areas of Argyll and Bute's larger towns, to development in gap sites at the heart of its villages and busy town centre shopping areas.

This Guidance considers three broad strategic approaches to the design of new infill development. In deciding which might be most appropriate in all cases, the development should be considered in its setting; as its impact and importance contribute to the local environment as a whole.

Option 1; Contemporary 'Landmark' development

Design of a high architectural quality which is essentially of a different architectural 'style' to the buildings surrounding it

The development of new buildings of quality can help to redefine areas of character in a positive way. Sensitive contemporary design can often better meet the needs of the 21st century for light, services and "presence" than design based on the simple repetition of traditional buildings. Designing a development from this strategic starting point allows the building to be designed functionally from first principles. A high quality design can enhance and improve its setting and the lives of those that use it. A good design should demonstrably tackle any inherent functional conflicts associated with the context or with following the more traditional construction approach.

Option 2; Contemporary 'Integrated' Development

Design which more obviously is based on the architecture of the buildings adjacent

Not all buildings require to make an individual statement of their 'presence' in a settlement. In many cases it is appropriate that new development should quietly integrate into its setting in order to contribute best to a Sense of Place. The design of such developments should be based on the sensitive integration of scale, plot relationship, materials and any key construction details into the proposals as demonstrated in the pattern and construction of buildings within the development setting.
In this approach sensitive interpretation of the essential qualities of the existing context can allow for an appropriate re-interpretation of some of the architectural elements within the composition of the new development.

Option 3 Traditional Design

Some designers may chose to develop proposals entirely based on the traditional architecture of their setting. This approach may be particularly appropriate in sites that are very sensitive historically and where the construction of buildings is particularly important to the community's history.
In this case it is highly important that the development is authentic in its design and construction and that the tradition of local construction is understood and utilised. This will require the use of experienced conservation architects and craftsmen.

Helensburgh's spacious suburbs; diagram of typical plots

Typical pairings of large villas and smaller mews - Hill House and its neighbour

Illustrating the need for guidance; retaining the character of Helensburgh's spacious suburbs

Many of Helensburgh's larger properties sit within a grid and each plot has a characteristic arrangement. The 'rhythm' of development - the relationship of development across contiguous plots - is as important as the pattern of development on the plot itself. Generally, most houses were designed to occupy their plot in a similar way;-

- Large villa faces towards sea views.
- Large front garden has hedge as boundary treatment and drive fronting onto the access road.
- To the rear of the main house, ancillary buildings are contained behind a boundary wall.
- As a result, these gridded streets are fronted by hedges to one side and walls to the other.

This pattern of development gives clues as to how new properties can be integrated into the area. Within this part of Helensburgh, it is worth considering ways to retain existing front gardens and hedges. Smaller new developments sharing existing plots with older neighbours will be better integrated if they are considered in the same way as existing mews properties.

hedges line one side of a typical street

and walls the other..... (see left)

3.1 Plot size and settlement pattern

designing sustainable urban infill

New infill development should respect the existing pattern of plots that, with the road system, establish the historic layout of a building or settlement.

In many urban locations buildings sit hard to the street with no separation between them and the pavement. This is often the case in tenemental type buildings in town centres and in the cottages that create the sense of enclosure in smaller villages.

In other contexts, particularly in planned villages, traditional development consists of rows of houses sitting on narrow building plots. Often these homes are built of the same material – stone or render. This creates a very strong visual impression, and a distinct sense of place.

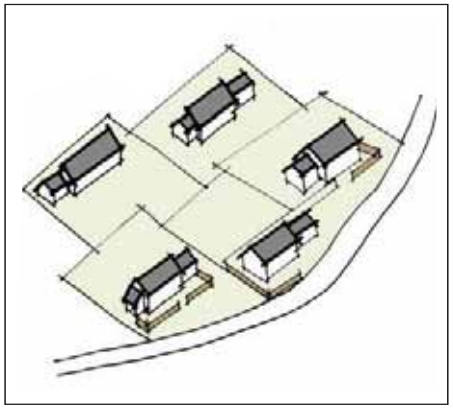
Elsewhere, often on the edge of settlements and adjacent to the coast, houses sit well back on their plots creating a predominantly landscaped setting.

