Westmorland & Furness Council

westmorlandandfurness.gov.uk

Westmorland and Furness Design Code: House Extensions & Alterations

Contents

Design Code for House Extensions and Alterations

This section of the Design Code provides detailed code for residential house extensions and alterations.

The design code supports legacy local plan policies and national planning policy.

The design code supports the implementation of design policies in the three legacy Local Plans, in particular Barrow DS5, Eden DEV5 and South Lakeland CS1.1 & DM2. It also supports all other policies that relate to design in the legacy local plans, made neighbourhood plans (NP/NDP), and other development plan documents including:

- *Allithwaite and Cartmel NDP AC1
- *Grange-over-Sands NP10
- Haversham & Hincaster NP HH1
- **Lazonby NP D2 & D3
- Penrith NP 1
- Upper Eden NDP2 & 4
- Arnside & Silverdale National Landscape (AONB) DPD AS08

*Has a supporting Design Code or ** Design Guide.

Code is indicated by highlight boxes.

The text outside of the highlight boxes is supporting guidance.

After each code are the policy reference numbers of the relevant legacy local plan policies that the code supports. For policies in plain text, the code is a requirement. For policies in *italics* the code is guidance.

This design code also supports the policies, guidance and codes of made Neighbourhood Plans. The policy links between the code and Neighbourhood Plans are set out in the supporting document ‘Neighbourhood Plan Policy Review’.

In some cases, an extension or addition to a house will be permitted development, and will not require an application for planning permission, provided certain limits and conditions are met. More information is available on the Westmorland and Furness Council Planning website https://www.westmorlandandfurness.gov.uk/planning-and-building-control.

For other development types return to the home page.

All extensions and alterations

1. Context

Introduction

1.1 The 'What makes Westmorland and Furness' section of this design code and the district's 'Key Aspects of Place' show how the district is a rich mosaic of different landscapes, localities, places, and settlements.

1.2 The design of extensions, additions, and alterations to existing homes must respond positively to the character of the district and locality if it is to be valued now and in the future. The starting point with any proposal for extensions, additions and alterations to existing homes is to fully consider the three steps to understanding context: surroundings, the site itself and the historic environment.

Surroundings

- This is the local area surrounding a site - comprising the spaces, buildings, landscape, townscape, views and features that are specific to the surroundings of the application site. The extent of the surroundings depends on how large the site is and where it sits in the landscape or townscape. This will vary on a case-by-case basis, depending on how far-reaching the potential interactions between the proposals and the nearby landscape may be. The design quality of the surroundings will vary. Where the surroundings or aspects of the surroundings exhibit poor design quality or lack local distinctiveness, these should not be replicated or incorporated into the design of new development. The applicant must build up their own understanding of the surroundings with the help of this design code.

Site Analysis

- The character of the site itself also must be analysed. For example, the site analysis might identify steep slopes or limited access points as constraints, whereas views out, existing buildings and materials to re-use, mature specimen trees and good existing boundary features may be identified as opportunities. Site analysis should also consider residential amenity and the impact of a proposal on neighbouring properties. The applicant must build up their own understanding of the site with the help of this design code.

Historic Assessment

- The historic environment encompasses everything from below ground remains and earthworks to buildings and structures. A heritage assessment considers all aspects of the historic environment whether they are designated or not.

1.3 Context is not a fixed distance from the site nor is context made up of an identical set of factors that apply everywhere. Topography and landform, water movement, views, sounds, activities, and communities are all important to context, but there may be other factors that are specific to the site and its surroundings. These factors can be both tangible and intangible, old or new, permanent or temporary. The checklist with this design code captures the range of factors that make up the context of sites in the district.

The Three Steps to Context

Step 1: Surroundings

CODE HE 1.1 Surroundings: Extensions, additions, and alterations to homes must respond to the character of the surrounding area and wider setting, to reflect local distinctiveness by complementing and enhancing the existing built and natural environment. This must be clearly demonstrated (by a completed checklist, or within conservation areas and for listed buildings a Design and Access Statement) showing an understanding of the existing context.

(Barrow: DS5, *DS6, GI1, H6, N1*; Eden: DEV5, ENV2, ENV3; South Lakeland: AS01, AS02, CS1.1, DM1, *AS08, CS8.10, DM2*)

1.4 To fully understand the surroundings of a proposal site, a context study should be conducted. The level of detail required for an extension or addition depends on the location of the existing house, and the scale or nature of the extension. For example, a rear extension to a house in a densely built-up area will need to consider a much smaller area than a large two storey extension in an exposed rural location.

1.5 Applicants must include an appraisal of the local context, addressing townscape and landscape setting, local tranquillity, views, and vistas. It must pay particular attention to how the development will maintain or enhance the character of its surroundings, ensuring a harmonious transition at the boundaries. This transition should reflect local character and materials, enhance the sense of place, and respond positively to site opportunities.

1.6 Analysis should provide a comprehensive understanding of the townscape and / or landscape and should inform how the extension or alteration will integrate into its context. Careful consideration must be given to the potential impact that proposals may have on existing amenity levels of surrounding uses, for example impact on residential privacy and security.

1.7 **This design code includes a checklist to help you assess the site's surroundings**. Further information is also available in the **Summary Character Appraisal** and **Baseline**.

Step 2: Site Analysis

CODE HE 1.2 Site Analysis: All proposals should include a site analysis to evaluate the constraints and opportunities of the specific site. This assessment

must consider how the site's characteristics influence the proposed development, ensuring sensitivity to local context.

(Barrow: DS5, N1, *GI1*; Eden: DEV5, ENV1, ENV2, ENV3; South Lakeland: AS02, CS1.1, DM1, DM3, *AS08, CS8.6, CS8.10, DM2*)

1.8 This study should analyse the site's aspect and microclimate to inform optimal siting and orientation, evaluate available access and work with the site's topography, water movement, and ground conditions for effective drainage and land use.

1.9 The study should assess existing structures and services to promote cohesive integration, understand the impacts of lighting levels, odour and noise and the uses of adjoining land and sites to mitigate disturbances for future occupants, and retain, protect and enhance key landscape and ecological features such as trees, and boundary treatments.

1.10 Safeguarding and enhancing ecological assets and habitats is vital to ensure biodiversity is integrated into the design. This includes retaining mature trees, hedges, waterways and features of ecological value.

1.11 This structured approach will facilitate a design that is not only visually appealing but also sustainable and contextually relevant.

1.12 **This design code includes a checklist to help you assess the site**. Further information is also available in the **Summary Character Appraisal** and **Baseline**.

CODE HE 1.3 Setting: Applicants must identify whether their proposal falls within or affects the setting of any landscape, ecological, cultural, and historic sites or designations.

(Barrow: DS5, HE2, N1, N3, *H6*; Eden: ENV1, ENV3, ENV10, *DEV5, ENV2*; South Lakeland: AS01, DM1, *CS8.6*)

1.13 Designations are specific areas recognised for their importance due to environmental, cultural, or historical significance. Statutory designations are legally recognised and protected by law, such as the Lake District World Heritage Site, Listed Buildings, or Conservation Areas. Non-statutory designations, while not legally binding, are still important for local planning, such as locally listed buildings and areas identified for their ecological value such as a Local Nature Reserve.

1.14 Where development falls within, or is adjacent to the setting of, a National Park (the Lake District or Yorkshire Dales) , or National Landscape (Arnside & Silverdale, or the North Pennines), the relevant Management Plan gives a greater depth of information about the unique character of that area. This should be used to understand the Special Landscape Qualities that have led to the designation, and how these can be protected and retained.

1.15 Details of sites and designations can be seen on our website's interactive policies map. Applicants can also access interactive mapping through Defra's Magic website or the Planning.gov website.

1.16 Understanding the purpose of these designations is crucial for ensuring that proposed developments align with relevant national and local policies. This not only helps to protect the integrity of these sites but also supports sustainable development practices. Applicants are encouraged to familiarise themselves with the implications of these designations, and to refer to the Nature Section of this Design Code for further guidance on compliance and best practice.

Step 3: Historic Assessment

CODE HE 1.4 Historic Assessment: House extension proposals must demonstrate how the proposal responds to the existing historic landscape and cultural context, incorporating a detailed assessment of the heritage and design elements.

The applicant must consider how the proposal makes a positive response to the existing historic landscape and townscape context.

Proposals must consider potential impacts on heritage assets (both designated and non-designated) and avoid harm to the significance of heritage assets.

(Barrow: DS5, HE3, HE4, N1, *DS2*; Eden: DEV5, ENV3, ENV10; South Lakeland: AS08, CS1.1, DM1, DM3, *AS07, CS8.2, CS8.6, DM2*)

1.17 A Heritage Statement must be produced where required to ensure comprehensive evaluation of the proposal's impact on heritage assets and the surrounding historic and natural environment. A Heritage Statement will be needed where the proposal affects a heritage asset such as a conservation area or a listed building, for example. The degree of detail and complexity of this will be proportionate to the nature of the development, the heritage asset(s) it affects and the nature of how it affects them.

1.18 The Heritage Statement must clearly demonstrate an understanding of the significance and setting of any heritage assets affected by the proposal. Potential impacts (both direct and indirect) on that significance must then be reviewed and levels of potential harm evaluated. Historic England's Good Practice Advice in Planning Note 3, The Setting of Heritage Assets provides advice on understanding setting and its contribution to heritage significance. Historic England Advice Note 12: Statements of Heritage Significance sets out what to include in a Heritage Statement.

1.19 The degree of detail and complexity of this assessment will depend on the nature of the development and the nature of the heritage asset. For example, an extension to a listed building in a conservation area or National Landscape will be more complex than one for a modern house near a village conservation area.

1.20 The Heritage Statement should support the design approach used in the application and enable an informed planning decision to be made. It should not be simply a list of sites and features.

1.21 The assessment must include:

- Designated heritage assets: World Heritage Sites, Scheduled Monuments, Listed Buildings, Conservation Areas, etc. (details can be found on the National Heritage List for England, the Local Plan interactive map, and the World Heritage Site website).
- Any relevant conservation area appraisals and management plans.
- Non-designated heritage assets – buildings on the local list, archaeological sites, boundaries, historic street furniture, milestones, etc. (details can be found on the Historic Environment Record (HER)).
- The potential for any heritage assets not yet recorded, including below ground archaeology.
- Discussion of how the extension will affect the setting of a heritage asset must be included. This goes beyond a consideration of purely visual impacts to look at how change effects the way an asset is understood and experienced e.g. by changing the building line or how open or enclosed a street or space is, or impact on tree cover or boundary features.

1.22 The Cumbria Historic Landscape Characterisation Database has identified 53 character areas and provides details of historical background, historic settlement type and vernacular buildings. Developments should respond to the details corresponding to the Historic Landscape Character Assessment for their location, If the site is in an area covered by a Neighbourhood Plan or Conservation Area Management Plan, the proposed development should respond to any relevant design considerations provided in these documents. See Understanding Place: Historic Area Assessments (2017) for further guidance.

1.23 This design code includes a checklist to help you prepare a heritage statement. Further information is also available in the **Summary Character Appraisal** and **Baseline**.

2. Identity

Applies to all extensions and alterations

CODE HE 2.1 Contextual Design: Applicants must demonstrate how the analysis of the site and its context have informed the design of the proposal. Design must be locally distinctive and rooted in place.

(Barrow: DS5, *H6*; Eden: DEV5, ENV2, ENV3, ENV10; South Lakeland: AS01, AS02, AS08, CS1.1, CS1.2, DM1, *CS8.10, DM2*)

2.1 The built form should reflect the established local character and identity of the site and its context. The site, context and heritage assessments at the start of this code are a crucial step in achieving this.

2.2 Applicants should interpret the proportions, materials, and detailing characteristic of the local vernacular architecture as they emerge from these assessments. Different areas will require different approaches:

- In areas where the local character is defined by regularity and symmetry, such as in traditional Georgian or Victorian settings, designs should echo these patterns through building form and features, such as windows and doors.
- In more informal settings, such as rural areas, a varied composition can create visual interest while still respecting the overall character of the place.

2.3 New design can be innovative yet sensitive to the broader context, contributing to a distinctive sense of place while responding to the scale, massing and rhythm of the surrounding built environment or the character of the landscape.

CODE HE 2.2 Historic Design: Where an extension impacts a conservation area or the historic core of a settlement, design must reflect the local vernacular tradition (where buildings were designed to meet functional needs) or otherwise show a clear response to local context. There are many variations according to location and the applicant must demonstrate that their design responds appropriately to the specific traditions of the conservation area or place.

