



# UPHAM VILLAGE DESIGN STATEMENT

March 2025



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**Appendix 6** – Upham Village Consultation



# Introduction

## Village Design Statement

This is the new Upham Village Design Statement (VDS), which replaces the original statement created 25 years ago. The VDS is applicable to the area edged in red in Map 4 and Appendix 5. For the purposes of the VDS, the settlements of “Upham” and “Lower Upham” are one community and, as such, any reference to “village” is a reference to both settlements.

A village design statement 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 to homes, gardens, open spaces, paths, hedges etc. which may not require planning permission – 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.

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

The village 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 the wider parish dating back to the Bronze age.

A prehistoric track known as the Ridgeway ran to the east of the village and evidence of Neolithic burials has been discovered at Stevens Castle Down. The line of a Roman Road from Winchester to Portchester crosses Upham Street at Upham Farm (**Map 3**), and the site of a Roman Villa is located to the north of Woodcote Farm. The original settlement of Upham is clearly shown on a map dating from the Middle Ages (**Map 1**) when the road from Winchester to Bishops Waltham entered the village via White Hill.

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 at the bottom of Upham Street created a second centre to the village with its own pubs, shops, school and Mission Hall.

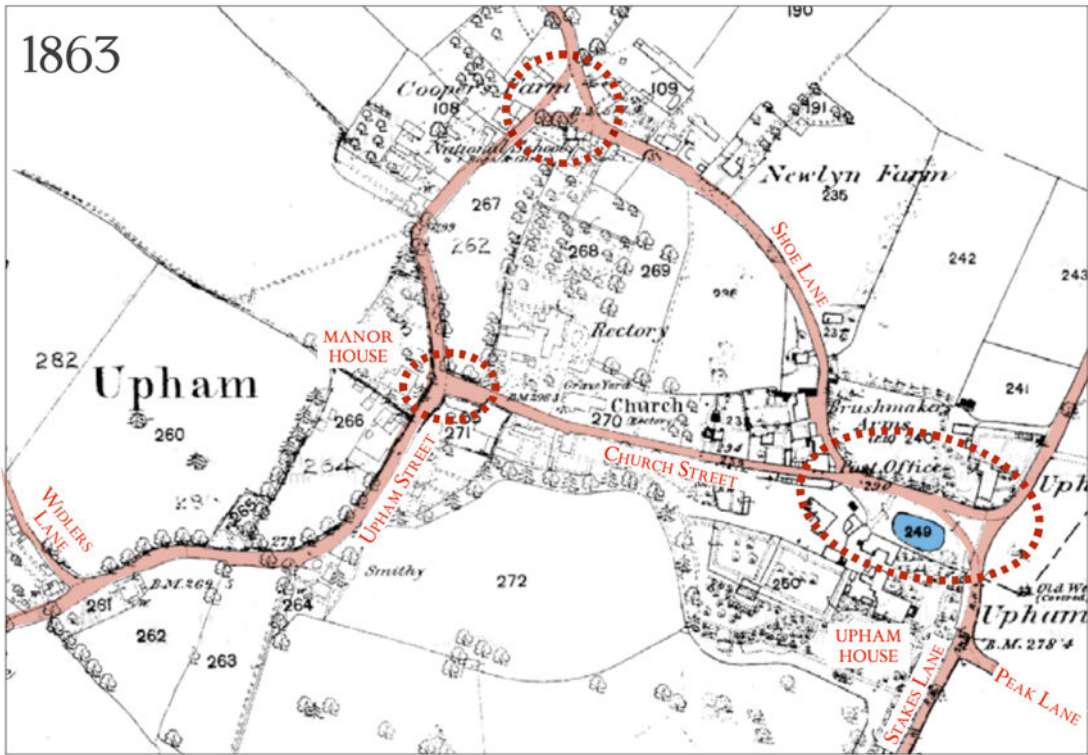
The village has two main centres of population, Upham and Lower Upham, connected by Upham Street with other narrow lanes branching from it. The original settlement of Upham (now the conservation area) is situated on free draining chalk soil and has clusters of dwellings at its entrances where farmsteads once existed. (**Map 2**)