These traditional development patterns must be recognised and understood, if new development introduces buildings which occupy their plots in a different way to those surrounding them, more often than not they can appear out of place.

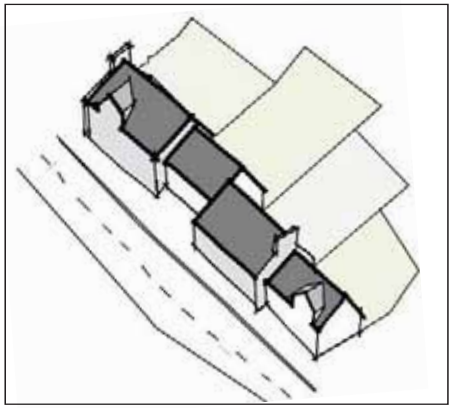
If a new development proposes a non-contextual approach to siting or development pattern, it requires to be of high quality and to create its own distinct and appropriate sense of place.

Designers therefore need to consider the relationship between a development and it plot. They require to take account of the historic plot development approach and size. The 'rhythm' of development - the relationship of development across contiguous plots - as much as the 'pattern' of development is highly important.

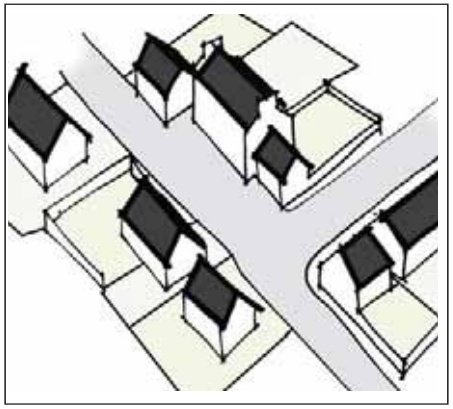
Older patterns of plots



Crofting township - A dispersed, small-scale development pattern generally found in more open treeless landscapes. Although far apart, they form a distinct community, with its own identity.

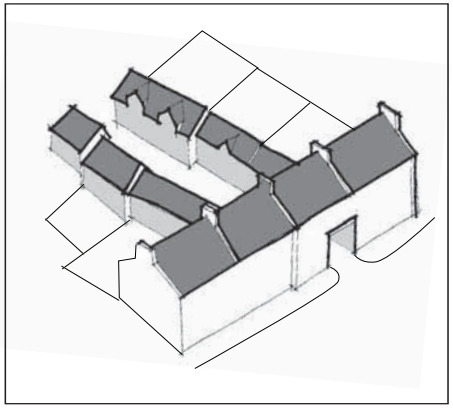


Row of Cottages - A terrace of single or two storey houses, often built directly against a road, sometimes with smaller front gardens.

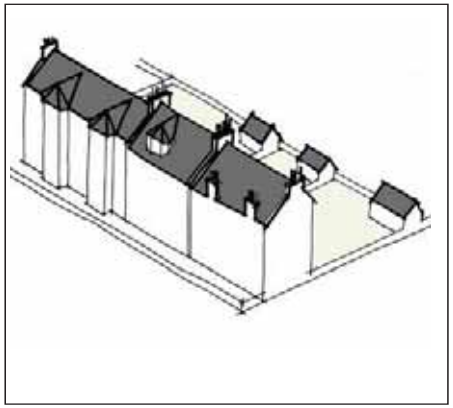


Larger roadside settlement - Over time, two and single storey dwellings have been built around a road junction - some sit beside road, some sit further back within their plot.

Later patterns of plots



Pends - Two or three storey houses or tenemental style flats face onto a main road with pend access to rows of smaller properties behind. They may have small front gardens or be built directly off a pavement.

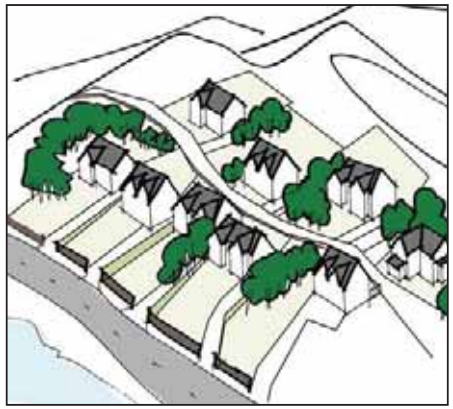


Tenemental flats - Larger tenemental properties sit at the front of their plot, there are often a variety of ages and styles; they often have a small front garden and outhouses facing onto lanes to rear.