(Barrow: DS4, DS5, HE4, *H8;* Eden: ENV10; South Lakeland: AS08, CS1.1, DM1, *AS02, AS07, CS8.10, DM2, DM3*)

2.4 A detailed analysis of local characteristics and variations across Westmorland and Furness is available in the accompanying Summary Character Appraisal and Baseline documents. The Context section of the Design code provides further guidance on understanding the site and wider surroundings. Each settlement has a distinct architectural tradition, but there are common characteristics across the district. In areas where there is a wider variety of architectural styles, particularly those areas of 19th and early 20th century expansion around the edges of towns, design cues should still be taken from the prevailing architectural forms of the area.

2.5 As a general rule of thumb, the more rural a site is, the greater the influence of local vernacular architecture on the design of buildings should be. This is especially so in the height, form, massing and materials of buildings, which help to integrate rural buildings into the landscape. The applicant must demonstrate and clearly articulate how the proposed development respects or enhances local character and distinctiveness. This must be informed by an understanding of the site context, including any historic character assessment required to support the application.

The way buildings relate to the street

2.6 The relationship between buildings and the street is a crucial aspect of urban design that significantly impacts the character, safety and appearance of neighbourhoods. The design of street frontages and boundary treatments should contribute to a cohesive streetscape that reflects local character, enhances the public realm and fosters a sense of community.

2.7 The elevations facing the street should be designed to achieve a harmonious and visually appealing streetscape. Within existing streetscapes, the design should be consistent with the established approach in the area.

2.8 The relationship between buildings, extensions and the street must be defined by appropriate setbacks and building lines that contribute to a cohesive and well-structured streetscape. These setbacks should not be simply determined by vehicular access or parking spaces, but by a thorough consideration of the wider streetscape.

2.9 Where extensions face the street, the placement and design of doors should encourage interaction with the street and contribute to a lively, pedestrian-friendly environment.

2.10 Boundary treatments must reflect the local character and contribute positively to the street, using materials and designs that enhance the public realm. The height of these elements should balance privacy with natural surveillance, with front boundaries generally being lower to maintain a connection between the home and the street. Integrating landscaping elements can soften the transition between public and private spaces and add to the green character of the area.

Identity: what we don’t want to see

- Extension designs that ignore the findings of the site, context and heritage assessments.
- Extensions where the building materials, forms, grouping, elevations, details and response to topography do not feel rooted in the locality or respond to the place.
- Too much variety where a simpler approach would be sympathetic with the context.
- Generic mock-historic extensions or generic mock-historic details.

- Proposals that do not respond to the climate of Westmorland and Furness such as recessing windows and doors, roof overhangs or projecting eaves, having projecting copings, tabling or windowsills, or achieving a suitable ratio of solid-to-void (see Section 2.25) in elevations.

Built form and scale

CODE HE 2.3 Urban Grain: Applicants must identify the urban grain of the area surrounding their site as a key part in understanding the surrounding context and ensure the design of an extension or alteration makes a positive response to the urban grain of the surroundings or settlement.

The urban grain is the pattern, arrangement and scale of buildings, streets and plots within a place or area.

(Barrow: DS5; Eden: DEV5, ENV3, *ENV2*; South Lakeland: AS01, AS08, CS1.1, DM1, *DM2*)

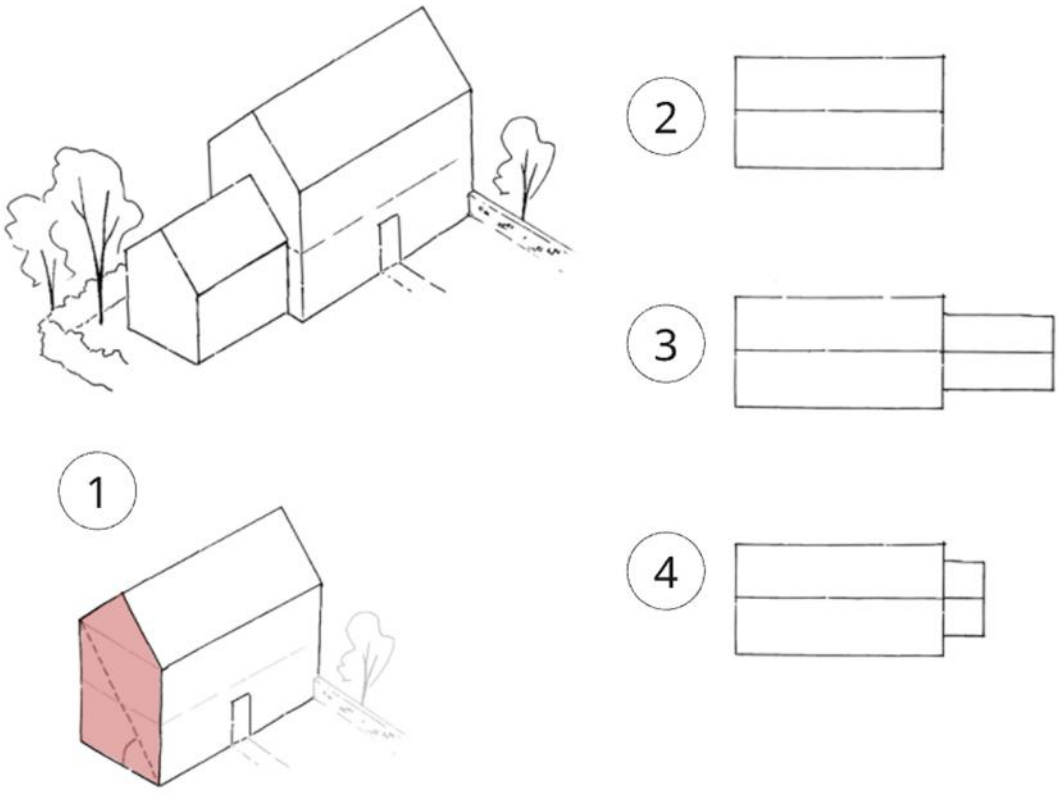
2.11 Built Form describes the relationship or pattern of buildings and open spaces in settlements. The National Design Guide defines Built Form as the "three-dimensional pattern or arrangement of development blocks, streets, buildings and open spaces. It is the interrelationship between all these elements that creates an attractive place to live, work and visit, rather than their individual characteristics. Together they provide the framework for the character and sense of place of the built environment."

2.12 Buildings in Westmorland and Furness traditionally sit low in the landscape. Generally, they are one or two storeys high in a rural setting, with three storeys or more common in the centres of towns. It is common to see additions or outbuildings as smaller 'lean-tos' built against a house or building.

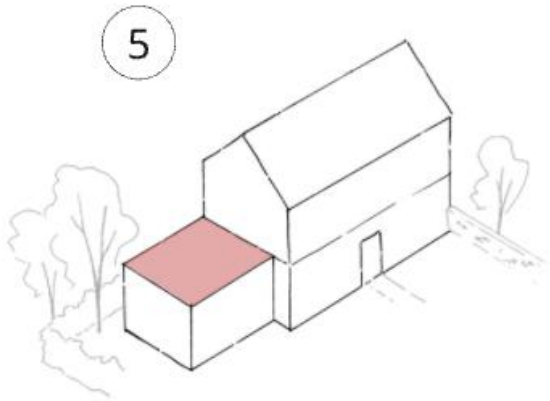
CODE HE 2.4 Extension Form: Extensions and alterations must appear subordinate to the main building and create a logical and well related visual relationship of form, scale and character. The form (shape) of a new extension must be similar to or otherwise respect the form of the existing house.

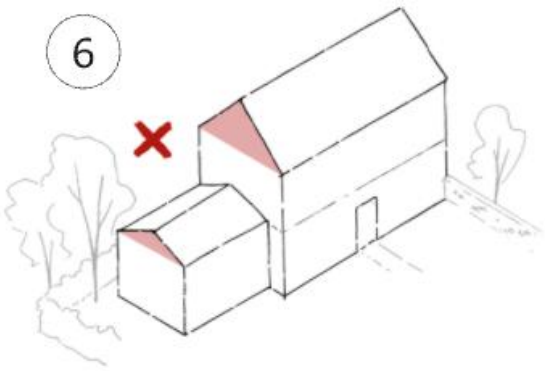
(Barrow: DS5, H20; Eden: DEV5; South Lakeland: DM1)

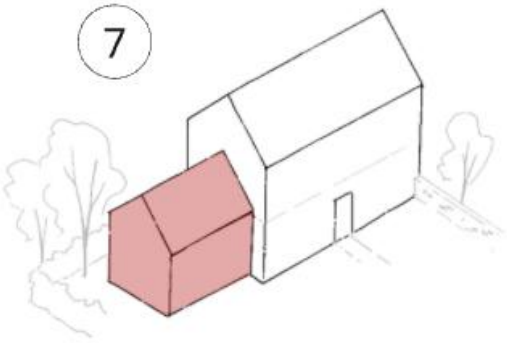
2.13 It is not necessary for an extension to exactly match the plan form, gable proportion and shape of the existing house, but in most cases, at least one of these should be observed to achieve visual harmony between the extension and the existing building. With any extension or alteration, it is important that the original house and its extent can still be 'read', and any extensions are legible. This is usually achieved by making extensions subservient (e.g. lower in height or smaller in plan) than the existing house.

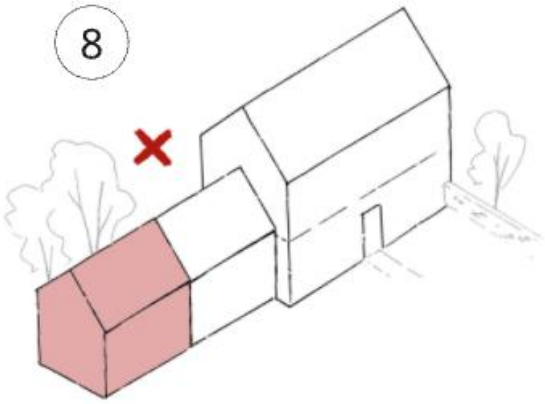


1. The starting point of any extension should be the appearance, form, proportions, layout and surroundings of the existing house. The lower left illustration shows the proportion of the gable of the house.
2. Its general plan form and roof form are also useful guide for extension locations, sizes and forms: which direction to extend, how far to extend, how will the roof of the extension joint the existing house?
3. In this example the plan of the side extension has the same ratio of width to length as the main house. It is also set back slight and the roof set slightly lower so that the extension is subservient to the house.
4. This example has a different ratio of width to length of plan than the main house, but its gable will have the same proportions as the existing house. The set back to the front and rear and slightly lower roof height also reinforce the subservience.









5. The flat roofed extension is a noticeably different shape to the existing house. The plan form of the extension has a similar, but squarer plan compared to the existing house. However, the width and height of the front elevation of the extension are in proportion with the width and height of the front elevation of the house. There is a visual relationship between the two. This is helped by the extension being set back and subservient in size to the existing house. Flat roofed extensions can be appropriate where it is important to keep the overall height and mass of an extension to a minimum, and/or if a contemporary approach is being used to design.

6. The much shallower roof pitches of the single storey extension compared to the roof of the house emphasises the squareness of its plan and volume. It therefore sits awkwardly alongside the existing house. This could be addressed by having a steeper roof pitch to the extension.

7. The side extension complements the existing house because it matches or is very similar to the general proportions and roof pitch of the existing house.

8. Adding extensions to extensions can often mean that the extensions begin to compete with the original house due to their scale or length of roofline and frontage, and the way they can distort the overall proportions. For this reason, alternative locations for extensions, replacing extensions with new extensions, or the use of link extensions should be explored.

Roof

CODE HE 2.5 Roof Pitch: The roof pitches of an extension or alteration must respond positively to its townscape context, for example, by matching neighbouring buildings. Where slates are used roof pitches must not be lower than 27º. If the slates are laid shallower than this, rain will run off more slowly and can find its way under and between slates.

