

# **Upham Village Design Statement V.9.5**

**10th April 2024**

**DRAFT**



Photo 1. Aerial View of Upham Conservation Area looking west

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**Appendix 1** – South Downs LCA 2020

**Appendix 2** – Winchester LCA 2022

**Appendix 3** – Upham Conservation Area  
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**Appendix 4** – Biodiversity Information (HBIC)

**Appendix 5** – Village Character Surveys &  
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# Introduction

## Village Design Statement (VDS)

This is the new Upham Village design statement (VDS), which replaces the original statement created 25 years ago.

A Village design statement (VDS) is used to describe the distinctive character of a village and its surrounding countryside. The Upham VDS is not intended to be a detailed historical record of the village's buildings, development, and features. Instead, the Upham VDS provides guidance to architects, developers, residents, and others on ways new developments – and smaller, day-to-day adjustments (i.e., to homes, gardens, open spaces, paths, hedges etc.), which may not be subject to planning control – can be designed to conserve or enhance the distinctive and special character of the village.

The Upham VDS has been prepared by a small steering group of parish council members and community volunteers. Additional volunteers also helped to produce detailed character surveys, covering all areas of the village, and provided valuable feedback at public meetings and the church fete (see Village Consultation Process - **Appendix 5**).

The majority of Upham Parish is in the South Downs National Park (SDNP), and so the parish is split between the local planning authority (LPA) areas of the South Downs National Park Authority (SDNPA) and Winchester City Council (WCC). The Upham VDS will be adopted by the LPAs as a supplementary planning document (SPD) to their respective local plans and, in doing so, will be a material consideration in the determination of planning applications.

## Village Origins & Development

The character of Upham and the surrounding landscape is closely related to the underlying geology, which influences the landform, soils, vegetation, drainage and building materials.

Upham lies on the edge of chalk downlands which extend to the north of the village and is surrounded by a rural landscape with winding narrow lanes and open fields that have been used for farming since prehistoric times. There is evidence of human activity within Upham parish dating back to the Bronze age.

A prehistoric track known as the Ridgeway ran to the East of Upham and evidence of Neolithic burials has been discovered at Stevens Castle Down. The line of a Roman Road from Winchester to Portchester runs a mile south of Upham crossing Upham Street at Upham Farm (see **Map 2**), and the site of a Roman Villa is located to the north of Woodcote Farm. Upham is clearly shown on a map dating from the Middle Ages (see **Map 1**), when the road from Winchester to Bishops Waltham entered Upham via White Hill (see **Map 4**).

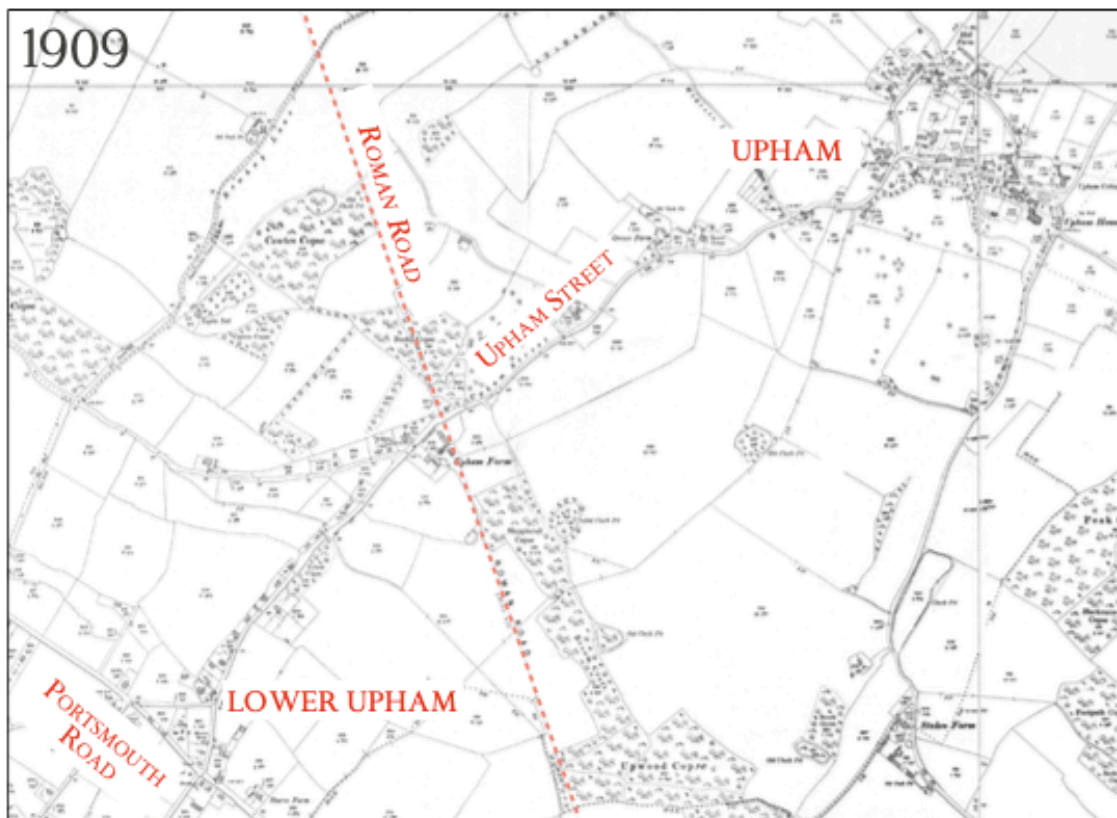
Lower Upham is set in a low-lying, heavy clay landscape and was historically a series of loosely connected dwellings and farms in Sciviers Lane, Alma Lane and Upham Street. The toll road was built in 1833 over a more level route between Bishops Waltham and Winchester and has since become the B2177 Winchester Road. Following the opening of the new toll road, late Victorian development around Winchester Road, and the bottom of Upham Street, created a second centre to the village with its own pubs, shops, school and Mission Hall.

As a result, the village has two main centres of population, Upham and Lower Upham, connected by Upham Street, with other narrow lanes branching from it. The original settlement of Upham (now the Conservation Area) is situated on the free draining chalk soil in the centre of the parish and has clusters of dwellings at the entrances to the village where farmsteads once existed. (see **Map 3**)

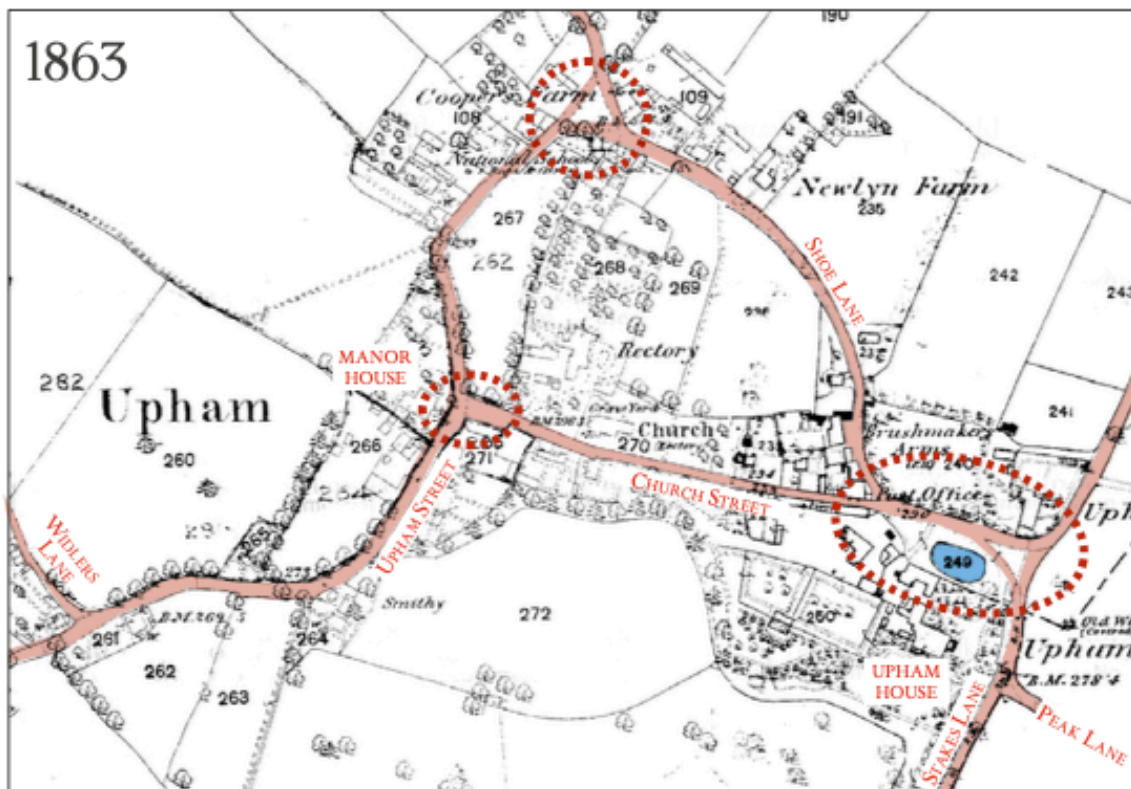


**Map 1.**  
Map from the Middle Ages showing Upham village.





Map 2. Detail of the Ordnance Survey map of Upham in 1909 showing the broad layout of Upham parish of two centres linked by Upham Street.