Larger villas are built in a 'ribbon' along a road leading into a coastal town. They often sit far back into their plot which is heavily landscaped. Stone boundary walls create enclosure and unify disparate architectural styles.

3.1 Plot size and settlement pattern

designing sustainable urban infill



Later patterns of plots; villas on the fringes of a coastal town climb up the hillside. They all face onto the water and sit back into landscaped plot

blocks to either side of central block are mirrored

central block with symmetrical facade

blocks to either side of central block are mirrored

Original villas - plot layout

In this part of Rothesay there are three series of older, existing villas, all semi-detached and designed in symmetrical groups of five, five and three facing onto the water

Within Rothesay, a new infill development is derived from the arrangement of existing plots and the surrounding development pattern

Illustrated on the right are; firstly the historic plot development of the existing villas adjacent to the site; and secondly the site layout for the new development which is derived from those around it.

blocks to either side of central block are mirrored

central block with symmetrical facade

blocks to either side of central block are mirrored

Modern infill; newer villas

The layout for these villas uses the same concept as the older villas described above, which are located beside the development site.

A symmetrical group of five faces onto the seafront

3.2 Building line and street facades

designing sustainable urban infill

The facades and forms of buildings in settlements creates the character of their streets and public spaces. Articulation in building facades creates different vistas, varied roofscapes, material and visual intricacy and complexity. Together these create human scale and interest.

Different elements which articulate facades such as bay windows, balconies, porches, roof shapes and entrance canopies are an effective way of adding interest, but the level and quality of this interest is a balance between the use of materials and the amount of façade modulation. Successful designs achieve an appropriate and sensitive balance.

The building line in streets is an important factor and should be considered and respected. In some developments it will be fundamental that it is maintained. In others interest and useful spaces can be achieved by moving buildings backwards and forwards in relation to each other. Steps in the building line should be considered by examining the quality and character of the resultant publically seen or used space they create.

Designers need to consider the character and interest of facades but fundamentally require to develop proposals taking account of their relationship to adjacent buildings. They should consider adjacent rooflines, floor heights within adjacent buildings and the rhythm and fenestration patterns of their facades.

Poor Quality Infill

- large setback
- inappropriate boundary treatment
- frontage parking is out of place
- elements within facade are of a different scale to surrounding buildings
- window heights and massing have nothing in common with neighbours
- different materials are used to older adjacent buildings

Poor Quality Infill

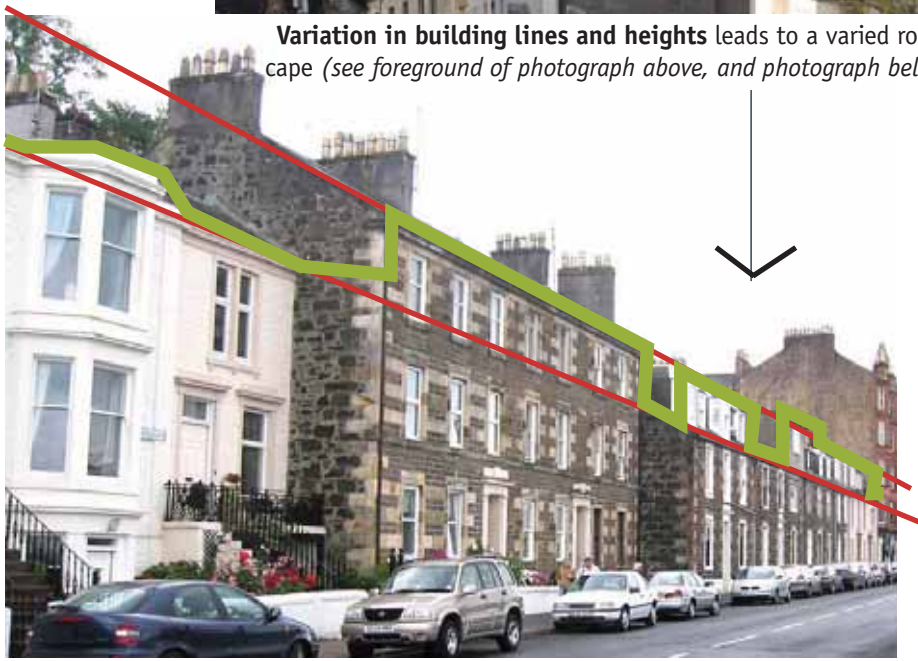
- no relationship whatever between new shop unit and older buildings !