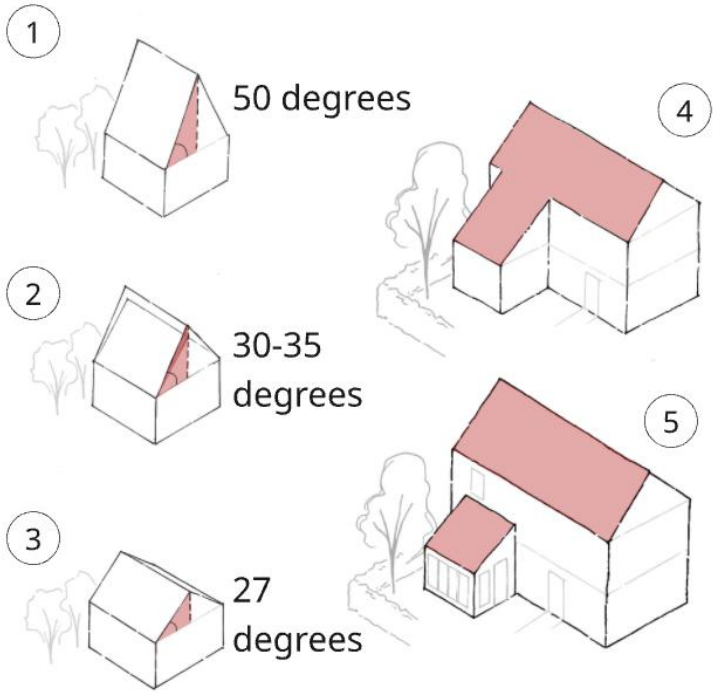
(Barrow: H20; Eden: DEV5; South Lakeland: DM1)

2.14 The roof design has a significant impact on how an extension integrates with the existing house and its surroundings. Roofs play a crucial role in defining the character of an extension. In some of the district's settlements and landscapes, the views over the rooftops and roofscape can be important aspects of their character and distinctiveness.

2.15 The detailing of the roof should reflect the traditional and vernacular styles characteristic of Westmorland and Furness, including the use of appropriate and durable materials, detailing and, in some cases, decoration. Roofs are generally simple in design, with central ridges, and eaves at equal height.

Successive extensions mirror the form and materials of the original house and are subordinate in scale. Slight changes in roof pitch are minor. Overall, the house retains a coherent vernacular character, being adapted and added to over time by simply building on to the existing structure. Low Hesket.

2.16 Roof pitches in extensions and alterations should respond positively to the local context to ensure that they harmonise with the surrounding townscape and landscape. Typically, roofs are simple in design, with most being pitched and featuring equal eaves. Roof pitches should range between 30º to 45º, which aligns with traditional buildings and is appropriate in most circumstances. Roof pitches should normally not be lower than 27º, as shallower roofs are uncommon in districts with slate or stone slate roofs and are unlikely to contribute positively to local character. However, shallow or flat roofs can help keep the overall height and bulk of an extension down, helping it to be subservient to the existing house. Flat roofs can work well in modern designs or alongside pitched roofs if sited carefully (e.g. to avoid negative impacts on the street scene), paired with appropriate eaves or parapet details, and ensuring proper local integration and functionality.



1. A fifty-degree roof slope is generally the steepest roof pitch commonly found in Westmorland and Furness. If the pitch is any steeper, it is difficult for the slates to provide a suitable cover from wind and rain. Stone slate roofs have to be much shallower than this maximum pitch due to their weight.

2 30-to-35-degree roof slopes are the typical roof pitch in Westmorland and Furness. It works well for slate and stone slate coverings and for this reason is often found on traditional and vernacular buildings.

3 Below a pitch of 27 degrees, the less effective slate coverings are at keeping out the weather, though 22.5 is often said to be the absolute minimum for weathertightness. Parts of the district where stone slates are used often have roof pitches towards the 27-degree lower limit.

4 Extensions that continue the roof slope (often called a catslide roof) harmonise well with the existing house and often give a vernacular character to the building whether it is traditional or modern.

5. Extensions can have a matching or similar roof slope to the existing house and still harmonise with it. Here the extension roof is slightly steeper than the roof of the main house, but the effect is still harmonious because there is only a marginal difference in roof pitch.

2.17 Flat roofs can be appropriate if part of a cohesive design. However, large expanses of flat roof should be avoided, especially around coastal areas, as they are an ideal location for seagull colonies. Such colonies can be a source of nuisance, and can affect the condition and performance of the flat roof and its drainage.

2.18 Roof pitch and orientation should be designed to facilitate the integration of solar panels. The placement and integration of solar panels should be seamless and should complement the building's aesthetics and not disrupt the architectural harmony or the visual appeal of the surrounding landscape. Similarly, the design and colour of panel frames has an impact on their appearance. Where possible, panels without frames, black framed panels, or frames matching the colour of the panels or roof should be specified, to reduce the visual impact of the frames.

2.19 Chimneys are a significant feature in the traditional architecture of Westmorland and Furness, contributing to the area's distinct character. They are important elements that add interest to the roofscape and skyline. When included in extensions, chimneys should be proportionate to the building's size and style, and respectful of the local character. Rather than simply provide a vertical accent to the roofscape, a chimney should serve a ‘modern’ purpose, such as providing ventilation to the house, concealing the flues of wood burners, or be locations for bird or bat boxes.

CODE HE 2.6 Roofing Materials: Alternative roof coverings to local slate will only be considered in the following circumstances:

a) where a roof is not open to public views and the building has limited landscape, historical and architectural significance;

b) where the alternative roof covering is used sparingly as part of a cohesive design; or

c) where the context of the site and landscape character means that its use would not compromise sense of place.

(Barrow: DS5, H20; Eden: DEV5; South Lakeland: DM1)

2.20 Extensions and alterations should use roofing materials that respect local character and, when possible, are locally sourced. In conservation areas and historic places, roofing materials should follow the local identity, with an emphasis on using slate or stone typical of the area. Applicants must study the local

vernacular to determine the appropriate type of slate or stone for the specific location. These materials should be installed using traditional methods, such as laying in diminishing courses, with larger slates at the eaves and smaller ones near the ridge.

2.21 Local traditional materials which are part of the building's special interest should not be replaced with materials that are not reflective of the local area. This applies to other traditional materials and for any application affecting listed buildings or buildings within a conservation area, the introduction of any new material would need to be fully justified within an accompanying Heritage Statement.

2.22 The use of building materials such as interlocking concrete tiles, plastic, composite or artificial tiles, which are limited to a single size, should be minimised. These materials lack the variation and character found in local buildings.

2.23 In contemporary buildings, modern roofing materials like metal sheeting are acceptable if locally sourced and integrated sensitively into the environment. Roofing materials should visually blend with and complement the surrounding landscape, avoiding overly reflective, smooth, artificial, synthetic or bold surfaces that detract from the natural or built environment.

Millhouse borders the Lake District, and this is evident in the Cumbrian blue slate roof with distinctive stone slate lower course and the smaller openings and extra-solid looking walls. These minor variations within the materials and design of buildings across the district must not be lost through the use of generic details or standard materials.

Windows and doors

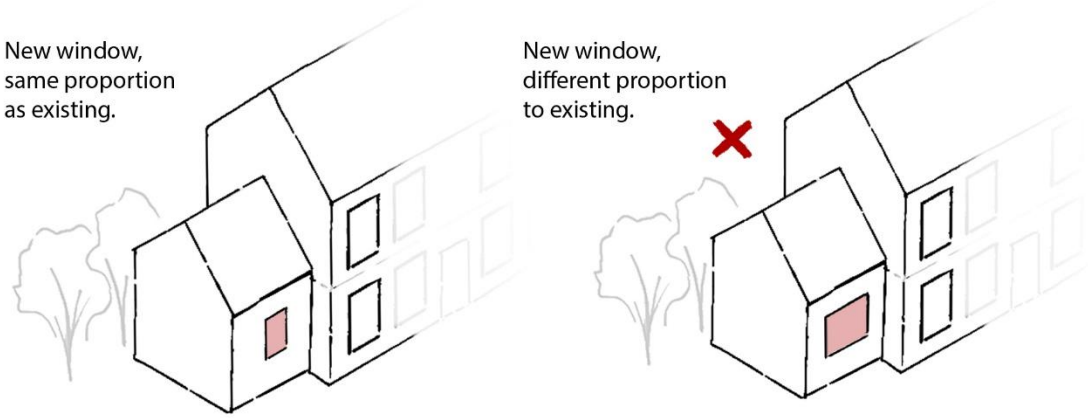
CODE HE 2.7 Windows: Extensions must incorporate window proportions that show a positive response to their context, by reflecting the proportions of the existing building.

(Barrow: DS5; Eden: DEV5; South Lakeland: DM1)

2.24 Windows are sometimes referred to as 'the eyes of a building'. They should contribute positively to the character of buildings in Westmorland and Furness by respecting traditional design and proportions and, at the same time, meeting contemporary needs for light, ventilation and energy efficiency. Traditionally, walling materials have a big influence over the number, sizes and layout of windows. For example, slatestone and rubble (whether limestone or sandstone) is a difficult material to build with, especially for angles, edges and corners, and spanning openings. As a result, walls made of these materials often have fewer openings or use smaller openings due to the nature of the walling material. This gives these types of building a distinctive character.

2.25 The proportions and placement of windows should respect the character of the area. Traditionally, windows have a vertical emphasis, with height greater than width and gables usually lack any openings. New developments should reflect this proportion, particularly in areas with a strong historical character.

2.26 The overall ratio of 'solid-to-void', or wall-to-openings, is an important characteristic of buildings. Few openings and/or small openings can give an elevation a very 'solid' appearance due to the amount of blank wall, while many large openings can give an elevation an 'open' appearance. It is important to consider the balance of solid-to-void across an elevation and how consistent it is. Consideration should also be given to each elevation. For example, gables rarely have many or any openings, while southerly facing elevations may have more and larger openings to capture more daylight.



Left: window to the extension is the same shape and proportion as the windows on the existing house. Right: the window to the extension is a different shape and proportion.

On the left, the layout and spacing of the windows on the extension mirror the existing house. This gives the same ratio of 'solid-to-void' (wall-to-openings) as the existing house. The example on the right has three windows squeezed together, has a different 'solid-to-void' ratio and looks 'busier'.

2.27 The proportions and sizes of openings on traditional budlings, particularly vernacular buildings, can often mean that the addition of Juliet balconies or similar in alterations and extensions will harm the character of the building or street. Unless the building's design already has tall openings to upper levels, Juliet balconies or similar will always read as alien features.

2.28 Modern windows should include double or triple glazing to improve thermal performance while ensuring the frames and proportions are consistent with the traditional character of the area. Listed building consent and/or planning permission will be required to make changes, such as replacement windows, to listed buildings. For windows within conservation areas applicants should refer to the Conservation Area Appraisal to understand the particular characteristics of the area.

2.29 Original or historic windows and doors in a listed building are an integral part of its historic character and architectural interest. Listed building consent is required for any changes beyond a small scale like for like repair. An Article 4 (2) Direction in place in Kendal Conservation Area controls external alterations to dwellinghouses to preserve historic features which contribute positively towards the special character and appearance of the conservation area and certain permitted development rights have been removed. A Heritage Statement is required with Listed Building applications which seek to replace or alter windows beyond a small scale repair. Planning applications for the change of windows on properties within Kendal Conservation Area require a Heritage Statement (apartments and commercial premises have no permitted development rights).

2.30 The orientation and design of windows, doors and other openings should allow an adequate amount of natural light into the building while avoiding excessive solar gain to prevent overheating in warmer months.

2.31 The use of features such as deep window reveals or overhangs can reduce unwanted solar heat gain in warmer months while still allowing natural light and passive solar heating in colder months. They are also effective for reducing rain entering into walls, windows, doors and footings.

The strongly recessed windows and doors add interest to this elevation and give the walls a sturdy appearance. In this case the additional depth appears to be the result of adding external insulation to the houses. Low Hesket.

A range of projecting and recessed features – both large and small – add interest and character to these new houses in Lindal-in-Furness

2.32 New windows should take into consideration the need for ventilation. Openings should be designed to encourage natural ventilation while preventing noise transmission. In some cases, trickle vents can be discreetly integrated into window designs to provide constant air circulation without compromising appearance.

Historically it was common to use pigment or render to give buildings a 'neat' and 'clean' appearance like the building in the middle. As good stone became more common and affordable, local stone was left exposed like the red building on the right. We now commonly see buildings like the one on the left that were once rendered, being exposed. If local stone is less commonly available, texture and colour become increasingly important to new development. Kirkoswald.