Map 3. Detail of the 1883 Ordnance Survey map of Upham showing the original core of the village to the north and the three main junctions.



# What is Landscape?

The South Downs National Park Authority encourages planning policy to be “Landscape Led”. In their terms landscape is made up of everything that is shaped by people and nature, and so it is everything that we see, hear, and experience. This means that landscape is not just about green areas of countryside, but also about towns, villages, farms, buildings, industrial areas, rivers, etc. The European landscape convention (ELC), officially defines the landscape as:

“An area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors “

The Upham VDS has considered the above and, in doing so, has focused on not only natural features, local geology, topography, trees, and hedges etc., but also the way in which buildings themselves are designed, set, and sited, and how they are seen from different distances.

Photo 2. View north from footpath on White Hill towards Baybridge

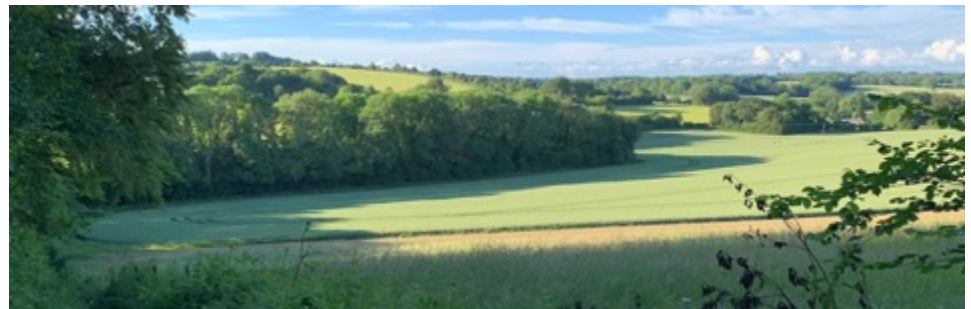


Photo 3. View along Shoe Lane to Brushmakers Arms pub  
Photo 4. View east along Church St.



Photo 5. View along Widlers Lane from Upham Street.  
Photo 6. View east along Upham St. at entrance to Upham Farm  
Photo 7. View west from Church St. towards Upham pond



Photo 8. Keepers Cottage & Shop Cottage from Upham St.  
Photo 9. View of barn at Laurel Cottage from Upham St.



Photo 10. View west along Winchester Road, B2177  
Photo 11. View of Upham Village Hall from Winchester Road



# 1. Parish & Settlement Landscape Character

## Parish Landscape Character

Upham is located in an area of chalk downland at the western end of the South Downs between the Itchen and Meon River valleys. It is characterised by an undulating mosaic of woodland, arable farming and pastureland and a low density of settlement (see South Winchester Downland Mosaic (Enclosed) [Landscape Character Type (LCT) D1a] in the South Downs Landscape Character Assessment (LCA) 2020 - **Appendix 1**).

In the northern and north-eastern part of the parish the village is surrounded by farmland which is predominantly in arable cultivation and interspersed with woodland and pastures grazed by sheep and cattle. The area contains many large arable fields where crops of wheat, barley, peas, beans, rape and linseed are widely grown. Hay and silage are produced on the smaller areas of pasture. The Parkland area to the south of Upham House is a designed landscape commonly found adjacent to large country houses with wide views of the countryside beyond.

Area names, such as Blackdown, Greenhill and White Hill relate to local characteristics in the landscape. Flint stone naturally occurring in the chalk substrata, was collected from the fields around the village and used in the construction of the houses, barns and walls giving a distinctive character to Upham.

The landscape around the village contains several Sites of Importance for Nature Conservation (SINCs) including areas of woodland and copse and meadows in Lower Upham (see Biodiversity Information (HBIC) - **Appendix 4**). On the clay soils in the lower part of the village, many of the fields are used for cattle farming and pasture, increasingly for grazing horses. The pastureland to the north and west of the village, and the clay meadows of Lower Upham, all have smaller field enclosures and hedgerows dominated by oak, ash hawthorn, hazel and field maple.

The meadows of Lower Upham form part of the Durley Claylands as identified in Winchester Landscape Character Assessment 2022 – (LCA23) – (see **Appendix 2**). The key characteristics are a low lying, gently undulating landscape with numerous ponds, streams, wells and associated wetland habitats. Drainage is an issue as the soil is of heavy London clay and the water table is at a relatively high

level. A varied ecology thrives in the rich clay meadows.

## Historic & Rural Landscape Character

The Character Surveys carried out in 2021 (see **Appendix 5**), identified that the historic and rural landscape - with its winding lanes, pastures with grazing animals, mature trees and hedgerows, and verges abundant with wildflowers and insects - defines the special character and appearance of the village.

Land use, and farming practices have changed, which has altered the wider landscape, whilst buildings have evolved to serve the needs of people at different times. As noted in the introduction, the intent of the design statement is to ensure that new development, and smaller, day-to-day adjustments, conserve or enhance Upham's distinctive character.

The Conservation Area, historic buildings, and the agricultural origins of the settlement can be seen as a defining source of village character. It is worth noting that the historic buildings in the village may not be designated as listed but they still make an important contribution to local character (see details on Upham Conservation Area and Listed Buildings - **Appendix 3**).

The approach to design proposals should begin with conserving the historic, rural, and village settlement character and appearance, and responding sensitively to the vernacular building traditions and the way they influence the look and feel of the village.



Photo 12. White Hill on Longwood Dean Lane showing steep banks and mature woodland including many beech trees.



## Built Landscape Character

When approaching a design, it is essential the proposal is carefully considered within its setting on the plot, and the street scene, to properly understand its visual impact on the character of the village and how well it relates to adjoining buildings, natural features, and the surrounding landscape.

A detailed appraisal and understanding of the site are considered an essential part of high-quality design proposals and should include details on the following,

- the spatial relationships between buildings
- bulk, scale, and massing of existing buildings
- how buildings relate to the lane or road
- the relationship with other boundaries
- orientation, sun path, and shading
- local topography and site levels
- site access and drainage
- location and scale of trees and hedges
- views into and out of the site

## Village Approaches & Lanes

Lower Upham is an important gateway to the village and to the National Park. There are five approaches to the lower part of the village. Sciviers Lane and Alma Lane have retained a more rural character. However, in terms of the Winchester Road B2177 (between Bishop's Waltham and Winchester) and Mortimers Lane B3037 (from Fairoak), both are relatively major routes (**Map 4**).

The B2177, Winchester Road was previously downgraded from an 'A' road (A333). However, as none of the infrastructure has been changed, the road retains a "high-speed" feeling which is incongruous to a rural village. The growth in traffic over recent years has meant that this part of the village has become less rural in character. It is important to both the Village, and the quality of life of its residents, living close to these main roads, that the area does not lose its rural connections and become separated from the rest of the village.

Lower Upham and Upham are connected by Upham Street, which becomes increasingly rural as you move away from the B2177 Winchester Road. Popes Lane is particularly tranquil and untouched by development. Once past Upham Farm and Slash Pond, the road gently rises and narrows through a section of sunken lane with overhanging hedges and tree known locally as the "Tunnels" (see **Map 4**).



Photo 13. Upham Street showing sunken lane and 'Tunnels' formed through the trees and hedgerows.

The upper part of the village is approached by four narrow rural lanes, Longwood Dean Lane, Bigpath Lane, Peak Lane and Stakes Lane (see **Map 4**). These pass through open countryside and have become sunken lanes where the soft underlying rock has been eroded by the movement of people, vehicles, and animals, and the action of running water over hundreds of years.



Photo 14. Upham St. towards junction with Church St. and Queen St. The thatched flint barn belongs to The Manor House.

Upham Street, and the lanes in the village are very rural which encourages use by cyclists, walkers, and horse riders, and adds to the feeling of tranquility. Routes around the village can be characterised by the narrow lanes with no kerbs, enclosed by hedges, tree lined banks and flint walls. The village also contains examples of houses and ancillary buildings e.g., barns built up to the road edge often linking up with adjacent boundary walls.

It is essential that any new development and highway improvements (incl. traffic control measures) are in keeping with a rural village in a National Park.

Proposals for new development should reflect the guidance and provisions in the SDNPA's Roads in the South Downs, and Historic England's Streets for All.



## Flint Walls

Flint is a naturally occurring building material sourced from local fields, that has been used in the village for many centuries and creates an immediate and important connection with the surrounding landscape. Evidence of the use of flint increases as you move from the clay cap of Lower Upham towards the Conservation Area as the underlying geology changes to the chalk uplands.

Flint is used in the construction of retaining walls, boundary walls, outbuildings, houses and Upham Church. Traditional flint wall construction requires maintenance over the years, but it is intrinsic to the historic and rural character and origins of the village, and so should be preserved.



Photo 15. Flint and brick boundary wall in Shoe Lane.