3.2 Building line and street facades

less variation in roofscape makes housing inappropriately prominent *(background of photograph)*

façade modulation adds interest and character

Variation in building lines and heights leads to a varied roofscape *(see foreground of photograph above, and photograph below)*



Building line and roofscape

This street in Rothesay demonstrates how a common building line can tie together different building heights; buildings are all located on the same vertical plane; front gardens are all the same width and have the same height of boundary walls

3.3 Height and proportion designing sustainable urban infill

Building Height and Proportion

The proportion of the façade of buildings in urban infill is a critical aspect of their design. The relationship of the height to adjacent properties - rooflines, window heights, string courses etc. – should be considered.

Successful changes in scale in townscape and village streets create character but must be considered together with key building height relationships, the proportion of wall openings and the use of materials. It is not required that proposals should slavishly adopt existing building lines and copy the facades of traditional buildings, but it is important that applicants understand the key elements of existing buildings and why they appear 'right' in their surroundings.

Designers can take cues from existing buildings beside a development site in order to achieve a design which enhances the buildings around it

these houses in Campbeltown have details and proportions which reflect their period, scale and massing

Façade Details

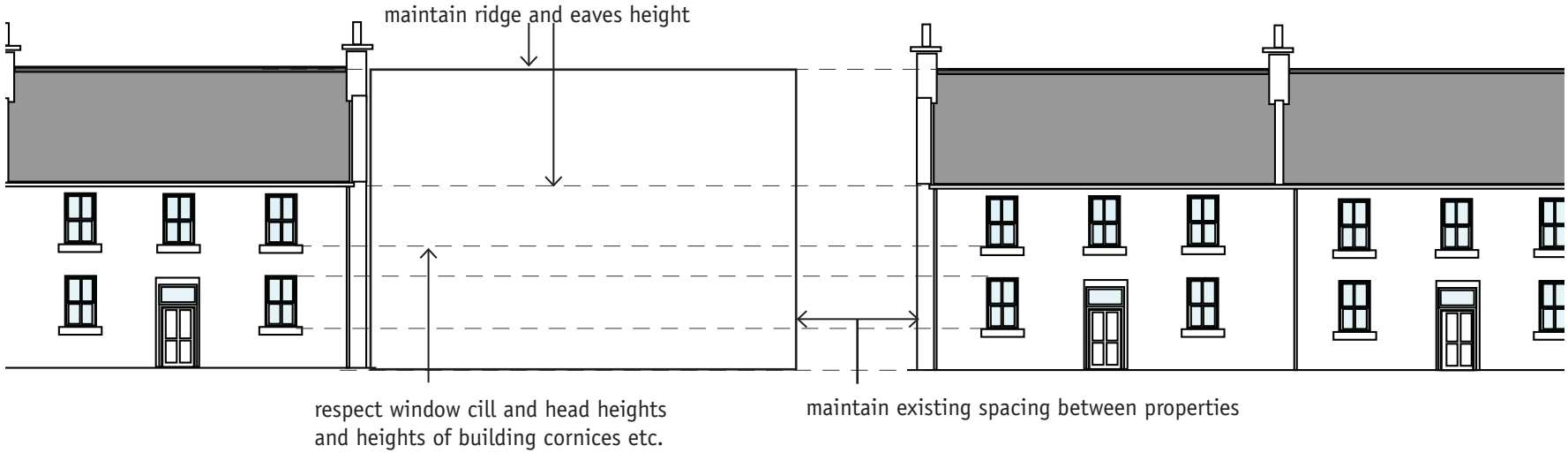
Design and detailing should be appropriate for the scale of development - for example a 5 storey flatted development which utilises small scale domestic detailing and small windows will generally result in a building that appears incongruous and incorporates inappropriate proportions. It is also likely to result in a development with windows too small for light and sunshine.