2.33 The need to protect people, interiors and building fabric from wind and rain means roofs traditionally overhang the eaves or have stone tabling over gables, windows and doors are well recessed into the depth of walls, and doorways are often sheltered from prevailing winds. Other features like coping stones and window sills project out from the wall to help rainwater run off the building rather than run down it.

2.34 Buildings in Westmorland and Furness also often have a very 'solid' appearance due to there being a much higher ratio of wall to openings on each elevation regardless of material used. This is especially true in traditional rubble and slatestone buildings: these materials are difficult to build with and need either additional large pieces of stone or timber beams to span openings. Exceptions to this 'solid' appearance are often in structures attached to the main part of a house, such as bow or bay windows, sunrooms or conservatories.

Built Form: what we don't want to see

- Tall buildings that stand out in the landscape.
- Extensions that appear larger than the original building.
- Built features that do not reflect the traditional and vernacular styles characteristic of Westmorland and Furness, including the use of appropriate and durable materials, detailing and, in some cases, decoration. This does not exclude opportunities that introduce contemporary and innovative design or features.

Materials, colours and textures

CODE HE 2.8 Compatible Building Materials: The colour and textures of materials in extensions and alterations must harmonise with the existing house, local character and landscape, although this does not prevent the use of both to add focus and interest to the streetscape where justified. Choices of building materials must reflect the quality and character of the built environment and landscape.

(Barrow: DS5, DS6, H20, *H6*; Eden: DEV5, ENV3, ENV10, *ENV2*; South Lakeland: AS07, AS08, DM1, *CS8.2, CS8.10, DM2, DM3*)

2.35 Quality traditional local materials are part of the local character and distinctiveness of the area and part of the intrinsic quality of listed buildings within the area. Proposals which affect a listed building or conservation area should be accompanied by a Heritage Statement which understands the building's significance and that includes its construction, traditional materials, plan layout and form. Modern materials for extensions need to be carefully considered for their appropriateness as part of the assessment of any proposal.

2.36 Where possible, original fabric should be retained or reused, and new materials and work should complement the historic fabric. Building stone and slate continue to be quarried in and around Westmorland and Furness. A directory of active UK quarries listed by stone type and indicating which supply building stone is in the MineralsUK Directory of Mines and Quarries 2020.

Bare stone, natural colour render and painted render side by side, giving a variety of textures along with the variations in the designs of the houses and cottages. Langwathby

CODE HE 2.9 Stone and Render: Stone or render used for the walls of buildings must match the type, appearance and method of laying that is most prevalent in the area. Only where it is not possible to obtain stone which is typical of the area will alternatives be considered.

(Barrow: DS5; Eden: DEV5, *ENV2;* South Lakeland: *AS07, AS08, CS8.10, DM2, DM3*)

2.37 Extensions and alterations, particularly where there is an effect on conservation areas or other heritage assets, should use walling materials that are consistent with the historic character of the surroundings.

2.38 Walling materials should reflect the local character which, depending on the area, is characterised by the use of stone or bricks. When specifying these materials, applicants must research the local character to identify the type of stone or colour of bricks prevalent in the specific location. In locations with historically rendered buildings, a traditional roughcast render or lime render finished in traditional colours should be used.

The contrasts in colour and texture can be a source of interest and delight. Kirkoswald.

Traditional Materials

2.39 The identity of Westmorland and Furness is closely tied to the natural materials historically used in its buildings and landscape. The colour palette is relatively varied and largely determined by the use of different types and colours of stone, such as red and pink sandstone or grey limestone, which are distinctive to particular areas.

2.40 These materials, such as local stone and slate, reflect the area's distinctive geology and have been integral to maintaining architectural harmony with the surrounding environment. The choice of materials used in extensions plays a crucial role in maintaining the region's distinctiveness and fostering a sense of place. Westmorland and Furness was historically and, in a few cases is still, a place where stone was quarried, and bricks were made from local clay. As a historic producer and exporter of building materials, it should be expected to see these in new development as a response to place.

2.41 There is generally a hierarchy of materials in Westmorland and Furness, with the best materials and finishes used on the front and prominent elevations of buildings, and lower status materials used on the backs and less prominent parts of buildings, and in less important buildings.

2.42 **Stone** has historically been quarried across Westmorland and Furness and has been used in the construction of the district's traditional buildings.

A small sample of the wide variety of building stone found across the district. Clockwise from top left: Barrow, Alston, Dufton, Ivegill, Appleby, Ulverston and Kirkby Lonsdale

Three very different buildings achieve harmony through the use of similar local stone and a mix of local and Welsh slate. Langwathby.

2.43 **Timber-framing** is much less commonly found in Westmorland and Furness than other parts of England due to availability of good and affordable building stone.

2.44 **Brick** is not a traditional building material in the area, with the exception of Barrow which was a brickmaking centre.

2.45 **Slate** has been the main roofing material used throughout Westmorland and Furness in recent centuries, with stone slate (made from limestone or sandstone) used in some areas.

2.46 **Rough-cast render or lime wash** is typically used to seal rubble-built walls and give rubble walls a smoother appearance. This was traditionally painted cream or grey, but more recently various coloured facades have been used in Ulverston and around Morecambe Bay.

These examples of roughcast render are from different towns and villages in Westmorland and Furness: Ulverston, Kirkby Lonsdale, Langwathby, Grange-over-Sands and two examples in Dalton, painted and natural.

2.47 New windows and doors often make the most difference to the finished appearance of a new building, extension or conversion, and when added to extensions should reflect the character of the original house.

2.48 **Wooden** window frames and doors will normally represent the most appropriate and sustainable option. They can be designed in ways to respect the character of any building and can be painted and repainted without replacement. If

looked after and properly maintained, they will last for many years. They can be constructed to be as secure and weather-proof as aluminium or uPVC windows.

2.49 Powder coated aluminium provides a slimmer profile window frame than uPVC and is more durable. The use of standard uPVC storm casement windows is only likely to be acceptable in a limited range of circumstances where their use has no overall impact on the character of the building or the wider area.

2.50 In summary, materials should harmonise with the landscape, reinforce the area's distinctiveness and support sustainability goals by reducing the carbon footprint of transporting materials. The use of locally quarried and produced modern materials also supports the local and circular economy. Extensions and alterations should reflect the local identity and character by prioritising the use of materials that are either locally sourced or reclaimed.

Alternative Materials

2.51 The use of alternative materials may be considered where they contribute positively to the townscape, enhance the area's distinctiveness or provide clear sustainability benefits without compromising historic character. Such materials could include timber cladding, recycled sheet metals, modern composite materials or eco-friendly alternatives. Modern cladding materials such as timber or composite panels can be used in contemporary buildings but must harmonise with the surrounding environment.

Here, the local stone might have been hard or impossible to obtain, so contemporary timber cladding has been used instead. The reclaimed slate roof and simple eaves detail give the building a vernacular character even though the cladding is contemporary. Greystoke

2.52 Alternative materials should be locally sourced as this will not only contribute to reducing the environmental impacts of construction, but it will also strengthen the local economy and create a natural progression of the region's identity in a manner that is respectful towards its environment and heritage.

Locally sourced materials:
2.53 Traditional buildings in Westmorland and Furness are shaped by the use of local stone and slate, achieving their character based on the specific geographical area where they were built. In the same way, new development should prioritise the use of locally sourced materials. This will continue the region's tradition of using local resources to define its architectural identity.

Sustainable practices:
2.54 Embracing sustainable materials helps ensure a resilient future for Westmorland and Furness.

- Alternatives like timber, reclaimed materials or modern eco-friendly options will have a reduced environmental impact.
- The focus is not solely on the modernity of these materials but rather on their sustainable qualities, such as reducing carbon footprint or increasing energy efficiency.
- Traditional materials like slate, stone, brick, and timber can last for centuries with proper maintenance, unlike uPVC or aluminium.
- Minimise the use of materials like concrete, uPVC, and artificial stone due to their high energy consumption, water usage, and environmental impact.
- Building components that are not easily maintained and have short lifespans foster a 'remove and replace' culture. They only look appealing when new, promoting unsustainable practices in the long term.

Complementing the landscape:
2.55 Alternative materials should be chosen to blend seamlessly with the built environment and the natural landscape and to complement the traditional materials. This ensures that new developments enhance, rather than disrupt, the setting. Colours, textures and finishes should mirror the tones and patterns of the surrounding environment, in line with the historical use of local stone and slate.

A Continuation of identity:
2.56 Rather than creating a completely new identity, the use of alternative materials should represent a natural evolution of Westmorland and Furness's architectural heritage. These materials should serve as a continuation of the region's legacy, respecting the past while embracing modern, sustainable innovation.

Materials: what we don't want to see

- Materials and colours which jar with the setting and where there's no clear hierarchy or reason for the choice of materials.

- Materials that are artificial or not rooted in the context of the setting as these create generic places rather than distinctive places.
- Artificial or short lifespan building materials and components.
- The tokenistic use of stone or slate, especially if it is reconstituted or not local in its origin.

The fairly rough-textured painted render is a reasonable reference to the area, but the artificial stone, artificial rooftiles and uPVC are all materials that can and are used anywhere and everywhere. The windows are also barely recessed in the openings. The overall effect is that this could be anywhere due to the lack of locally distinctive materials and details. Penrith.

Landscaping, gates, fences and walls

CODE HE 2.10 Landscaping and Boundaries: Hard and soft landscaping and boundary features including gates, fences and walls must respect landscape character and sense of place and must be included in all proposals where wider landscaping, new or altered accesses or new or altered boundaries are proposed.

(Barrow: DS5, DS6; Eden: DEV5, *ENV2*; South Lakeland: DM1)

2.57 Boundary treatments must enhance the sense of place by taking cues from the established local character, especially where they directly affect heritage assets or their settings, and respond positively to local distinctiveness.

2.58 A hierarchy of boundary features and types should be used to avoid places looking monotonous. High close-boarded fences or fence panels should not be used in prominent locations. Instead, guided by the local character, use:

- Native species hedges or dry stone or coursed stone walls to outer and the more prominent boundaries of the house's plot.
- Low walls or hedges to front gardens and between front gardens.
- Fences or hedges between neighbouring rear gardens.

2.59 Particularly in rural settings, dry stone walls and hedgerows are the most common types of boundary treatments and must be retained. They integrate seamlessly with the landscape, and they are therefore the preferred option. These traditional boundaries also provide an important contribution to biodiversity.

2.60 Dry stone walls should be built using locally sourced stone, with attention to matching the size, placement, and texture of existing boundary walls. For hedgerows, native plant species should be selected to align with the surrounding flora.

2.61 Hard landscaping should be minimal and carefully designed to harmonize with the local context, particularly regarding colour and texture, ensuring a cohesive relationship with both the natural and built environment.

Privacy

2.62 The home environment plays a pivotal role in shaping the health and wellbeing of individuals and communities. A well-designed home not only provides shelter but also supports the physical, mental and emotional health of its occupants. It also supports residents to live sustainably and avoid using unnecessary energy to provide heating and cooling.

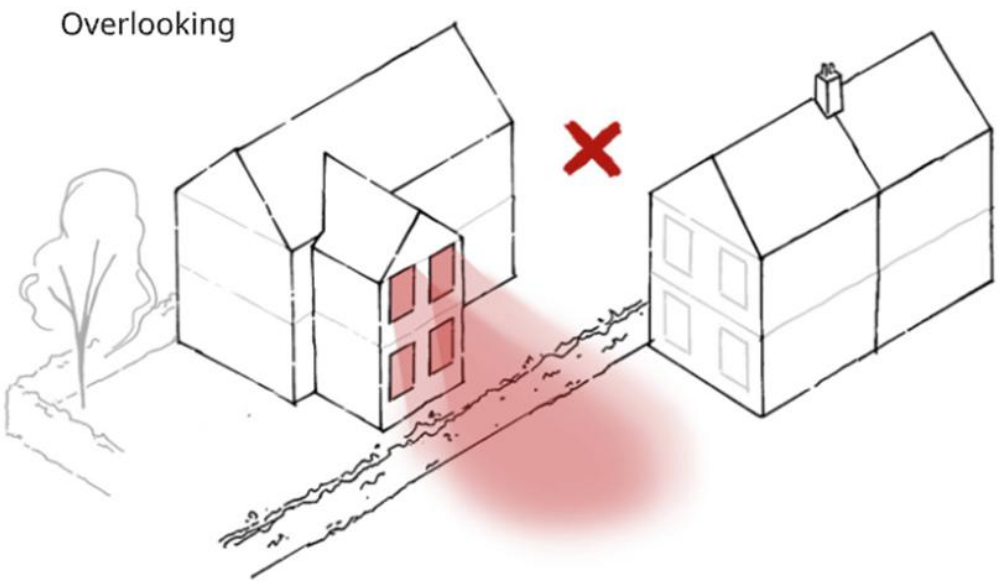
2.63 Thoughtful design strategies should be employed to mitigate adverse impacts on daylight, views and privacy to reduce overlooking of private amenity space and enhance the overall living environment. For example, consider using staggered building lines, screening elements and taking care over strategic window placement. The internal layout of homes should minimise noise transmission between rooms, with bedrooms and private living areas placed away from noise sources like roads or communal spaces.