## Trees, Hedges & Banks

Passing through the village it is interesting to see how most buildings are in some way obscured or completely hidden from view by natural features in the landscape such as the trees, hedgerows and raised banks.

Trees are integral to the character of the village, whether as individual specimens, in groups, or in hedgerows along the road edge, as well as in gardens, fields and pastures beyond. Trees are an important link back to past inhabitants who would have planted many of the mature trees in gardens or pastures in the village, some over 200 years ago. All the trees and hedges are essential in providing natural habitat, protection from the sun and high winds, noise mitigation and water management.

In Lower Upham, where the hedgerows are generally lower, hedgerow trees around the fields are particularly important to the landscape character. The natural establishment of trees and hedges on

boundary lines has been a process that has continued for many hundreds of years defining land ownership and field boundaries and helping to contain grazing animals.

The tree and hedge 'Tunnels' and original natural hedgerows should be preserved to maintain the rural character of the village and to preserve habitat for birds and other wildlife. Any replacement hedging should be carried out using a mix of native species. More non-native hedges have been introduced in recent times and planted as a single species creating more visual variety. When planting new hedges care must be taken to choose species that are sensitive to the rural location and to enhance the natural setting and biodiversity.

It is essential that existing trees, hedgerows, and the raised banks along sunken lanes are retained to maintain the strong sense of enclosure given by them and to reduce the scale and visual dominance of buildings in the landscape. The impact of construction on trees, hedgerows and the natural environment in general should be considered and mitigated.



Photo 16. Rambling hedges with verges and banks covered in wildflowers along Shoe Lane.

## Biodiversity & Natural Habitats

The unique combination of geology and microclimates of the South Downs has created a rich mosaic of habitats that support many rare and internationally important wildlife species. Arable habitats support farmland birds, and the Downland landscape in general helps to support populations of birds, bats, butterflies, bees, and other insects.

Road verges are an important semi-natural habitat that can support a rich and varied range of plants and wildflowers many of which have vanished elsewhere in the countryside. The botanical diversity provides a haven for pollinating insects, butterflies and small

mammals and a feeding ground for birds. Road verges also provide important corridors for wildlife linking areas of grassland with other valuable wildlife habitats, such as hedgerows and woodland (see SDNP website 'Beelines' for ways to protect our pollinators).

Gardens and grassland form a considerable proportion of the landscape around the village. Opportunities should be sought to conserve and enhance the natural environment and biodiversity to retain the rural and tranquil character of the village and the special qualities of the SDNP.



Photo 17. Upham Pond on Church Street.

In addition to the pond adjacent to Upham house, and Slash Pond, there are number of existing and former dewponds, and these also provide important wildlife habitats.

## Glimpses & Views

There is a general feeling of openness in Upham with magnificent views from the higher parts of the village. There are distant views towards the Isle of Wight in the south, Southampton in the south west, Twyford and Winchester to the north west and

Cheesefoot Head and out into the National Park in the east. At the lower end of the village, there are views towards Winters Hill.

In the two centres of the village, and as one climbs up Upham Street towards the Conservation Area, there are frequent glimpses out to the open countryside and beyond. Despite the gradual infill of development, the form of the village has remained static with groups or clusters of buildings separated by gaps of privately owned fields and gardens. It is these gaps, and views through these gaps, that give the village its distinctive rural character.

The larger properties in the village have cultivated garden areas, closer to the house, and large areas of open fields often used for grazing land. Although private, these areas can also be glimpsed from the street through gateways and gaps in the hedges, where sheep and cattle graze. This all adds to the rural field of the village and a wider landscape.

The variety of gardens, fields, and planting – which are visible over fences and walls, and through gaps in hedges and fences – all contribute to the attractiveness of the village. Front gardens, and the associated hard and soft landscaping, all contribute to the character of the village and contrast with the more rambling natural hedges and trees. The planting, paths, gates, and walls all add together to provide a personal touch to each house and add a huge amount of visual interest which can be enjoyed by all.

Careful consideration must be given to the placement of new buildings and extensions so the rural character - and visual connections with gardens, grazing land and the countryside - is maintained (see Glimpses and Views in the Village – **Map 4**).



Photo 18. View from Shoe Lane looking south over pastureland between clusters of buildings forming the Conservation Area



# SOUTH DOWNS NATIONAL PARK



## Map 4 VILLAGE MAP

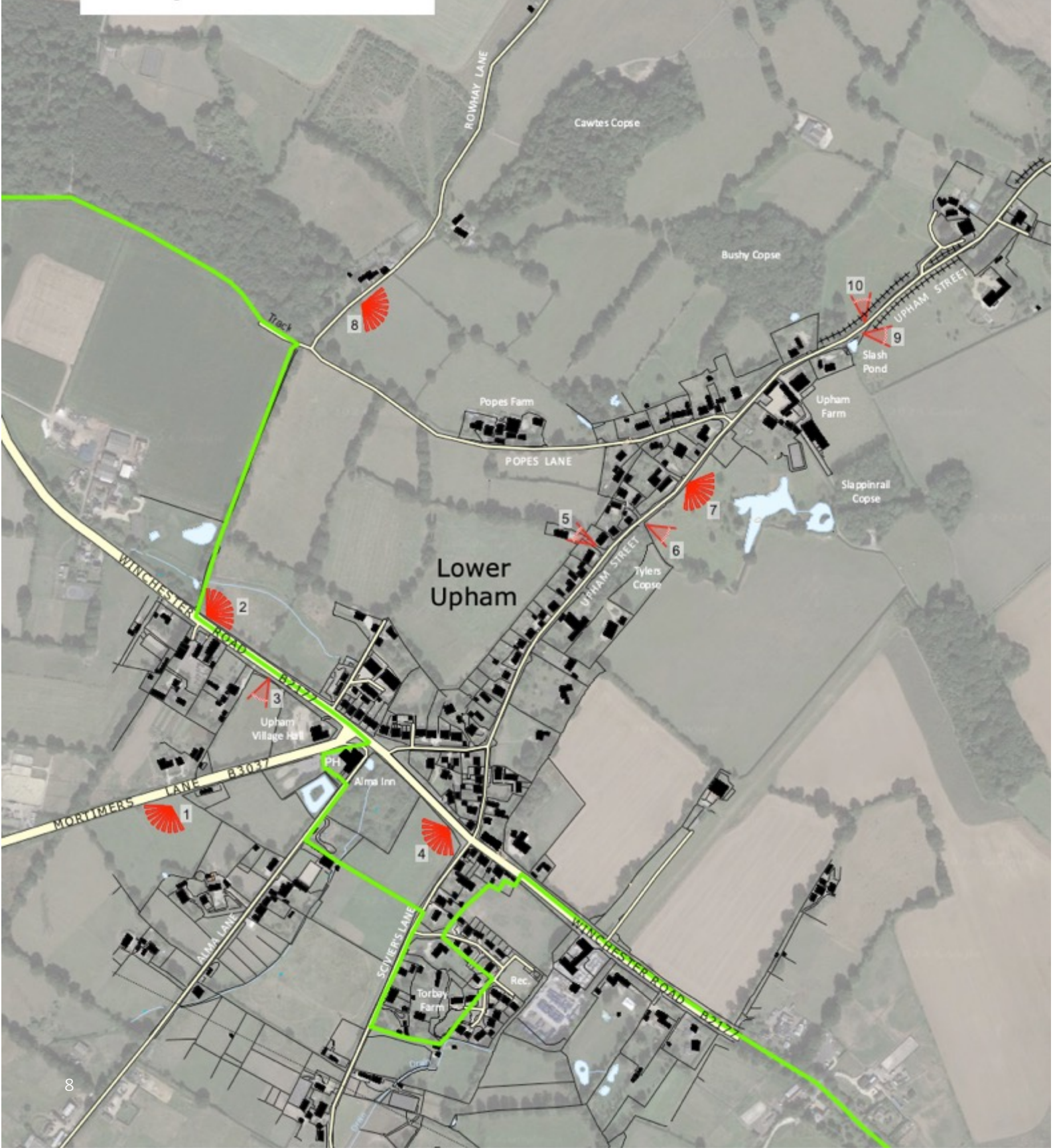
Upham Conservation Area



SDNP Boundary



'Tunnel' vegetation









## GLIMPSES & VIEWS IN THE VILLAGE

Residents and visitors alike enjoy the lanes and footpaths around the village, a key element being the views and glimpses seen as one moves around the community. Some of the views and glimpses within the main settlements, and along Upham Street shown on the attached map, are described here.

In this context, we have considered VIEWS  as being more extensive: possibly panoramic and over long distances, and certainly essential to preserve.

GLIMPSES  too are very important since they create a sense of space within the village confines and add to the informal character of the settlement.