Designers should aim to match the details of the façade to the context of the development and its function. Often this will be to utilise simple and robust details which complement the features of surrounding buildings.

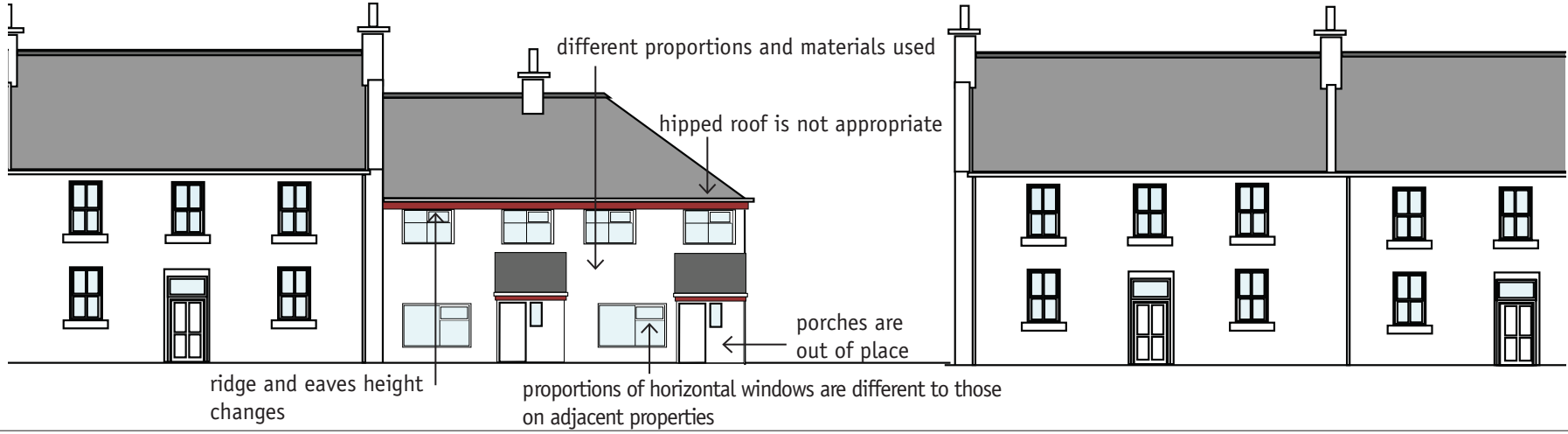
although features and materials from the buildings illustrated to the left have been used, the resulting scale and proportions are not attractive

3.3 Height and proportion designing sustainable urban infill

Infill; **retaining existing character**



Infill; **existing character is not respected**



3.4 Car Parking in towns and villages

designing sustainable urban infill

A key aspect to successful Infill Development is the provision of parking. As elsewhere, the incorporation of car parking in Argyll and Butes settlements represents a particular challenge if residents' aspirations and need for a carparking are to be balanced with sustainable practice in terms of urban infill and transport.

Where possible car parking should be incorporated in a sensitive way and innovative solutions should be considered. Often it may not be possible to comply with standard Roads Guidance in this regard, and advice should be sought with the Planning Department at an early date.

Parking proposals should not be adopted that compromise the urban amenity of the development consideration should be given to;-

- **discreet small parking courtyards.**
- **if possible using the section of the site to create basement or part basement parking**
- **providing attractive garages as a key part of the architecture of the development**
- **creating individual parking spaces discretely in designed areas of high quality hard standing within the development**

In all cases in an urban setting the quality of the design of hard surfacing is important and where appropriate soft landscaping should be provided to screen vehicles in private amenity areas.

Kilmartin House
cellular grass parking, landscaping and stone boundary walls all help to integrate parking into a landscaped courtyard

Campbeltown
variation in surface texture adds interest; vertical planters help to break down car parking spaces

3.4 Car parking in towns and villages

designing sustainable urban infill

Newcastle; infill housing development
cars and pedestrians share surfaces within this courtyard development. Car parking areas are denoted by pergolas and entrances to dwellings have canopies and planting to form more sheltered semi-private spaces.