CODE HE 2.11 Privacy: Extensions and alterations must consider the impact on neighbours and avoid loss of privacy through overlooking.

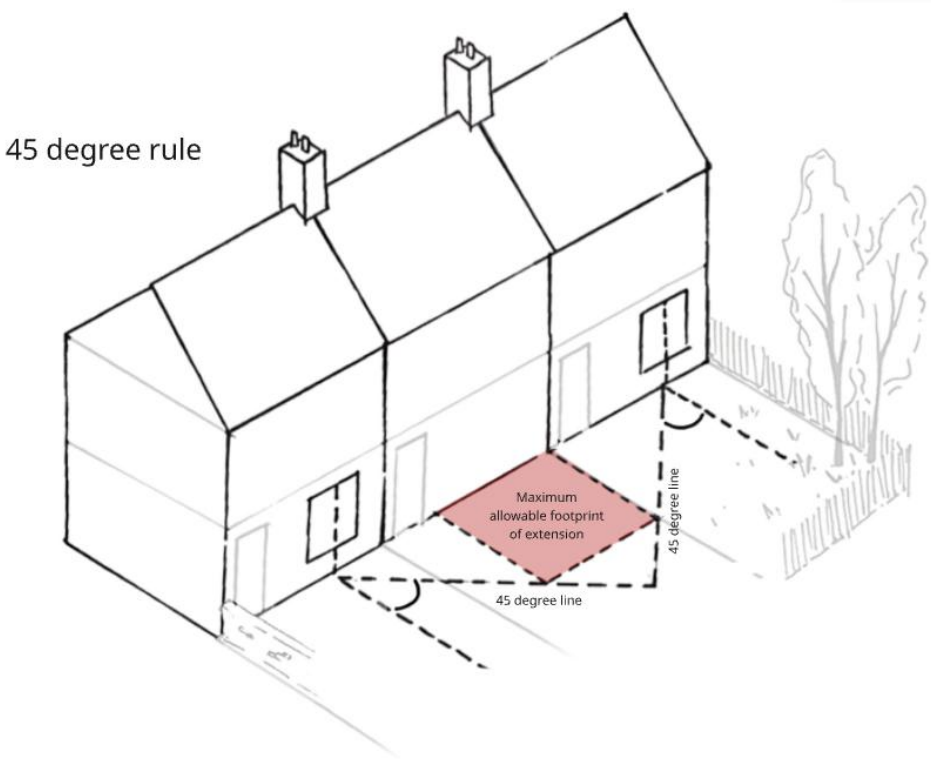
Extensions and alterations must not overshadow neighbouring properties through applying the '45 degree' test.

Extensions and alterations must not result in any significant loss of sunlight in neighbouring properties, particularly in habitable rooms (bedrooms, kitchens, living rooms).

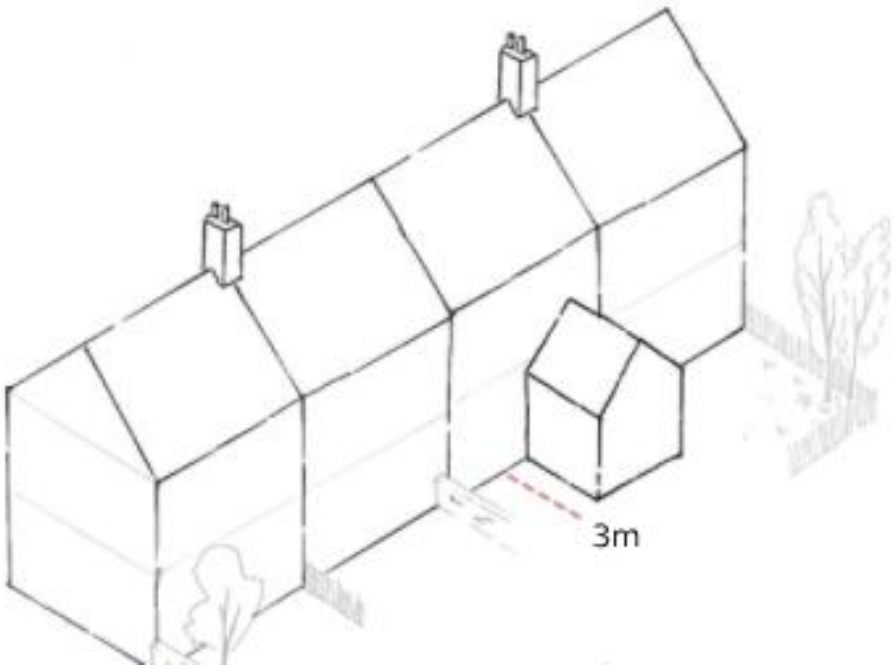
(Barrow: H16, H17, H21, H22; Eden: DEV5; South Lakeland: DM1)



The two-storey extension on the house on the left has windows that overlook a neighbour's garden, resulting in an unacceptable loss of privacy. Adjustment to the location and opacity of windows in the extension could address this.

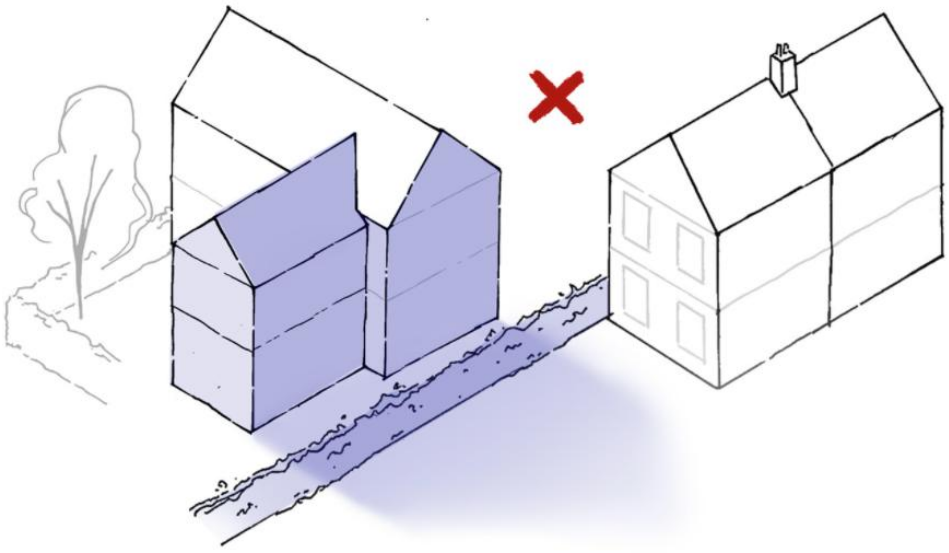


In this example, there are neighbouring houses either side of the middle house in this terrace. To ensure that an extension to the middle house does not harm the daylight reaching the rooms of the houses next door and the general outlook from these houses, a 45-degree line is drawn from the centre of the windows. This sets a maximum distance for an extension to the middle house.

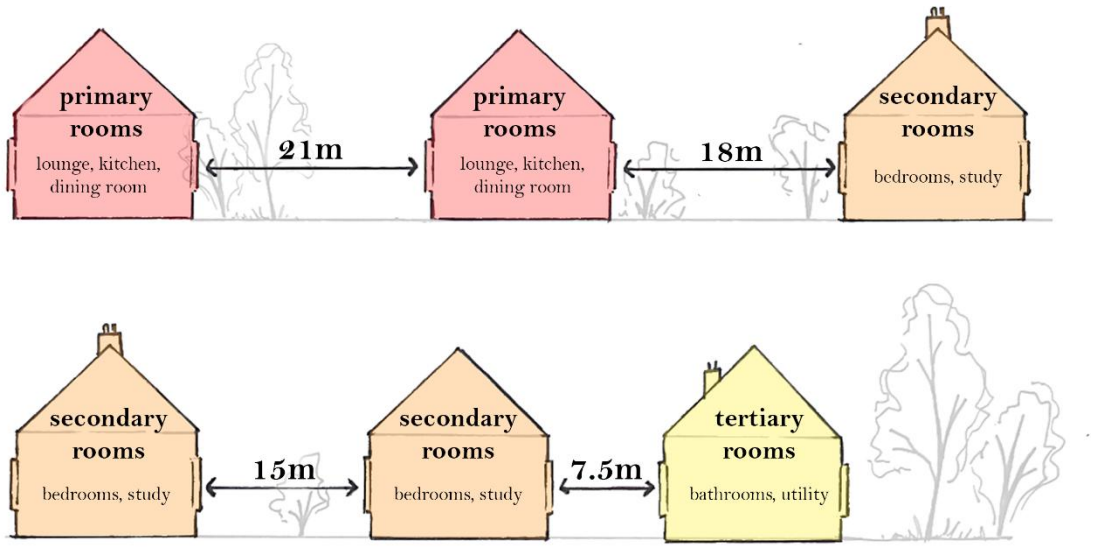


The 45-degree rule means it is rare for an extension in attached houses to run more than 3m from the back or front of a house.

Overshadowing



The existing house stands close to the boundary shared with the neighbouring house. The proposed two storey rear extension means there is an even bigger overshadowing effect, even though it is set back from the corner of the existing house. There is an unacceptable effect of overshadowing and overbearing on the neighbouring garden.



The more used a room is for day-to-day life, the more important it is to ensure there is privacy and a good amount of daylight and amenity offered by its windows. These illustrations show preferred separation distances according to the types of rooms that are facing each other.

Compared to the values given in the previous illustration, longer separation distances will be needed between extensions that stand on higher ground than the neighbouring house. The greater impact on overlooking and impacts on privacy mean longer distances are needed, regardless of the type of room in the extension and neighbouring house.

Light spill/glare

CODE HE 2.12 Light Pollution: Lighting design must preserve dark skies and minimise or avoid light pollution.

(Barrow: C7, DS5, I4, *DS2, HC5;* Eden: DEV5, ENV3, ENV9; South Lakeland: AS01, AS02, DM7, *DM2; Good Lighting Technical Advice Note*)

2.64 The darkness of the night skies is a key characteristic of parts of Westmorland and Furness that reflects its rural character. According to the CPRE

Night Blight 2026, Westmorland & Furness has very high coverage of the darkest skies in the UK.

2.65 Lighting design should respect Dark Sky guidelines to minimise light pollution. Minimal lighting and careful direction of light, including ground-focused downlighting, can provide for security and add visual appeal while minimising light spill and reducing light pollution.

2.66 Compliance with both local and national regulations is essential, as is consideration of the Dark Skies initiative to reduce light pollution. Proposals should be informed by best practice advice and detailed technical guidance in Good Lighting Technical Advice Note: Designing Out Light Pollution in Cumbria, the Yorkshire Dales National Park and the Arnside and Silverdale AONB.

2.67 The design of both internal and external lighting must have no or low impact on bats and nocturnal wildlife in accordance with the Institution of Lighting Professionals guidance GN08 Bats and Artificial Lighting.

2.68 The distribution, size and design of window openings, glazed doorways or other glazed apertures in extensions and alterations must prevent any large areas of glazing from being highly reflective and glint and glare in low-level sunlight. This can be particularly visually intrusive on settlement edges and on buildings in open rural contexts that can be seen over longer distances.