### Description

1. View S-W over open pastures, mature trees and hedgerows
2. View N-E over small field enclosures, mature trees and hedgerows
3. Glimpse south over small area of pasture
4. Long View S-W over open pastures, towards Durley
5. Glimpse west over gateway towards mature trees and open pastures beyond
6. Glimpse east over pasture land from Upham Street and public footpath
7. View S-E from gateway over open pasture land, and woodland beyond
8. View S-E over small field enclosures, mature trees and hedgerows
9. Glimpse east through hedgerow to open pastures beyond
10. Glimpse north through gateway to open pasture and mature trees beyond
11. Glimpse north through gateway across arable land
12. Panoramic View S-W across arable and pasture land
13. View N-E from public footpath over Parkland to S-W of Upham House
14. Glimpse south across gardens to Parkland S-W of Upham House
15. Glimpse west across pasture and arable land to mature woodland beyond
16. View east from public footpath to edge of village noting roofscapes
17. Glimpse west over long distance across the Itchen and Test river valleys
18. View S-W over recreation ground to edge of village and long views beyond
19. Glimpse east over gateway across garden to pasture land
20. Glimpse south over pasture characteristic of the open centre of Upham
21. Glimpse south across Parkland to S-W of Upham House and Isle of Wight
22. Glimpse east between farm buildings across dry valley to wooded slope
23. Panoramic View S-W over large fields to Newlyn's Farm on edge of village

## Area Character

The Upham Character Surveys carried out in 2021 (see **Appendix 5**) identified in broad terms that the village can be broken down into 3 main areas of landscape and settlement character – (see **Map 4**):

### 1 LOWER UPHAM

(Area around Winchester Road B2177)

- Low lying wet pastures and grazing land.
- Mature oak trees on field boundaries typical of clay landscape.
- Linear development along Winchester Road, and surrounding lanes.
- Mixed building uses, public house, Village Hall, small industrial area, commercial offices.
- Most buildings face onto the street.
- Little consistency to the buildings, some sit back, some on the road.
- More modern houses have driveways and garages and the older cottages none.

### 2 UPHAM STREET

(Connecting Lower Upham and Upham)

- Narrow, winding, rural (and sunken) lanes.
- Hedges, trees, and woodland dominate the landscape and glimpses of countryside.
- Flint and brick walls emerge as geology changes to chalk downs.
- Small clusters of old houses along lane, and more recent houses built between.
- Most houses set back from the lane, and screened by walls, hedges and fences.
- Larger houses set back in own grounds, smaller cottages, closer to the road.

### 3 UPHAM

(Conservation Area and surroundings)

- The highest part of the village with distant views across downland.
- Some large mature native and non-native trees prominent in the landscape.
- Sunken lanes with hedges and steep banks.
- Buildings have a low density with a varying relationship with the street.
- There is variety in the boundary screening, hedges, flint and brick walls, timber fencing.
- Roads and lanes with no pavement or streetlighting.
- Historic, open and rural character with important glimpses of pastures and countryside between building 'clusters'.
- Building to plot ratio varies greatly.

## Public Open Spaces

There are some areas in the village where the street opens up to form larger public open spaces. For example, Upham Pond is a large natural area which is well loved by villagers and people passing by who want to stop and enjoy the ducks, dragon flies and other wildlife. It is also a meeting point for ramblers, and a general landmark for visitors to the village and other users of the surrounding countryside. The parking opportunity means it is also used by people going to the Brushmaker's Arms pub and is generally a focal point in the village.



Photo 19. Upham Pond on Church Street

Another less obvious public space exists outside the Brushmaker's Arms pub. Here the pub is slightly set back from the lane which forms a small open area where pub goers congregate, the visiting Morris Men perform, and horse riders meet.



Photo 20. Open space where Shoe Lane widens in front of the Brushmakers Arms pub

The open space around Upham Church is also very important to the character of Church Street. Although a large part of the open area is graveyard, the well-kept grassed areas give a feeling of openness and provide an attractive setting for the church.





Photo 21. Open space by Upham Church

Probably the most well used public open space in Upham is the recreation ground, which is used by villagers and people from far and wide as a starting point for many walks. The play equipment is an obvious attraction for school children and adults alike, and the open pitch area and Pavilion is used all year round.



Photo 22. Upham Recreation Ground being used by Upham F.C.

Another attractive open space exists at Torbay Farm with ponds, play equipment and a rural feel.

## Dark Skies

The overall lack of light pollution from the buildings in the village, and outlying areas, in combination with the lack of street lighting, has helped to retain a tranquil and rural atmosphere, as part of the transition zone for the South Downs International Dark Sky Reserve (ISDR). In addition to preserving the rural character of the village, the “dark skies” provide an enhanced view of the night sky. The reduction in luminance counter the negative effects of artificial light on nocturnal species and other wildlife such as amphibians, birds, mammals, insects, and plants.

Further guidance can be found by referring to SDNPA Dark Skies Technical Advice Note (TAN) [Approved 2018, Updated 2021]. See also Building Services – External Lighting - **Section 7**.

# Design Guidelines:

## 1.0 Parish & Settlement Landscape Character

- 1.1 Restore the rural character along the B2177 and B3037 main approach roads by decluttering, redesigning, and using traffic calming measures, which are all in keeping with a rural village and the guidance in “Roads in the South Downs”.
- 1.2 Ensure any building development adjacent to the main roads is in line with the general built form and pattern for the village.
- 1.3 Preserve the rural lanes and tree ‘Tunnels’ (trees form tunnels over local lanes giving a unique rural feel see photo).
- 1.4 Preserve trees in any planned development and ensure sufficient space for existing trees to grow and thrive.
- 1.5 Consider root protection areas and use of piled foundations if trees will be affected.
- 1.6 Consider additional tree planting in all new development using native species.
- 1.7 Resist loss of flint boundary walls, hedgerows, roads verges and banks and allow space for existing hedgerows to be retained, managed, and thrive.
- 1.8 New or upgraded accesses should avoid wide site openings, oversized visibility splays and suburbanized gateway interventions.
- 1.9 Ensure that new development does not adversely affect any identified views or glimpses (see **Map 4**) into or out of the village.
- 1.10 Conserve and enhance the historic, open, and rural character of the Conservation Area, village, and wider landscape.
- 1.11 Preserve public open space, meeting places and recreation areas and incorporate new open space where possible.
- 1.12 Consider planting that encourages birds & insects and retain “wild” areas.
- 1.13 Preserve bats and their habitats and consider installing bat and swift boxes. See <https://www.hampshireswifts.co.uk/>
- 1.14 Conserve or enhance wildlife friendly habitat, including hedgerows for shelter and protection from harsh weather.
- 1.15 Consider planting new or replacement hedging using mixed indigenous species important for their berries and nuts as winter food for birds and other species.



## 2. Built Landscape Character

### Historic buildings

The historic buildings in Upham – both the designated (listed) and non-designated heritage assets - can be traced back to the origins of the settlement as a farming community. The original farmhouses, barns, stables, workers cottages and associated rural buildings provided functions and trades related to society at the time e.g. blacksmith, wheelwrights, public houses etc. Some of the historic buildings e.g. the Woodman Inn (now demolished) and The Brushmaker's Arms pub would have served both the local community and people passing through the village.

Evidence of the original farmsteads and agricultural buildings can still be seen in the village and form the core of the original settlements. Through the passage of time buildings have been adapted and extended to suit the needs of the community but the essence of the place and the reason for its establishment remains linked closely to the landscape and agriculture.

New development will need to be carefully and sensitively considered to be successfully integrated into the Conservation Area. In terms of listed buildings, any proposed works will require approval from the SDNPA or WCC (see details on Upham Conservation Area & Listed Buildings - **Appendix 3**).

### Existing Building Character

The village settlement had humble origins and the original buildings would have been simply constructed using local materials, traditional building techniques and can be referred to as Vernacular Architecture.

Most building materials used were obtained from suppliers nearby including local clays for bricks and roof tiles, thatch from straw grown and flint collected from the surrounding fields. This resulted in the buildings being harmonious with their surroundings and their visual identity inextricably linked to their locality. As transport links improved Welsh slate would have been imported to the area and was often used on barns and outbuildings, and on the larger houses in the village with lower pitched roofs.

A wide variety of building styles and materials exist in the village reflecting the different historic periods in

which they were built, and the needs of the time. As well as the original picturesque rural cottages and farm buildings there are examples of Georgian, Victorian and Edwardian architecture, post war and late 20<sup>th</sup> century developments and early 21<sup>st</sup> century development including Torbay Farm up to the current day.

The buildings of the village often show evidence of different periods of development as they have been altered and extended over time. It is the agglomeration of extensions and alterations that can also add layers of character to a building. This is because they add visual interest from the different materials and building techniques used, reflecting the period in which they were constructed.

### Building Materials & Details

Traditional building materials are often visually more characterful and appropriate. This is because they are handmade from natural materials and have locally distinctive colours and textures that relate directly to the village and the surrounding landscape. In contrast, modern man-made materials can look very mass produced and, as a result, lack local character. The local vernacular buildings can be characterised by their simple detailing, unselfconscious design, and an honest expression of the use of materials through traditional building techniques.



Photo 23. Little Croft on Church Street showing a variety of traditional building materials including thatch, clay plain roof and wall tiles, painted brick, and timber boarding.

Reproduction of past architectural styles is often difficult to achieve with modern building methods and the result can look contrived. A harmonious relationship can be achieved by adopting locally distinctive building materials, colours and textures to create a visual connection with the landscape and existing buildings. More contemporary designs can also be successfully integrated by careful selection of harmonious materials and colours.