Murdoch Nisbet Court, Newmilns

1 dwellings enclose small scale urban spaces **2 and 3** good quality hard landscaping and boundary wall treatments **4** dwelling entered straight from street, level threshold aids access for wheelchair users **5** contemporary architectural style is based on traditional precedent **6** larger windows at first floor level ensure active street frontage

1	2	3
4	5	6

3.5 Examples of successful sustainable infill

Traditionally designed infill; Rhu
Hazelwood Cottage
Built on the site of an old cottage that had to be demolished, this new cottage was designed to outwardly reflect the style of the adjacent B listed Hazelwood House in whose grounds it stands.

Traditionally designed infill; Rhu
New Garage

The building was designed as a separate annex to grade B listed Aros House and whilst the structure and interior are contemporary, the exterior has been designed to closely reflect the style of the main house.

Contemporary Infill development; Campbeltown

New flats occupy the corner of a landscaped public square and are a contemporary reinterpretation of the adjacent traditional buildings. Rooflines follow through from adjacent properties; gables are emphasised; an interesting roofscape is created through the use of gables and chimneys; larger windows at the corner give views across the square

3.5 Examples of successful sustainable infill

Contemporary infill development; Oban
New infill continues the street pattern; it has a similar scale and fenestration to its neighbours.

Infill; Dunoon
This residential development uses the local pattern of plot development - a large "front" garden faces onto the waterfront while the property itself sits further back onto the site. Dunoon's urban context relies on consistent boundary wall treatments and landscaped gardens so this new development includes a specially landscaped garden, boundary walls and gateway in this area.

Infill; Tarbert
This infill development of courtyard housing in Tarbert uses local materials, details and colour to integrate it into its surroundings.
A range of window types and sizes are balanced by the mass of wall.

Bibliography
Acknowledgements

Acknowledgements

This guidance incorporates illustrations from the following sources;-

- RCAHMS
- Claudia Ferguson-Smyth
- Gokay Devici
- The Saltire Society
- Tighmore Developments
- David Sumsion; Architect
- Anderson Bell Christie Architects
- Fyne Homes
- Mike Davis
- Mike Hyatt Landscape Architects
- Tiree Development Partnership
- Simpson and Brown
- Gaia Architects
- the Easdale Island Trust
- Gareth Roberts
- Arc Architects
- Richard Gibson Architects
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- Blast Architects
- Malcolm Fraser Architects
- Dualchas
- Isle of Gigha Trust
- West Highland Housing Association
- Vernon Monaghan
- Sills associates
- Jamie Troughton
- Page and Park
- Elder and Cannon
- Chris Stewart Architects
- Kingdom Housing Association

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Argyll and Bute Local Plan
The Local Plan is available digitally from the Argyll & Bute Council website at;-
http://www.argyll-bute.gov.uk/content/planning/developmentpolicy

Argyll and Bute Council Library and Information Service's Local Collection
Highland Avenue, Sandbank Dunoon PA23 8PB Tel: 01369 703214
Fax: 01369 705797 Contact Eleanor Harris, Local Studies Librarian, for more details (eleanor.harris@argyll-bute.gov.uk).
Each branch library holds a small Local Collection specific to its area, but the bulk of the material, including books, pamphlets, maps and postcards is held at Library Headquarters

The Buildings of Scotland, Argyll and Bute
Frank Arneil Walker ISBN 0140 710 795
A guide to historic buildings in the Argyll & Bute Area

Argyll and the Islands: An Illustrated Architectural Guide
Frank Arneil Walker ISBN: 1873190522
RIAS Series of Illustrated Architectural Guides to Scotland

The North Clyde Estuary: An Illustrated Architectural Guide
Frank Walker, Fiona Sinclair ISBN: 1873190077
RIAS Series of Illustrated Architectural Guides to Scotland

The Stenlake Publishing Series 'Old Islay' etc. compilations of old photographs are available at ***www.stenlake.co.uk***

The CANMORE database contains details of archaeological sites, ancient monuments and buildings in Scotland. It also provides an index to the catalogued collections of RCAHMS and images of some of the photographs or drawings in the collection and can be found at ***www.rcahms.gov.uk***