2.69 The unwanted impacts of light spill and highly reflective glazing can be avoided via the following measures:

- Recessing glazing within the wall as far as is practical.
- Using features of the building, like projecting eaves or hoods directly over windows to cast additional shadow onto the glazing.
- Using anti-reflective glazing. This is particularly effective where the aim is to make large areas of glass frameless, minimal or ‘invisible’.
- Using the thinner varieties of double or triple glazing that have narrower air gaps between the inner and outer panes. Standard double glazing with a 24mm air gap has a noticeably stronger reflectivity than glazing with a 12mm air gap. The thinnest glazing units use an argon-filled or vacuum-sealed gap, which conduct less heat than air and so are narrower than air-filled glazing units.
- On larger openings, using chunky and strongly projecting frames that break up the plane of glass and provide shadow.
- Where they form a coherent part of the overall building design, external shutters are a form of heat control that also assists with light spill and glare. On winter nights they keep heat and light inside when closed, but on hot and sunny days they keep intense sunlight and heat from reaching the glass when closed.
- On less conspicuous or private garden elevations, fixed or temporary canopies and awnings or permanent veranda-style structures can provide shade to windows or large glazed openings and avoid glare.

Lighting: what we don’t want to see

- Light pollution that is either a nuisance to others or undermines the district's dark skies.
- Light pollution that impacts protected species, especially where bat roosts are present on or in the vicinity of the site.
- Light which is directed upwards.
- Artificial lighting directed at waterbodies, hedgerows, woodland or lines of trees.

3. Additional design codes: Rear and Side Extensions, Porches, Garages, Dormers and Outbuildings

3.1 In addition to the codes above, please refer to codes below which relate to your proposed project:

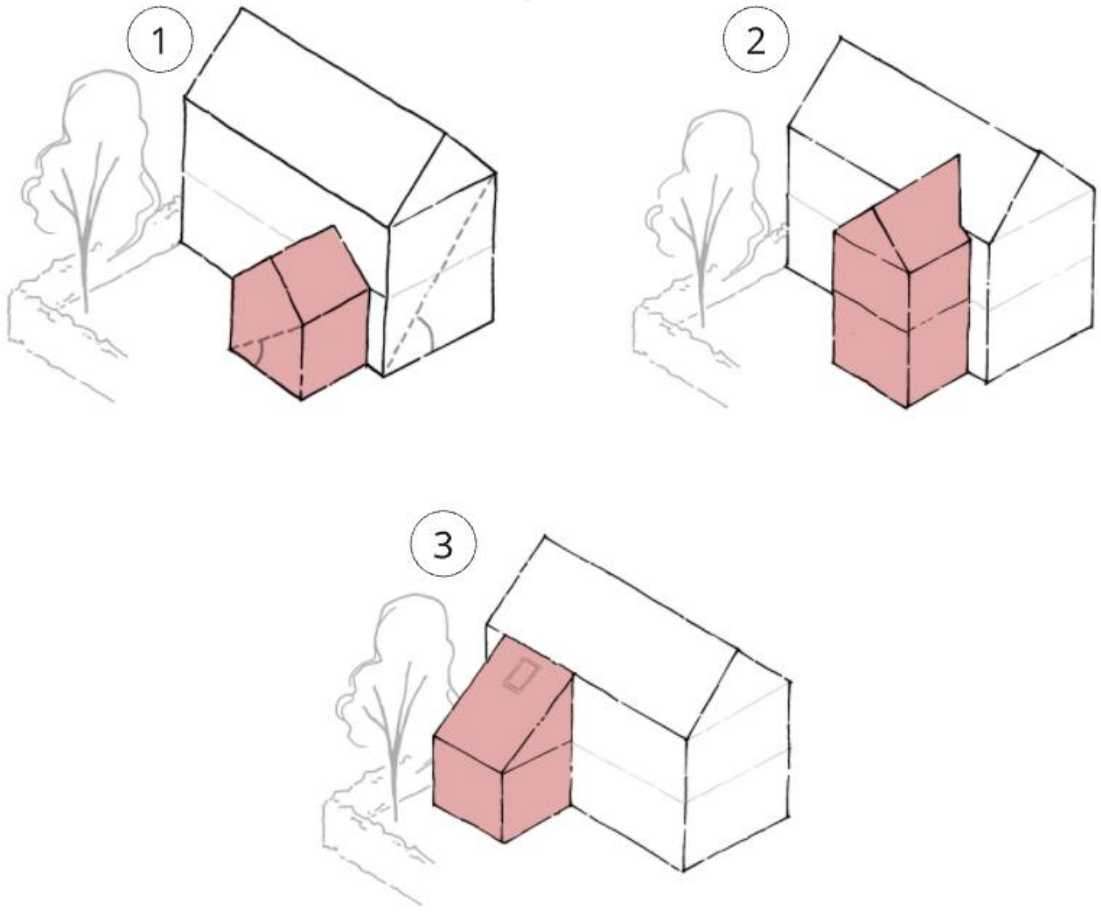
Rear Extensions

3.2 Rear extensions should respond positively to the proportions and form of the existing house.

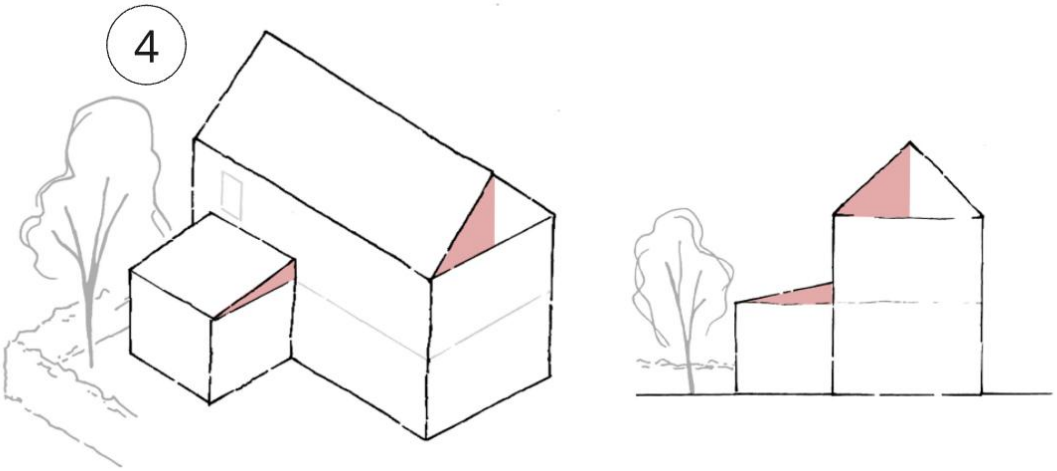
CODE HE 3.1 Rear Extensions: Rear extensions must show subservience to the existing house in terms of their height, footprint and location.

For homes up to two storeys, rear extensions must maintain a minimum back-to-back distance of 21m between opposing rear elevations. Where existing back-to-back distances are less than this, applicants must consider whether the extension would overlook neighbouring properties.

(Barrow: H17, H18, H20; Eden: DEV5; South Lakeland: CS1.2, DM1, *DM2*)



1. The proportion of the gable of the single storey extension matches the proportion of the gable of the existing house. It is also set slightly back from the gable wall. This makes the extension similar, but subservient to the existing house.
2. This two-storey extension has a similar shape, but differently proportioned gable compared to the existing house. The slightly lower ridge and eaves heights and being set back from the gable wall make it subservient to the existing house.
3. This catslide-roofed extension matches and continues the slope of the existing roof and, like the existing house, is wider than it is deep. The result is visual harmony even though the two are differently shaped.



4. For rear extensions, lean-to extensions with a noticeably shallower roof pitch to the existing house may be acceptable, particularly where there is limited space below first floor windows.

Side Extensions

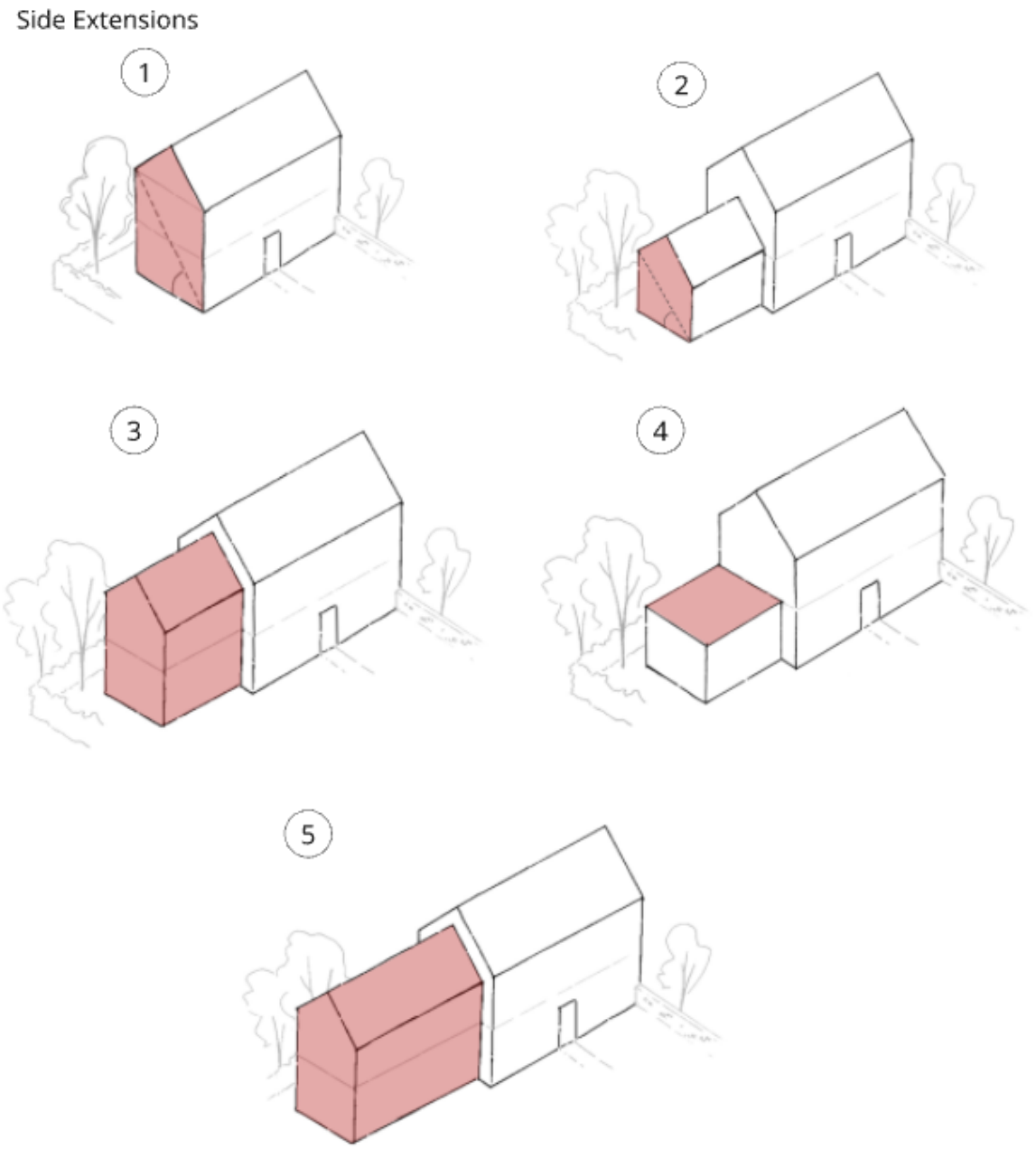
CODE HE 3.2 Side Extensions: Side extensions must show subservience to the existing house in terms of their height, footprint and location.

Extensions within villages and hamlets and any edge of settlement locations should not reduce or block views out to the surrounding landscape, townscape or seascape from the highway and public realm.

In order to avoid a terracing effect in urban and suburban streets, proposals of two storeys must maintain a distance of at least 1m between side elevations.

For homes up to two storeys, side extensions must maintain a minimum back-to-back distance of 3m between any side elevation wall opposing and opposing rear elevations. Where existing back-to-back distances are less than this, applicants must consider whether the extension would overlook neighbouring properties. This dimension will be greater for homes of three storeys or more.