The following is a selection of the traditional materials, colours and textures found in Upham.



- |                          |                               |
|--------------------------|-------------------------------|
| 1. Clay Plain roof tiles | 6. Rolled lead sheet          |
| 2. Natural roofing slate | 7. Thatch                     |
| 3. Clay red brick        | 8. Wall hung clay Plain tiles |
| 4. Flint and brick       | 9. Painted brick              |
| 5. Timber boarding       | 10. Smooth render             |

are sympathetic to local vernacular architecture. Large roof spans and high ridges should be avoided to control the size of roof surfaces and the bulk of the building. This is often achieved on larger dwellings using multiple roof pitches. In the case of the smaller cottages with rooms in the roof, this is achieved where the main eaves are generally much lower which also reduces the scale of the buildings.

Dormer windows, porches and ground floor projections with their own roofs e.g. bay windows also have effect of reducing the outward appearance of buildings, so they are much less bulky in the landscape.

The aim of new development should be to respond to the local context and create a harmonious relationship with existing buildings and their setting within the village and the wider landscape.

Diagram 1.

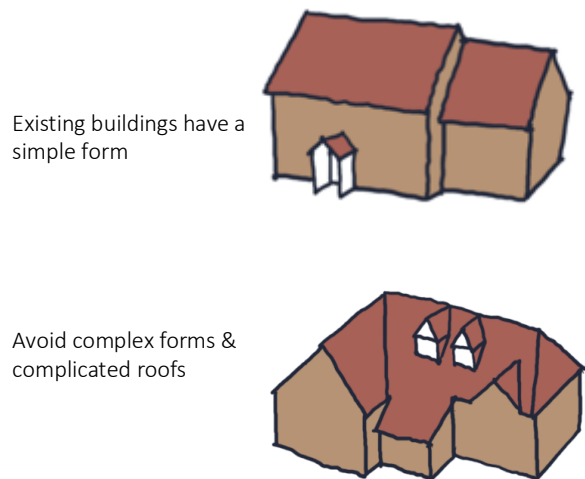
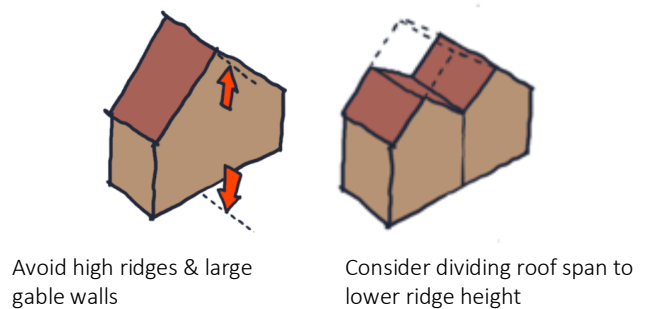


Diagram 2.



## The Bulk & Mass of Buildings

The historic or vernacular buildings of Upham have a scale that is a direct result of the construction methods used at the time. These buildings have less visual bulkiness and a reduced scale because of the economical use of building materials, low floor to ceiling heights and modest room sizes. As building methods have evolved over the years, the ability to span larger distances has meant that buildings can be designed with larger internal spaces and volumes, however this can result in buildings having more visual bulk when viewed from outside.

The buildings in Upham are generally no more than two storeys in height however the visual bulk or mass of a building also needs to be considered to ensure it fits into its setting. The aim should be to create simple building forms with uncomplicated roofs that

## Plot Size & Density

The plot sizes and the building to plot ratio – or the density of buildings compared to the surrounding plot or open space - vary greatly in the village. This adds to the character of the village and demonstrates how the settlement has developed organically over the years.

The Figure and Ground Diagram below illustrates the density of the buildings in relation to the plot in the Conservation Area. It also shows the informal way they are arranged in the landscape which adds to the visual variety and rural character of the village.



## The Scale of New Buildings

The largest traditional building types in the village would have been the farmhouses, cottages and agricultural buildings that formed the original settlement. These buildings would have been formed in small informal groupings or clusters creating a farmstead settlement. Over time the buildings have been altered, extended, or even demolished as needs changed but in essence these rural buildings give a precedent for the scale of new buildings in the landscape.

In most cases the existing large houses in the village are a result of an accretion of parts slowly built over the years. They benefit from a variety of forms and a character that can only be created by organic development over a period of many years.

Therefore, proposals for large new houses or buildings are generally inappropriate because their scale would be out of character with the local and historic built form.

## Extensions & Alterations

It is essential that the design of any alterations and/or extensions respect the significance of original buildings and their setting in the village.

Proposed extensions must be carefully considered in relation to the context of the site and the way they may be experienced from all points of view. Due to the rural nature of the village, the buildings are often visible from other vantage points. This includes public footpaths, across fields, and through gaps in walls and hedges. As such, the bulk and visual impact of extensions is important from all angles. Long distance views of the village give glimpses of the roof scape and the bulk or mass of the individual buildings or groups of buildings in the landscape.



Photo 25. Outbuildings in Church Street subservient in scale and built using local materials that help to preserve the character of Church Street.

Extensions with larger areas of glazing e.g. conservatories or garden rooms must be carefully designed and positioned to avoid the detrimental impact of large areas of glass and the increased risk of light pollution at night. In general additions with large areas of glazing should be concealed from view to avoid them dominating the landscape.

## Garages, Carports, Sheds & Outbuildings

The location of outbuildings must be carefully considered in terms of scale in relation to plot size and how they appear within the street scene. Some outbuildings can be visually too dominant, often have blank featureless walls and can lack character as a result. The older outbuildings and barns in the village contribute visually to the streetscape where flint walls and timber boarding integrate with the overall feel of the village. Detached garages and car ports can look incongruous in their setting. Large garage doors and garage openings are not visually attractive when viewed from the street and, therefore, are not considered to be appropriate.



Garages, carports, sheds, and outbuildings can all be considered ancillary to the main dwelling or building and should, therefore, be visually subservient as a result. Using farmsteads as a precedent, the main farmhouse would be the dominant building in the grouping and the barns and animal shelters would be more modest in scale and prominence. Therefore, as a rule, outbuildings should be visually less dominant in the landscape.



Diagram 3.  
Detached outbuildings such as garages, carports etc. and associated driveways or hard surfaces can dominate the space in front of a building if the site is too small and should be avoided.

## Larger Developments

In general, large new developments including agricultural buildings, commercial buildings, offices, and multi-residential developments etc., do not reflect village character or local distinctiveness because the grain of the village is smaller in scale. Any proposals for large new developments should follow the same 'Landscape Led' approach to design to ensure they are a sensitive response to the special qualities of the village and its landscape setting. Design Guidance can be found in the Adopted Design Guide Supplementary Planning Document, South Downs Local Plan, July 2022. These design principles can be used for areas of the village outside the National Park boundary.

All proposals should follow the same guidance and design principles contained in the VDS to ensure buildings reflect local character. In principle, larger developments should reduce visual impacts by careful siting and integration with the landscape by considering scale and form, including relative scale to neighbouring buildings. Larger developments should also integrate with the landscape by careful selection of materials, colours, and responding to local building traditions to reflect the character of the village. Sensitive reuse of existing buildings is encouraged to preserve connections with the history and development of the village.

## Design Guidelines:

### 2.0 Built Landscape Character

- 2.1 Avoid complex forms & complicated roofs.
- 2.2 Discourage new development that follows a ribbon or linear pattern because it is inconsistent with village character.
- 2.3 Consider the colours, textures, types, visual impact, and views of traditional materials to respond to local character.
- 2.4 Minimise storey heights and consider relationship between internal and external ground floor levels and site topography.
- 2.5 Ensure outbuildings and extensions do not suburbanize the character of the area, and are visually subservient in scale, siting, and materials to the main building.
- 2.6 Avoid large garage openings and double up and over garage doors.
- 2.7 Ensure materials and colours of garage doors are harmonious with the village character.
- 2.8 Preserve existing smaller older outbuildings.
- 2.9 Maintain neighbourhood identity and characteristics in any new development.
- 2.10 Retain any existing unique features which make a positive contribution to the street scene and wider landscape – e.g. traditional doors, windows, chimneys, porches, etc. - to preserve the character of the village.
- 2.11 Design and site extensions with larger areas of glazing e.g. conservatories to minimise impact on rural character and avoid light pollution.
- 2.12 Consider the impact of boundary treatments on immediate location, street scene and wider landscape, especially facing open countryside.
- 2.13 Discourage larger developments that do not reflect village character or local distinctiveness.
- 2.14 Encourage sensitive reuse of existing buildings.

## 3. Roofs

### Roof Shapes, Materials & Details

The appearance of the roofscape is extremely important as it is often the first view of a settlement when glimpsed over hedges and in between trees from the wider landscape. Seen from a distance, roof shapes in the village are simple in form, with a common palette of local roof materials that are sensitive to the landscape rather than standing out from it.



Photo 26. Houses in Queen Street with attractive silhouette and stepping roofline following the topography of the land.