Buildings at Risk Register for Scotland - redundant buildings of architectural interest which have the potential to be redeveloped
http://www.buildingsatrisk.org.uk

Information about Sustainability and Renewable Energy

Potential Adaptation Strategies for Climate Change in Scotland
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Sustainable Housing Design Guide for Scotland
Fionn Stevenson and Nick Williams
HMSO

ALI Energy
ALI Energy is a local charitable organisation dedicated to increasing the use of renewable energy and increasing energy efficiency. They can give advice on both the technology and funding available.
Their website can be found at http://www.alienergy.org.uk. Alternatively email ***enquiries@alienergy.org.uk or tel 01631 565 183***

SEPA
SEPA is responsible for the protection of the environment in Scotland so it deals with issues related to pollution, sewerage and waste disposal. Their website is a good source of information and can be found ***at http://www.sepa.org.uk***
SUDs information is available on their website at ***http://www.sepa.org.uk/publications/leaflets/suds/index.htm***
SEPA is the Flood Warning Authority for Scotland. The section of their web-site dealing with flooding is located at ***http://www.sepa.org.uk/flooding/floodline/index.htm*** and details products and publications. SEPA are developing internet flood maps for Scotland

The Energy Saving Trust
The Energy Saving Trust is a public body which encourages energy efficiency and the use of renewable energy. It provides comprehensive advice and can provide funding.
It's web site is located at ***http://www.est.org.uk/***

Scottish Ecological Design Association has links to a number of useful websites and is available at ***http://www.seda2.org/***

WRap - information about recycling and reclaimed products is available at this website ***http://www.wrap.org.uk/***

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The Scottish Executive have compiled a range of Guidance on design within both rural and urban areas. Relevant Guidance can be accessed from their web-site at **http://www.scotland.gov.uk/Topics/Planning-Building/Planning** and includes;-

- PAN 78 Inclusive Design
- PAN 77 Designing Safer Places
- PAN 76 New Residential Streets
- PAN 75 Planning for Transport
- PAN 72 Housing In the Countryside
- PAN 69 Planning & Building Standards Advice on Flooding
- PAN 68 Design Statements
- PAN 67 Housing Quality
- PAN 65 Planning and Open Space
- PAN 61 Planning and sustainable urban drainage systems
- PAN 52 Planning in Small Towns
- PAN 44 Fitting New Housing Development into the landscape (PAN 44 incorporates a detailed illustrated consultants manual of design and analysis techniques prepared by Gillespies.)

Scottish Buildings and their care

Scottish House: A Review of Recent Experience in Building Individual and Small Groups of Houses in Rural Scotland with a View to Sustainability, the Use of Traditional and New Materials, and Innovative Design
BY Sandy Halliday, Gaia Research and Gill Pemberton, Scottish Ecological Design Association
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Historic Scotland
Memorandum of Guidance on Listed Buildings and Conservation Areas
Historic Scotland
This Comprehensive guidance for working within conservation areas and working with Listed Buildings can be downloaded from the Historic Scotland database

Other Information about Historic Scotland's policy & guidance available includes;-

- Maintaining Your Home: A Short Guide for Homeowners
- Scotland's Listed Buildings; a guide for owners and occupiers
- Passed to the Future; Historic Scotland's Policy for the Sustainable Management of the historic environment
- Looking after your sash and case windows; a short guide for homeowners

available on
http://www.historic-scotland.gov.uk/index/publications/pubsforowners.htm

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John and Margaret Richards
HMSO

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Cork Rural Design Guidance; building a new house in the countryside
Cork County Council

Edinburgh Standards for Urban Design
Edinburgh City Council

Institute of Civil Engineers Knowledge Database - this internet site has many useful briefing documents such as "Briefing Document Places, streets and movement (Supplement to DB 32)" the site is located at **http://www.ice.org.uk/knowledge/**

Urban Design Compendium
LLewelyn-Davies for English Partnerships and the Housing Corporation

Safety and Security

"Secured By Design"
Improving home security - website address which lists contact names in the Argyll and Bute Area - **http://www.securedbydesign.com.** Alternatively, contact **ACPO Crime Prevention Initiatives**; 7th Floor, 25 Victoria Street, London SW1H 0EX; Tel: 020 7227 3423