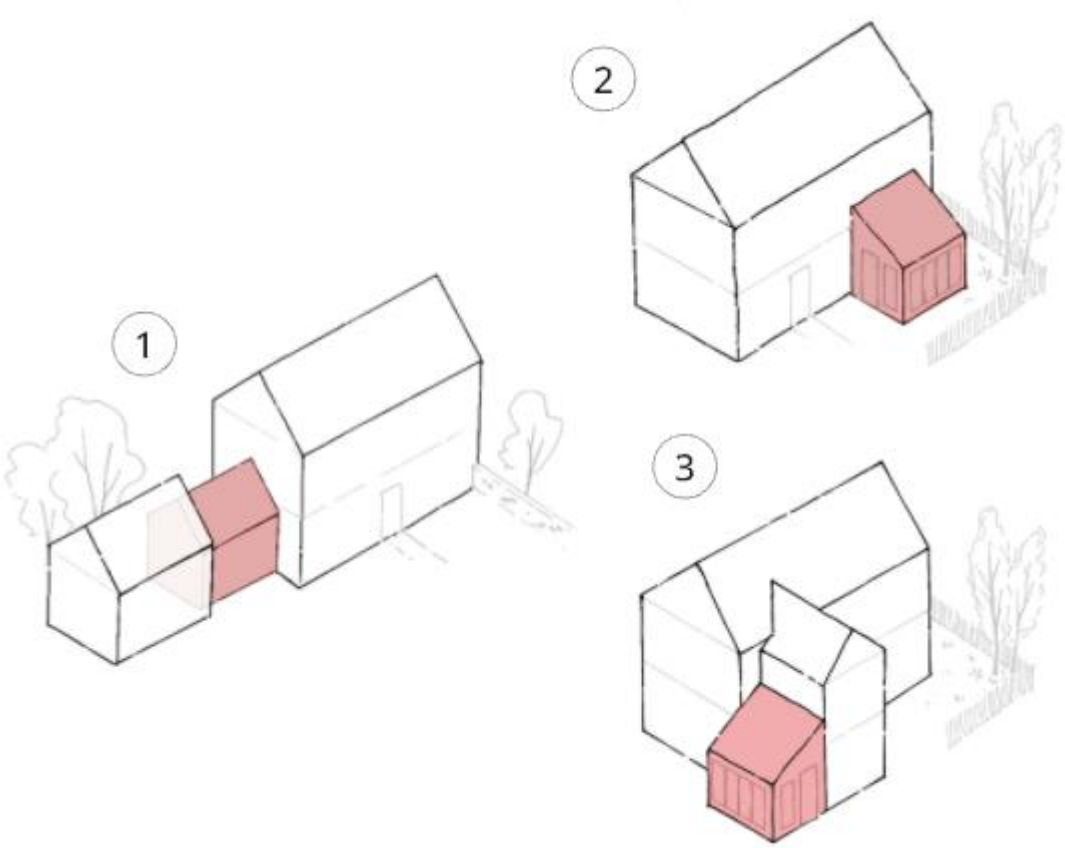
(Barrow H17, H18, H20; Eden: DEV5, *ENV2*; South Lakeland: CS1.2, DM1, *DM2*)



1. The starting point should be the vertical proportions of the gable shape and the ratio of the length of the eaves wall to the depth of the gable wall. These set the overall proportions of the existing house.
2. The extension matches the proportion and shape of the gable of the existing house and therefore complements the design of the existing house.
3. This two-storey extension achieves the same balance of the gable proportions but maintains subservience to the existing house by being slightly lower and slight set back.

4. This flat roofed extension is of a noticeably different shape, but it is strongly subservient to the existing house due to its lower height and smaller mass. The setback also reinforces the subservience of the extension to the existing house. The plan and vertical proportions of the extension respect those of the existing house.
5. This two-storey extension is large but does not visually compete or dominate the existing house because it is lower in height, slightly set back and respects the proportions of the existing house.

Sunrooms and link extensions



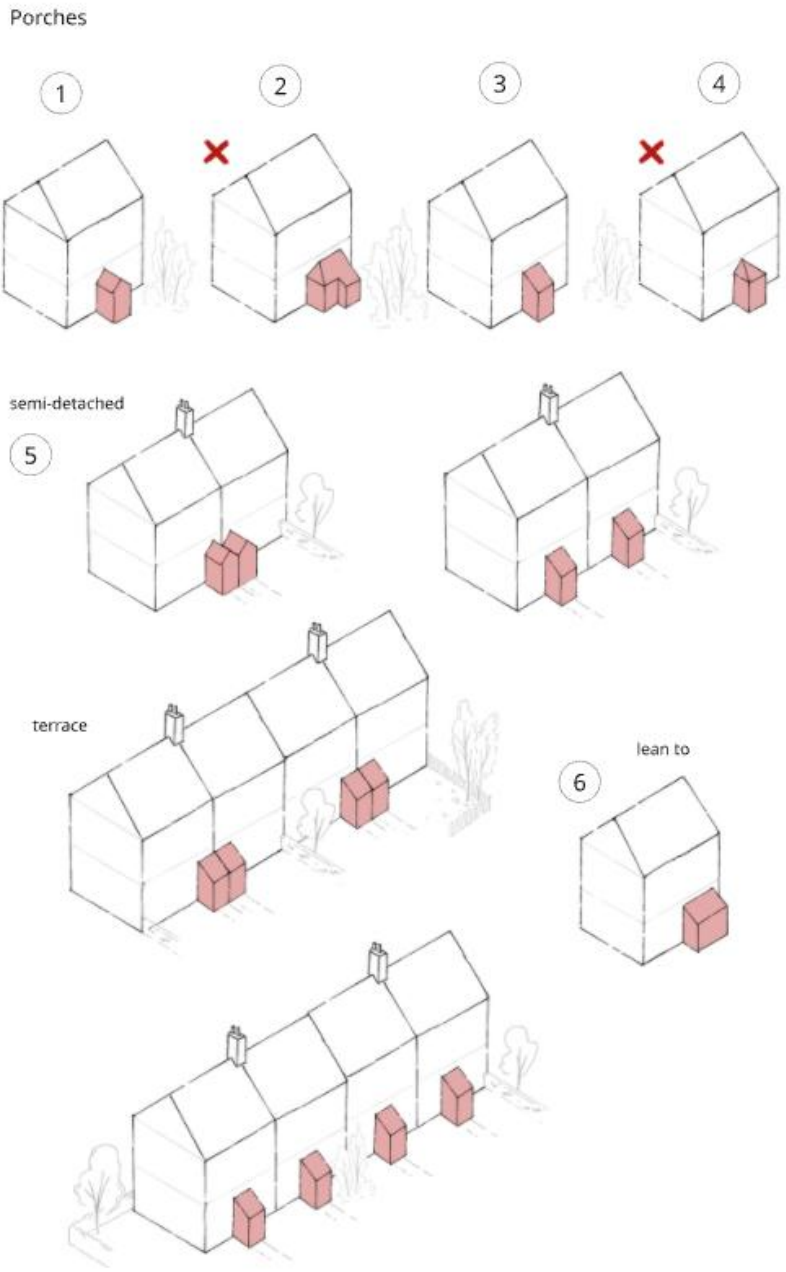
1. Link extensions are a way of extending a house by linking it to a nearby building such as a garage or outbuilding. For a link to read as subservient to the existing buildings, it must have a small footprint and lower height than the buildings that it connects.
2. Sunrooms or conservatories should have simple built forms that reflect the forms and roof pitches of the existing house.
3. The simpler a sunroom or conservatory's design is, the more likely it is to be subservient to the existing house. Here, the vertical proportions of the glazing, use of floor-to-eaves glazing and simple forms make achieves this.

Porches

3.3 Sheltering front doors from the wind and rain has been a longstanding tradition in Westmorland and Furness. Porches are commonly at the front of a building and as a result are prominent in the streetscape. The design of new porches should respect the character of the dwelling that it is attached to and the wider street.

CODE HE 3.3 Porches: Porches must show subservience to the existing house in terms of their height, footprint and location. They should reflect the design of the existing window and door openings, and the character of the wider street.

(Barrow: H21; Eden: DEV5; South Lakeland: CS1.2, DM1, *DM2*)



1. A gabled porch that matches the roof pitch of the main house can be a simple and effective way of tying the design of the porch to the existing house in a harmonious way.
2. Porches with a complex footprint or shape and look fussy and out of place against a house that has an otherwise simple footprint and form.
3. The lean-to porch is a traditional built form that lends itself to the door being on the side or front of the porch.
4. A porch with a hipped roof can look awkward where the existing house and wider street have gabled roofs and built forms. Where they are appropriate to use, hipped roofs are a good way of making the porch more subservient to the existing house.
5. In semi-detached houses and terraces the location, size, shape and proportions of new porches must relate to the wider group. It is usually important to maintain symmetry or a regular rhythm of identical or highly similar porches.
6. Larger porches can double as useful storage for bins or bikes or EV chargers or garden tools. If designed in this way, porches can reduce the amount of clutter around the outside of the house.

Garages and parking

CODE HE 3.4 Car Parking: Car parking provision must align with the Development Design Guide and successfully integrate car parking provision into the design of attractive, distinctive and well-functioning places.

(Barrow: DS5, H7, H24, I6, *HC4*; Eden DEV5; South Lakeland: CS1.1, CS10.2, DM1, *CS8.10, DM9*)

3.4 Considerations during the design process for garages and parking include:

- Ensuring that garages, whether integrated or detached, are not in front of the front elevation of the homes, to prevent garages from dominating the streetscape.
- Ensuring the design and siting of garages and car ports reinforces the built form and character of a place rather than diluting it, for example, with the choice of materials, as well as height and massing.
- Ensuring garages do not occupy key gaps between buildings or breaks in the building frontage, especially where there are views out to the surrounding landscaping, townscape or seascape.
- Avoiding double garage doors and utilising two single garage doors.
- Considering car ports or timber garage structures where in places where a fully enclosed masonry-built garage would look suburban and out of place, such as is a rural or town centre location. Similarly, a car port or similar

structure can give a street or plot a less 'built up' character than a four-walled garage.

- Avoiding parking spaces that are too small to properly function by having insufficient space for car vehicle doors to be fully swung open, or for the very young, elderly or disabled to be helped into and out of vehicles.

Dormers

3.5 Although dormer windows are a useful way to create living space within an existing building, they are rare in traditional Westmorland and Furness buildings. Therefore, their inclusion within a design must be carefully considered.

3.6 Any proposals for dormer windows on a listed building or a property within a conservation area will not generally supported. Dormers do not form part of the local vernacular of the district, particularly on traditional buildings in many of the settlements. Where they are proposed, care should be taken in respect of scale, size and design. They may be accommodated on buildings within the urban area where they already form part of the townscape, such as Grange-over-Sands where there are examples of gabled dormers.

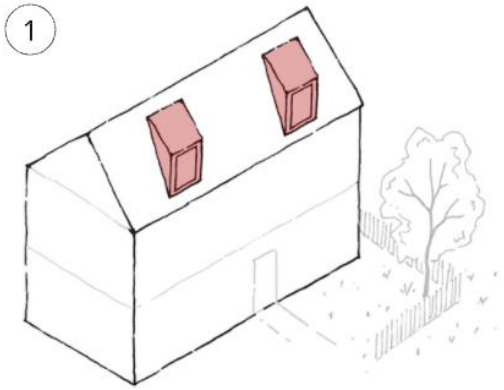
CODE HE 3.5: Dormers: Dormers are generally not a feature of the district's vernacular buildings and are therefore rarely features of existing buildings. Proposals that include dormer windows should show how they respect the context and prevailing scale of existing traditional buildings.

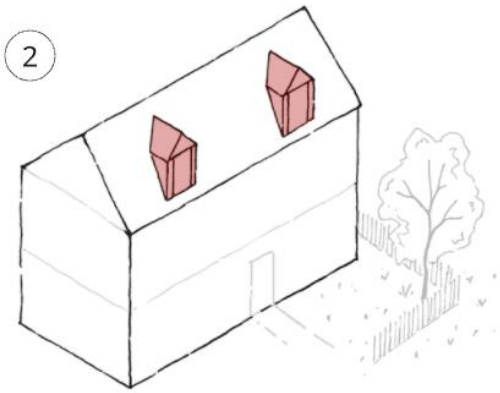
Dormers shall be no higher than the original height of the main ridge of the property. Front dormer windows must have gable or shed roofs.

Dormer windows must be subservient in size to the windows on the floor below.

Dormer windows must be set in the middle of the roof slope between ridge and eave, and either be symmetrical aligned to the centre of the roof or vertically aligned to the window(s) on the floor below.