Roofs and the silhouette of roofscapes also provide a great deal of visual interest. They often describe the internal spaces and the plan within the building, as well as the way the building has been developed and extended over time. Roofs in the village generally have roof tiles at a pitch between 40 – 45 degrees and slates at 35 degrees although there are some shallower examples in the larger Georgian houses. Traditional thatched houses have a roof pitch of 50 – 55 degrees.

In almost all cases, eaves are set parallel with the road, usually with gable ends from outbuildings facing onto the road edge. There are a few rare examples of gables facing the road, usually with Gothic style bargeboards as a feature to create an aesthetic statement. Generally, barge boards are no greater than 150mm deep and simple in detail. Some dormers have decorative barge board details in painted timber, with hung tiles within the apex.

Most roofs are covered with traditional red clay tiles, with blue-grey Welsh slate used on a few of the later Victorian cottages and Georgian houses with shallower pitches. Originally, many houses would have been thatched and there are still a few attractive cottages that retain this roof finish. Many have since been replaced with red clay tiles over the centuries but where they remain, they act as a characterful feature. Occasionally, decorative red clay ridge tiles are used, creating visual interest.

## Chimneys

Chimneys tend to be simple brick chimney stacks, rooted in the local vernacular, and largely constructed in red brick with red or buff clay pots. However, some feature brick banding is used to create patterns and visual interest. In some cases, where chimney stacks are exposed on the gable end of the property, they act as features on the side of houses. In other cases, buildings have been extended, wrapping around the chimney stacks, and creating varying roof lines.

Chimneys should be of traditional construction and not prefabricated, regardless of modern/traditional setting. They can positively contribute to breaks in the roof and can be put into new use – i.e., ventilation, extraction etc.



Photo 27. Small dormers and low eaves at Rays Farmhouse

## Dormers

Dormers are quite common but usually on the older, smaller vernacular properties in the village. Most have simple pitched roofs although there are some flatter eyebrow types, usually found in thatched cottages. Dormers and lower roofs (and eaves) play an important role in reducing the external bulk of buildings and help break up the roof surface and add visual character (see Photo 27).

## Modern Roof Construction

Traditional roofs - built by local tradesman using cut timbers and tile, slate, or thatch roof coverings - were simply constructed by modern standards, and provided only basic shelter from the weather and contained no insulation.

Modern roof construction must now satisfy many technical standards to reduce heat loss, and to ensure this much higher levels of thermal insulation are provided inside buildings. Standards have improved as the awareness of climate change and the cost of energy has increased. This has had an impact on the way roofs are constructed to accommodate higher levels of insulation.



Some new highly insulated roofs can be between 300-400mm+ thick, as opposed to a traditional roof of approximately 150mm thick. It is important that designers consider the possible impact this may have on the external appearance of buildings. Consideration must be given to roof detailing so that it responds sympathetically to the character of existing roofs and, in particular, the appearance of the roof edge which can become visually too bulky.

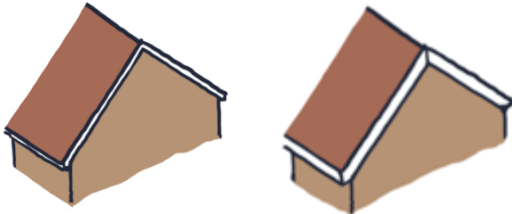


Diagram 4.  
Avoid deep roof edges that add visual bulk (right)

Roofs should therefore be designed so the depth of bargeboards, eaves and fascias etc., are kept to a minimum to respect the appearance of the existing vernacular architecture. Roof features such as dormers also need to be carefully designed to ensure they are not overly bulky and out of scale with their surroundings.

## Flat or Low-pitched roofs

Flat or low-pitched roofs (less than 15 degrees) are generally considered to be out of character in the village because they detract from the locally distinctive pitched roofs. However, there are some examples of low-pitched rolled lead covered porches, and roofs on low extensions. In general, flat, or low-pitched roofs do not provide the same visual interest as the pitched roofs in the village, and the materials used in modern flat roof construction - such as high-performance membranes - and the associated eaves detailing are not considered to be appropriate.

Metal roof materials - such as zinc with standing seams - can be used successfully and are visually similar to lead roofing. However, it should be well detailed and positioned sensitively to avoid negatively impacting on the general traditional appearance of roofs and roofing materials used in the village.

# Design Guidelines:

## 3.0 Roofs

- 3.1 Control bulkiness of buildings by considering the width and span of roofs and avoiding large gable walls.
- 3.2 Consider using roof materials that match existing clay and slate roofs. Avoid use of concrete tiles or artificial slate.
- 3.3 Ensure roof decorations are traditional and roof detailing is simple in character.
- 3.4 Preserve original architectural details.
- 3.5 Relate new roof lines to adjacent buildings.
- 3.6 Discourage ridge heights which result in an uncharacteristic and large visual bulk.
- 3.7 Avoid roof pitches of more than 45 degrees.
- 3.8 Ensure eaves or fascia boards are kept to a minimum even when roof construction is thicker.
- 3.9 Avoid deep roof edges and use plain bargeboards no wider than 150 mm.
- 3.10 Preserve cast iron rainwater gutters, hoppers, and downpipes.
- 3.11 Discourage the use of plastic materials e.g. UPVC cladding, fascias and barge boards etc.
- 3.12 Discourage flat or low-pitched roofs as they detract from the predominantly traditional pitched roofs in the village.
- 3.13 Encourage dormers to be of an appropriate size, fenestration and spacing so they do not dominate the building or break the roofline.
- 3.14 Encourage use of good quality traditional roofing materials which are sustainably sourced.
- 3.15 Chimneys should be of traditional construction and not prefabricated.



Photo 28. Gable ends facing the road are unusual in the village. The decorative barge boards are also not typical but add to the visual variety in the street.

## 4. Walls

### Brick

A key element forming part of the characteristic palette of local materials is red brick, which is used throughout Upham and Lower Upham on houses of a variety of ages, sometimes with grey or blue burnt headers for decoration. Lower Upham also has some good examples of plain red brick, late Victorian houses.



Photo 29. Laurel Cottage in plain red brick

The earliest surviving cottages, usually from the seventeenth century, would have originally been timber framed, but have since been infilled with brick.

Brick bonding (usually Flemish bond) is a characteristic feature of traditional buildings in the village and adds greatly to the attractiveness of the walls. The brick patterns were formed from the way the walls were constructed using a combination of stretchers and headers (see Photo 30).



Photo 30. Brickwork in Flemish bond with red brick stretchers and grey/blue burnt headers seen on Upham Church and the Manor House

Cavity wall construction used since the 1920s utilises two skins of brickwork with a cavity in-between. This results in the brick patterning being more uniform. In some circumstances - for example where listed buildings are extended - it may be appropriate to create the effect of a solid wall construction by using cut bricks in a cavity wall.

### Flint & Brick

The northern part of Upham is set on the chalk of the down land and this geology meant that flint was in plentiful supply as a building stone. It can be seen all around the village, most notably on boundary walls, combined with brick (see section 7: Brick & Flint Walls). However, there are some examples of houses built in brick and flint, particularly some of the smaller nineteenth century cottages. In addition, some of the larger houses were built with red brick to the front facade, but combined brick with flint to reduce costs on the less visible side facades creating an attractive mixture of colours and textures. There are also several examples of brick and flint barns and outbuildings where the materials help to distinguish houses from other ancillary buildings.

The traditional method of flint wall construction utilised brickwork to provide additional support in the form of regular piers and quoins at changes of direction (corners etc.). Brickwork detailing was also used to form door and window openings (see Photo 33), and copings to protect the wall from the elements.

### Render & Painted Brick

There are several rendered facades dotted around the village. These tend to be on the eighteenth-century houses, or on those houses that were refaced or updated in the eighteenth or early nineteenth centuries.

There is a particularly strong use of smooth render to the east of the village around the pond junction, where Upham House and Holm House form an attractive group. The render is painted in soft 'off-white' and pale stone colours to provide a subtle contrast with the pure white window frames and other joinery. Along Upham Street, West Hall also has a stucco facade, although it is well screened from the road.



Photo 31. Pond House with painted brickwork walls and former outbuilding in flint and red brick



Many of the older brick cottages - such as Pond House at the junction with Shoe Lane - were painted in the nineteenth century onwards. This was to create a more fashionable impression or, in some cases, as a practical measure to conceal joins in brickwork made during previous alterations to the building fabric. In these cases, the houses appear from a distance to have the appearance of render, with the brickwork only visible at close range.

## Tile Hanging

Hung tiles are quite common in Upham, but generally only on the sides of buildings, not on the main facades. Tiles were usually used to provide cladding for old walls, and in many cases would have been used to protect timber-frame buildings from bad weather, often on just the most exposed areas. Small areas of hung tiles can also be used on the gable ends of dormers.



Photo 32. Paradise Cott.

## Timber Boarding

Timber boarding is frequently used on outbuildings and barns and can be a visually appropriate, natural, and sustainable material used on new developments. Traditional timber cladding was formed by overlapping horizontal boards however, timber can be used in more contemporary designs by using vertical boards and different fixing methods. Both horizontal and vertical timber cladding can be visually appropriate in the village if the timber is allowed to weather naturally to a grey neutral colour. Protecting timber boards with a coloured stain is not considered appropriate in the village.

## Mortars

The mortar used in construction can have a significant effect on the appearance of walls and it is essential that it is appropriate for the application for which it is being used. In traditional solid brick walls the mortar used contained lime which was created by burning chalk and has been used extensively in vernacular buildings and flint wall construction. Unlike cement, lime mortar has an ability to breathe and should be used for repairs and alteration work to avoid long term damage to existing wall construction. In general mortars should not be coloured.

# Design Guidelines:

## 4.0 Walls

- 4.1 Consider using red bricks.
- 4.2 Consider replicating the Flemish solid wall bond.
- 4.3 Use only simple detailing on brickwork.
- 4.4 Avoid use of Engineering brick.
- 4.5 Avoid small panels of flint for surface decoration.
- 4.6 Avoid use of imitation flint blocks.
- 4.7 Ensure that new flint resembles size and colouration of locally occurring stone seen in the original walls around the village.
- 4.8 Use materials that are sensitive to the local vernacular to create continuity with the past and maintain a sense of place.
- 4.9 Avoid extremes of colouration in wall materials and consider harmonious combinations with subtle contrasts.
- 4.10 Consider using soft 'off white' and pale stone colours for render and painted brick.
- 4.11 Consider leaving timber cladding to turn grey naturally rather than painting or staining it.
- 4.12 Avoid use of plastic wall cladding.
- 4.13 Use mortar type appropriate for the application it is being used.
- 4.14 Encourage good quality traditional and, where possible, renewable building materials.
- 4.15 Avoid coloured mortars.



Photo 33. Cottages in Queen Street displaying walls of painted brick, plain red brick (unpainted) and flint and brick.

## 5. Openings

### Local Window Styles

Window types vary throughout Upham depending on the age and style of the property. Many eighteenth and nineteenth century sash windows remain in the village, usually six-panes-over-six, with slender glazing bars, simple surrounds and plain flat brick arches above. Some Victorian sashes with fewer glass panes can also be seen. The bulkiness of the traditional sash box frame is often concealed behind



Photo 34. Sash windows with deep stone cill and frames set behind brickwork at Yew Tree Cottage

an outer layer of brickwork, or wall rebate. This means the window openings have a greater depth when viewed externally, requiring a larger (often stone) cill, which helps to articulate the facade.

Casement windows are also very common, found across the village in various forms. Some have been replaced with modern, standardised windows, but there are some good early examples remaining in timber with lead cames (bars) or timber glazing bars. Traditional casement windows are sometimes recessed in the wall openings but more often positioned closer to the face of the wall. Opening and fixed timber casements are constructed so they are flush with the outside of the window frame resulting in an attractive and visually balanced window.

### New & Replacement Windows

The thermal efficiency of single glazed timber windows is very poor by modern standards and new developments in window technology have resulted in much higher levels of thermal performance and the elimination of draughts and condensation. These qualities contribute to higher levels of comfort and help to conserve energy. However, the design of modern windows has led to a general increase in

visual bulkiness due to the thicker frames required to support heavier double or triple glazing.

New buildings and extensions should nevertheless be sensitive to the local traditions of window design to maintain the rural character of the village. Consideration should be given to the visual impact of windows by looking at the solid to void ratio (the proportion of window to wall), to ensure this relationship responds sensitively to the setting in the village.

In general windows and frames are painted white, are small in relation to the wall area, and window proportions are generally vertical with glass panes greater in height than the width. Windows are functional in design rather than decorative so 'feature' windows and first floor projecting bay windows are not typical. UPVC and metal windows with a plastic powder coated finish are not considered appropriate in the traditional setting of the village due to their heavy frames and lack of visual character. Stormproof sashes that sit in front of the frame are also considered out of character.

Large areas of glass combined with sliding or bi-folding door systems are very attractive as they increase the visual and physical connection with the outdoors. However, they can have significant negative impacts in a rural landscape setting. For example, they can contribute to a greater level of light pollution at night compared to existing buildings with smaller openings, whilst also often creating problems with glare and reflection during the day. The placement of glazing need to be well considered to avoid any negative impacts on neighbouring properties and the rural character of the village.

### Skylights, Roof Lanterns & Glazing

Skylights (Rooflights) or Roof Lanterns are becoming ubiquitous on roofs due to their ability to increase daylight levels and transform interior spaces. Traditionally, skylights would have been small and discreetly, or often, hidden from view. The location and size of new skylights should be carefully considered so they do not dominate the roof surface. If possible, they should be located away from the principal street elevation to preserve the character of the village.

Modern skylights, like new windows, are designed to high performance standards and can appear visually bulky. This can be offset by careful positioning and by specifying frames that are recessed more into the roof surface. Conservation



type skylights can also be installed that combine a low profile on the roof surface and thinner frame sections, which are much more sensitive to the traditional setting.

Roof Lanterns and other forms of roof glazing are also more common but can present the same problems as large windows. They can also have a negative impact on the efforts to preserve the dark skies in the National Park.

## Front Doors & Porches

Doors follow a hierarchy with the most elaborate door surrounds reserved for higher status buildings. The humblest buildings have plain panel doors simply punched into the wall.

Most doors are located either centrally or just off centre on the fronts of buildings, but where many properties have been extended, often to the side, other doorways can be seen. These also tend to feature the characteristic projecting porches. Overall, this feature tends to create a pleasing cottage vernacular appearance throughout Upham, regardless of the scale or age of the property.



Photo 35,36. Porches at Church Cottage & Newlyn's Farmhouse

There is a wide variety of porches in the village which serve a very practical purpose and help to reduce the bulk of a building by breaking up the facade and adding visual interest at ground level. These vary in design and style around the village, but a common basic type is the central, projecting porch with a pitched, gabled roof. Some of these have open sides or have latticework decorative panels to create a distinct feature, and some of the later examples are built more solidly in brick.

All porches are generally simple in character and the few examples of Classical style porches on the larger properties in the village are not overly decorative in appearance. New porches should, therefore, be simply designed and proportionate in size to the elevation.

# Design Guidelines:

## 5.0 Openings

- 5.1 Avoid use of UPVC and metal frames.
- 5.2 Match replacement windows to those originally installed.
- 5.3 Discourage skylights on street facing roofs.
- 5.4 Ensure casement windows have flush casements (see photo left).



Flush Casement Window



Stormproof or Lipped Casement Window



Window design on the left is not typical and should be avoided. Using a flush casement design (right) results in an attractive and visually balanced window

- 5.5 Encourage use of windows that are small in relation to wall area.
- 5.6 Ensure frames are painted rather than stained (generally white to match existing).
- 5.7 Avoid large areas of glass that will have a negative impact on rural character and Dark Skies.
- 5.8 Avoid large openings for bi-fold or sliding doors or windows where they are visible.
- 5.9 Avoid use of windows with wide glazing bars and instead consider reducing the number of windowpanes.



Typical casement window styles with narrow glazing bars (max 19-22mm). Reduce number of windowpanes if glazing bars are wider.

- 5.10 Encourage porches to be simply designed and proportionate in size to the elevation.

## Driveways & Parking

The Upham Character Surveys identified that most buildings are in some way obscured or completely hidden from view by hedgerows, trees and other planting and this natural screening also helps to conceal the driveways and parking areas in the village. This has the effect of hiding cars and vehicles but also avoids large open areas in front of buildings and wide drive entrances that dominate and detract from the rural character of the village.

The materials used on the ground surfaces are also key to retaining character. More man-made surfaces like concrete block paving, and uniform surfaces like tarmac, are more urban in character and therefore detract from the more natural surfaces found in the village. A loose gravel surface dressing using a flint-based aggregate is appropriate in the village and relates back to the rural origins of Upham. Resin bound gravel tends to look very artificial in a rural setting, so should be avoided. All surfaces should be permeable, wherever possible, to help reduce water run-off from ground surfaces.

## Road Edge & Boundaries

The rural nature of the village can also be seen in the way driveways and paths meet the roads, with the boundaries between drives, lanes, tracks, and road verges visually more informal and relatively undefined. Concrete kerb edging has a place where the definition between road and pavement is necessary however it can result in a more urban pedestrian feel to the street. As such, concrete kerbs and edging are generally not used, and it is important for the grass verges and simple openings to be preserved.

The boundary between the road and property is a key feature in the streetscape and the rural landscape. Almost all the buildings in Upham tend to be set back from the road behind some form of boundary treatment and small front gardens.

## Brick & Flint Walls

Walls constructed in brick and flint are a very common feature in much of the village and should be preserved and sensitively repaired to retain the historic character of the landscape. As a naturally occurring feature in the surrounding fields, it is essential that new flint is selected so that it resembles the size and colouration of the locally occurring stone, which can be seen in the original walls.

Flint blocks are not considered a successful method of recreating the traditional flint walls due to the appearance of joints in the construction. Engineering bricks are not typical and should not be used as capping bricks or in any other part of the wall construction.