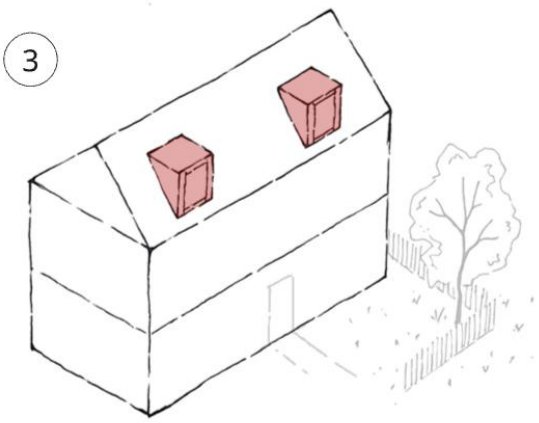
(Barrow: DS5, H22; Eden: DEV5; South Lakeland: DM1, *DM2*)



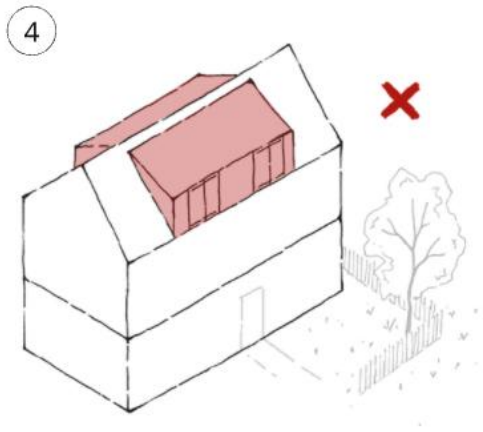


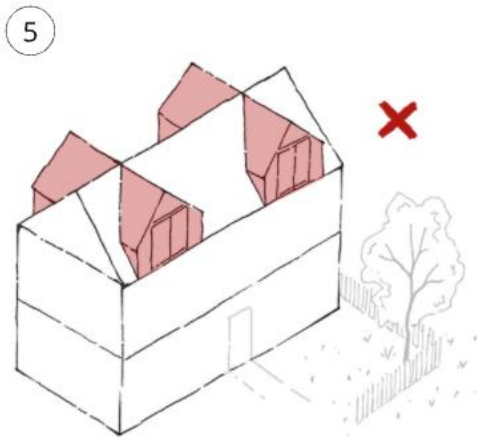
3.7 Dormers are only likely to be acceptable where they are already part of the townscape and appropriate to the house in question. New dormers should be subservient in their scale and be located at the midpoint of the roof slope. Their shape can be:

1. A shallower slope than the main of the house. This is sometimes called a shed-roofed dormer.
2. Gabled dormers where the pitch of the dormer roofs complements the roof pitch of the roof of the house. Noticeably shallower or steeper dormer roofs will look out of place.



3. Flat-roofed dormers of an appropriate scale, proportion and location can be acceptable as a contemporary addition and are often better suited for urban locations where there is a greater variety of roof forms than in rural settlements and landscapes.





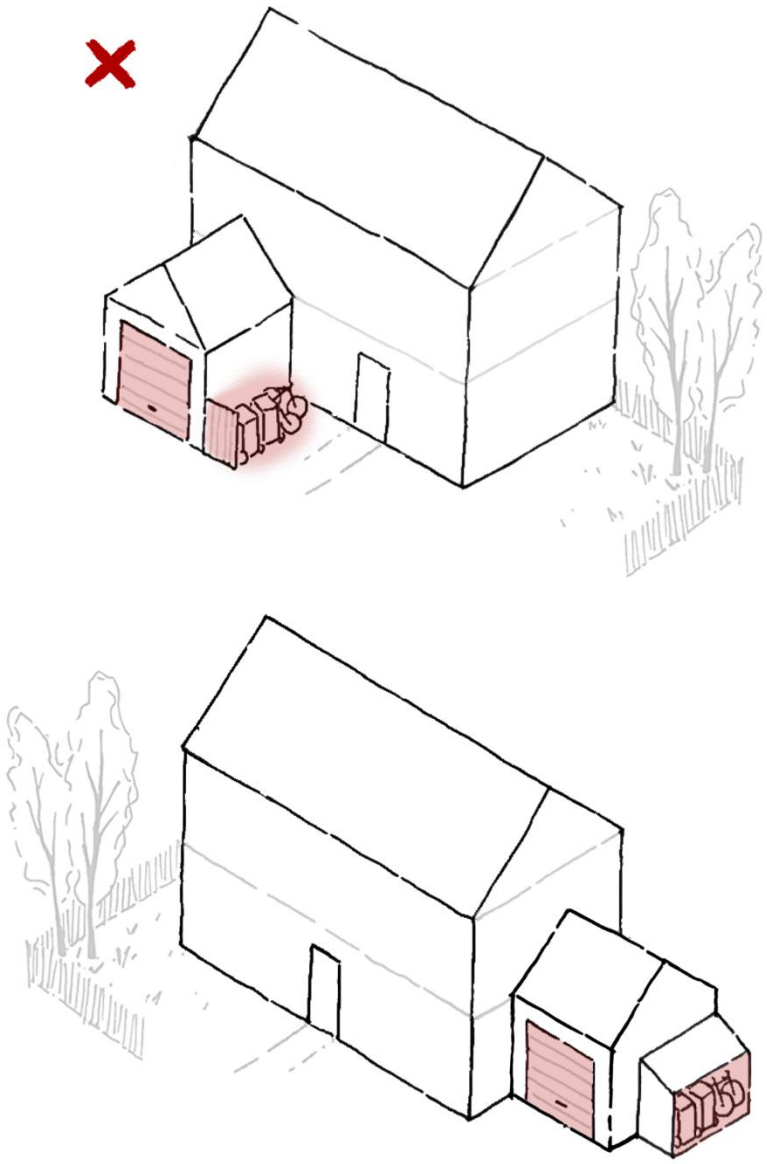
4. Wide box dormers whether shed roofed or flat roofed will be unacceptable because they dominate the roof shape and overall form of the house and can give a top-heavy appearance. This is particularly the case when the box dormer stands at or close to the eaves of the house or rise close to or higher than the ridge level.
5. Large dormers of any shape that occupy most of the full height of the roof are unlikely to be acceptable because they dominate the roof form and character of the house. Their scale often gives a top-heavy appearance to elevations.

3.8 With any dormer window care should be taken with the following aspects of design:

- Ensuring the size of the dormer is appropriate – in some cases two small dormers will be more suitable that one large one.
- Providing suitable overhangs to the roof of the dormer.
- Ensuring rainwater will drain onto the main roof.
- Recessing glazing in the frame of the dormer.
- Ensuring front cladding matches roof materials to make it more subservient.
- Covering the sides (or cheeks) of the dormer in slate cladding, lead or zinc.
- Opening windows for ventilation.

Outbuildings

3.9 Outbuildings must show subservience to the existing house in terms of their height, footprint and location. They should reflect the design of the existing window and door openings.



In the top illustration, the garage dominates the front of the house, while the cycle store and bin store location is awkwardly close to the front door and prominent. In the lower illustration, the garage, cycle store and bin store are subservient to the house but are still conveniently located.

4. Nature

Front and Rear Gardens – Trees, Hedgerows and Planting

CODE HE 4.1 Existing Trees, Woodlands, and Hedgerows: Development proposals must:

a) retain and protect existing trees and hedgerows and, where removal is unavoidable, compensatory planting and replacement of trees must be provided at an appropriate ratio; and

b) include a variety of native species of UK provenance and grassland species of local provenance in new planting to enhance biodiversity and contribute to the overall green infrastructure network. In considering the location of buildings or planting of trees, full account should be taken of the recommendations in British Standard BS5837 or any subsequent updates to the standard.

(Barrow: DS5, N4, *DS6, GI6*; Eden: DEV5, ENV4, *ENV2*; South Lakeland: AS02, CS1.1, *AS04, AS08, CS8.1, DM2, DM4*)

4.1 Proposals should retain and protect existing trees and hedgerows where possible and provide compensatory planting as needed.

4.2 Proposals should prioritise the use of native species of UK provenance and plantings to benefit local ecosystems and ensure compatibility with local conditions.

4.3 Proposals should incorporate pollinator-friendly plants and wildflower areas to boost biodiversity and create attractive green spaces and ensure that all planting schemes are well-maintained and harmoniously integrated into the urban fabric.

4.4 Gardens are an important feature as they soften the built landscape and provide important areas for wildlife with a variety of trees and shrubs. It is important to note that the loss of garden areas in part or whole can have a harmful impact on character and appearance, layout and rhythm of streets, especially where this is given over to hard landscaping. The use of artificial grass is particularly harmful. The creation of hardstanding for vehicles usually also includes the loss of boundary treatments which is additionally harmful to character and appearance.

4.5 Red squirrels are found in scattered locations across Westmorland and Furness. Outside of the National Parks they are found in areas including the countryside around Cartmel, Ulverston, Burneside, Burton-in-Kendal, Tebay, Shap Wells, Hardendale and Alston. The red squirrel stronghold areas in Westmorland and Furness, outside of the National Parks, are the Eden Valley and areas around Penrith, particularly to the north-east of Penrith around Greystoke. The ecological information supplied as part of the application documents should also be used to assess whether planting of tree species beneficial to red squirrel is appropriate. Tree species which are suitable for planting in areas which support red squirrel are blackthorn, hazel, bird cherry, crab apple, Scots pine, holly, wild cherry, yew, hawthorn, small-leaved lime and alder. Note that oak, beech, chestnut, sycamore

and walnut should be avoided in red squirrel areas as these benefit grey squirrels. Whilst hazel will also benefit grey squirrels it is a very important food source for red squirrel and shouldn't be avoided. If you have red squirrels in your garden, you can find further information here on how to garden for red squirrels www.redsquirrels.info/wp-content/uploads/2018/04/Red-Squirrels-In-My-Garden (note the document is being currently revised).

4.6 The Council is currently working on a Guidance Document for Native Planting. For further guidance on what preferred species to use please liaise with the Council's highways, waste and environment services. See also the Council's site for Climate change and natural environment.

4.7 When designing planting schemes, include pollinator-friendly species and wildflowers to enhance local biodiversity and create attractive, nature-rich spaces. Planting should also consider climate change projections to ensure that schemes are resilient and deliver their intended benefits long-term.

- Pollinator-Friendly Species: Incorporate plants that support pollinators and provide diverse habitats. For example, single-flowered species are more accessible to pollinators than species with double flowers. A palette of plants which support wildlife is available for reference within the GB non-native species secretariat guide to Gardening without harmful invasive plants.
- Wildflower Areas: Designate areas for wildflowers to enhance local biodiversity and create attractive, nature-rich spaces.
- Consider space for composting as a source of organic material for planted areas.

Trees, Hedgerows and Planting: what we don't want to see

- The loss of existing trees, hedgerows and planting that are important as habitats or as important landscape or townscape features.
- Design that destroys or degrades rather than maintains or enhances important trees, hedgerows or vegetation.
- The loss of trees, hedges, gardens and greenery that contribute to the character and appearance of conservation areas or the significance of heritage assets.
- New trees, hedgerows and planting that do not adequately compensate for existing trees, hedgerows and vegetation that will be lost due to the development.
- The use of invasive non-native plant species as identified in government guidance on invasive non-native alien plant species or in Schedule 9 of the Wildlife and Countryside Act 1981, as amended.
- The use of non-native plant species which might pose future ecological threat as identified in the GB non-native species secretariat report on Horizon scanning for invasive non-native plants.
- New planting that is of low or lesser habitat value.

- New planting that is not resilient to the current and anticipated impacts of climate change.
- New planting where there is insufficient space for trees and hedges to grow to maturity.
- Expanses of lawn or artificial grass over landscaping and planting that can offer greater SuDS capacity, climate change resilience and habitats.
- New planting that is impractical to maintain.

Biodiversity

6. A swift brick or universal ~~bird~~ nest brick is to be integrated into each altered/extended building. In addition, an integrated bat brick or tile should be installed in each altered building. If integrated bricks are not possible, a bat and a swift box should be installed within the application site. All bird boxes/bricks should be sited at an appropriate height for the target species and on a north or east aspect. Bat boxes, tiles and bricks should be sited on the south, south-east and south-west elevations but sheltered from strong winds at an elevation of at least 4m above the ground. All tiles, boxes and bricks should be located away from artificial lighting and where possible siting above windows and doors is to be avoided. All bat and bird features should be placed where there is unimpeded access for the target species. All external boxes should be long-life boxes made from materials such as woodcrete.

4.8 If works could impact priority habitat, potential bat roosting features or potential bird nesting features (e.g. creation of new gardens, roofing, replacement or windows or works to external walls), an ecological consultant should undertake a suitable ecological assessment to be submitted with the planning application. The aim should be to retain any priority habitat, potential bat roosting features or potential bird nesting features identified by the assessment.