## Railings & Fencing

Although walling is the prominent boundary treatment, there are other types that are more informal and allow greater permeability. Fencing is very common around the village and acts in combination with walls, hedges, and railings to enclose the edges of lanes, provide privacy to properties and contain views. Most is very plain, usually split oak post and rail fencing or picket fencing, either painted or left plain. Paneled and close boarded timber fencing with timber or concrete posts is considered inappropriate.



Photo 37. Split oak post and rail fencing at Torbay Farm

Railings are much less common, although where they do exist - notably at the corner of Shoe Lane, by Pond house, and on top of low boundary walls - they are simply designed and add character to the street scene. Railings also allow clear views into gardens, creating an impression of openness without losing a sense of boundary. Railings in Upham tend to be very simple in style with little embellishment.



Photo 38. Simple painted metal railings at Pond House with brick and flint boundary wall beyond



## Gateways

Traditional five-bar timber gates can still be seen in the village and are a link back to the agricultural origins of Upham. These gates offer a view into surrounding fields and pastures and the wider landscape beyond.

Where high wall and hedge boundaries exist in the village, the gateways are the only chance to glimpse into a property boundary. Large gateways into properties can be a dominant feature and are generally more successful when simply designed and constructed in natural timber. Generally large solid gates are not considered appropriate because they appear too defensive and are contrary to the feeling of openness in the village.

Simple timber gates to front gardens are common, either left as natural wood or painted in a neutral palette. Iron gates can also be seen and tend to be slightly more elaborate in design. Either of these can be used in combination with hedging, railings, walling, or fencing boundary treatments.

## Refuse & Recycling Bins

The increasing use of wheelie bins for general refuse, recycling, green waste, and smaller containers for glass etc. means it has become a necessity to accommodate all the bins in a practical location close to buildings and with access to the street for collection purposes. In most cases bins can be concealed where there is sufficient space, but it is essential that the design of new developments locate well-designed bin areas to avoid any negative visual impacts on the surrounding area.

## Trees and Hedges

Natural hedges are predominant in the village and are formed from a mix of native species including, Hawthorn, Blackthorn, Yew, Beech, Holly, and Hazel. Native trees found in hedgerows and local woodland typically consist of Oak, Beech, and Ash.

Some ornamental and more managed formal hedges are planted along boundaries and give visual variety along the street. That said, non-native coniferous hedging is not characteristic in the village and should be avoided.

## Design Guidelines:

### 6.0 Landscaping

- 6.1 Avoid use of paneled or vertical close boarded timber fencing.
- 6.2 Reinstate any loss of native hedging and traditional walls.
- 6.3 Consider use of permeable materials in driveways and approach paths to house.
- 6.4 Avoid use of tarmac and concrete for residential uses.
- 6.5 Encourage use of flint-based loose gravel aggregates for driveways.
- 6.6 Avoid use of resin bound gravel.
- 6.7 Resist the introduction of curbing.
- 6.8 Conserve roadside ditches.
- 6.9 Avoid introduction of pavements which urbanise country lanes.
- 6.10 Encourage active travel and make space for new cycle storage, pathways, and footpaths.
- 6.11 Avoid new openings or drive entrances.
- 6.12 Preserve flint garden/ boundary walls.
- 6.13 Use traditional techniques and local materials to repair any flint walls.
- 6.14 Avoid excessive boundary treatments in new developments to retain a simple rural character.
- 6.15 Conserve or enhance existing significant boundary treatments.
- 6.16 Avoid wide plot frontages.
- 6.17 Avoid non-native coniferous hedging.

# 7. Building Services

## Renewable Energy Systems

There is an understandable and increasing desire for our homes and buildings to incorporate sustainable low carbon heating systems and renewable electricity generation methods. The integration of these systems can be done very successfully, particularly when their impact is considered from the outset and a design is effective at accommodating them. Upgrades can be more problematic when retrofitting systems to an existing property and the results could have a negative impact on the character of the village. The typical low energy systems and design considerations are described below, and further information is set out in South Downs Sustainable Construction SPD.

### Heat pumps (air source)

Generally, heat pumps are floor mounted units located externally near to the building to reduce the length of pipework running into the property. The units are effectively large boxes or enclosures housing the heat pump fans etc., and can appear bulky and unattractive if not concealed or screened from view. The sound of the units may also cause some disturbance, so the noise levels and siting of units needs to be considered in relation to neighbouring properties and future residents.



Photo 39. Air source heat pump (note the external pipework can also be visually unattractive and should be positioned carefully)

### Solar Photovoltaic (PV) panels

PV panels are used to generate electricity and usually mounted on unshaded roof surfaces facing as close to a southerly orientation as possible to maximise exposure to the sun. The area of panels, or array, can be quite large with an average 3.5kWp system for a typical house taking up approximately 20sq.m of roof area. The panels can therefore be difficult to accommodate on some existing roofs and many installations are very unattractive as a result. More successful installations use a less random approach and position panels in a regular, more designed, pattern using panels that are integrated into the roof surface rather than planted on top.

### Solar Thermal panels

Solar thermal panels are also known as solar plate collectors. They require a southerly orientation and are used to generate warm water and typically cover 5sq.m. Consideration should be given to the design, number, and location of panels on roof surfaces that would reduce any potential negative visual impacts.



Photo 40. Solar Photovoltaic panels in a regular pattern and recessed into roof tiles.

## Other Building Services...

Compared to traditional construction, modern buildings are highly serviced which can result in visual clutter. The following should be considered.

### Rainwater Collection

Water butts are often installed below downpipes to collect rainwater for use in gardens and should ideally be concealed or screened from view.

### Electric Vehicle (EV) Chargers

Units vary in size but are normally located on the driveway as close as possible to the incoming mains electricity supply and fuse board/ consumer unit. It is likely demand for chargers will increase as electric vehicles are adopted however the location of the charger needs to be considered to avoid it becoming a dominant feature at the front of a house.



Photo 41. EV charger is less intrusive on a side wall.

### Satellite Dishes, Aerials etc.

Dishes can be large and visually intrusive so locating dishes and associated cabling on a front street facing elevation should be avoided.



## Electricity & Gas Meter boxes etc.

The boxes need to be accessible and visible to the service companies but can be very unattractive. If permitted locate on alternative walls surfaces so they are less conspicuous.

## Broadband and General External Cabling

With the increase in the number of services entering buildings it is important to consider the location of external cabling and boxes.

## Flues and Vents

Condensing flues from boilers, fans and ventilation units all have a potential visual and noise impact on the surroundings and should be carefully positioned to avoid negatively impacting on neighbours and the character of the village.

## External Lighting

One of the major ways to preserve the rural nature of the village is to control the amount of artificial light produced. This has a direct impact on the preservation of the South Downs International Dark Skies Reserve (IDSR). Street lighting is limited to a few poles in Lower Upham, so most of the village benefits from very low levels of lighting. To preserve or enhance this characteristic, it is important to consider the way properties and open spaces are lit to avoid unnecessary light spilling out into the night sky and surrounding environment. In general, external lighting has increased in the village, so it is important to consider the potential negative impacts of lighting on the character of the village.

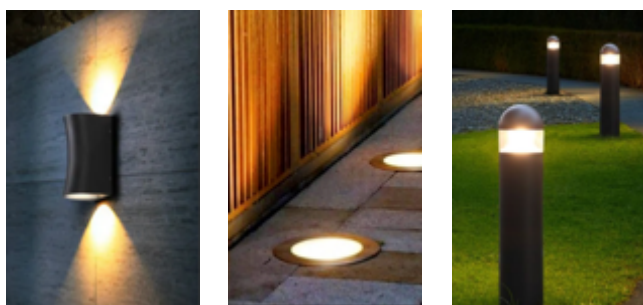


Photo 42. Avoid up and down wall lights, ground level buried uplighting, or bollard lighting that can appear suburban in character.

Further detailed guidance on lighting design can be found by referring to SDNPA Dark Skies Technical Advice Note (TAN) [Approved 2018, Updated 2021].

# Design Guidelines:

## 7.0 Services

- 7.1 Place cabling and utility services underground where practical.
- 7.2 Consider placement and screening of air source heat pumps taking into account the potential for noise disturbance.
- 7.3 Use integral solar panels on roofs where possible.
- 7.4 Arrange solar panels in well-designed groups.
- 7.5 Consider placement and screening of water butts.
- 7.6 Consider placement and screening of EV chargers, if possible.
- 7.7 Encourage placing of satellite dishes so they are not obtrusive.
- 7.8 Design external lighting so it does not impact on dark skies.
- 7.9 Avoid use of street lighting or bollard lighting.
- 7.10 Conceal light fittings - if possible, locate lights under porches, eaves or canopies so the light source is not visible, or shaded.
- 7.11 Wall fittings - use fittings that only shine the light downwards i.e. avoid up-lighting in any form.
- 7.12 Avoid unnecessary decorative lighting - keep external lighting to a minimum.
- 7.13 Amenity lighting - be aware of the impact of lighting from open garages, carports and outbuildings.
- 7.14 Avoid external up and down wall lights, ground level buried uplighting, or spotlights.