**Map 1.**

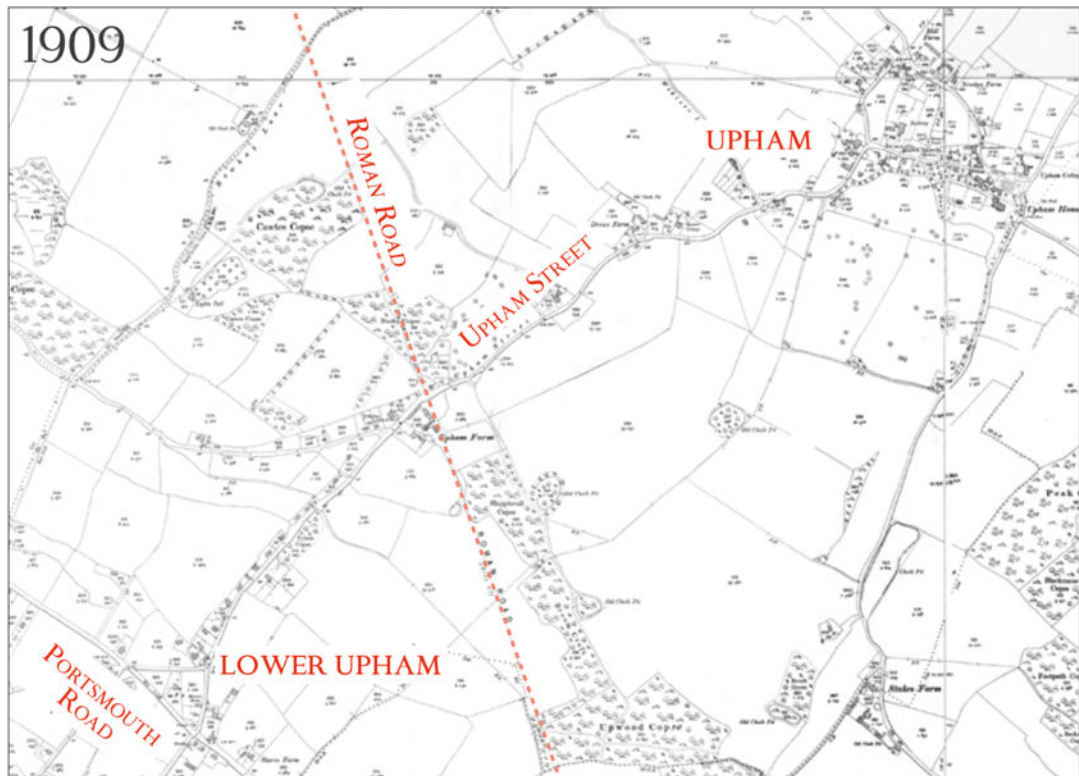
Map from the Middle Ages showing the original settlement of Upham.





**Map 2.**

Detail of the 1863 Ordnance Survey Map showing the core of the original settlement of Upham to the north and the three main junctions (shown dotted in red).



**Map 3.**

Detail of the 1909 Ordnance Survey Map showing the broad layout of the village as two centres linked by Upham Street.

# What is Landscape?

The South Downs Local Plan sets out a “landscape led” approach to development. The 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 village is predominantly within the South Downs National Character Area (NCA 125) and the South Winchester Downland Mosaic Landscape Character Area (LCA D1a).

This is an area of chalk downland, on the dip slope of the chalk between the valleys of the Rivers Itchen and Meon, at the western end of the South Downs National Park.

This type of downland comprises an intricate mosaic of different field sizes, soil types, and extended tree cover, which leads to variations in the degree of enclosure. It also comprises a low density of dispersed settlements with villages (such as our village) on the dip slope of the downland linked by a network of sinuous rural roads.

The Upham VDS has considered landscape character in its broadest sense (i.e., local geology, topography, trees, and hedges etc.), before then focusing on more specific elements of built character (i.e., the way in which buildings are designed, set, and sited, and how they are seen from different distances).



Photo 1. Aerial View of Upham Conservation Area looking west.





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- 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 Street.
- Photo 5. View along Widlers Lane from Upham Street.
- Photo 6. View east along Upham Street at entrance to Upham Farm.
- Photo 7. View west from Church Street towards Upham Pond.
- Photo 8. Keepers Cottage & Shop Cottage from Upham Street.
- Photo 9. View of barn at Laurel Cottage from Upham Street.
- Photo 10. View west along B2177 Winchester Road.
- Photo 11. View of Upham Village Hall from B2177 Winchester Road.





# VILLAGE MAP








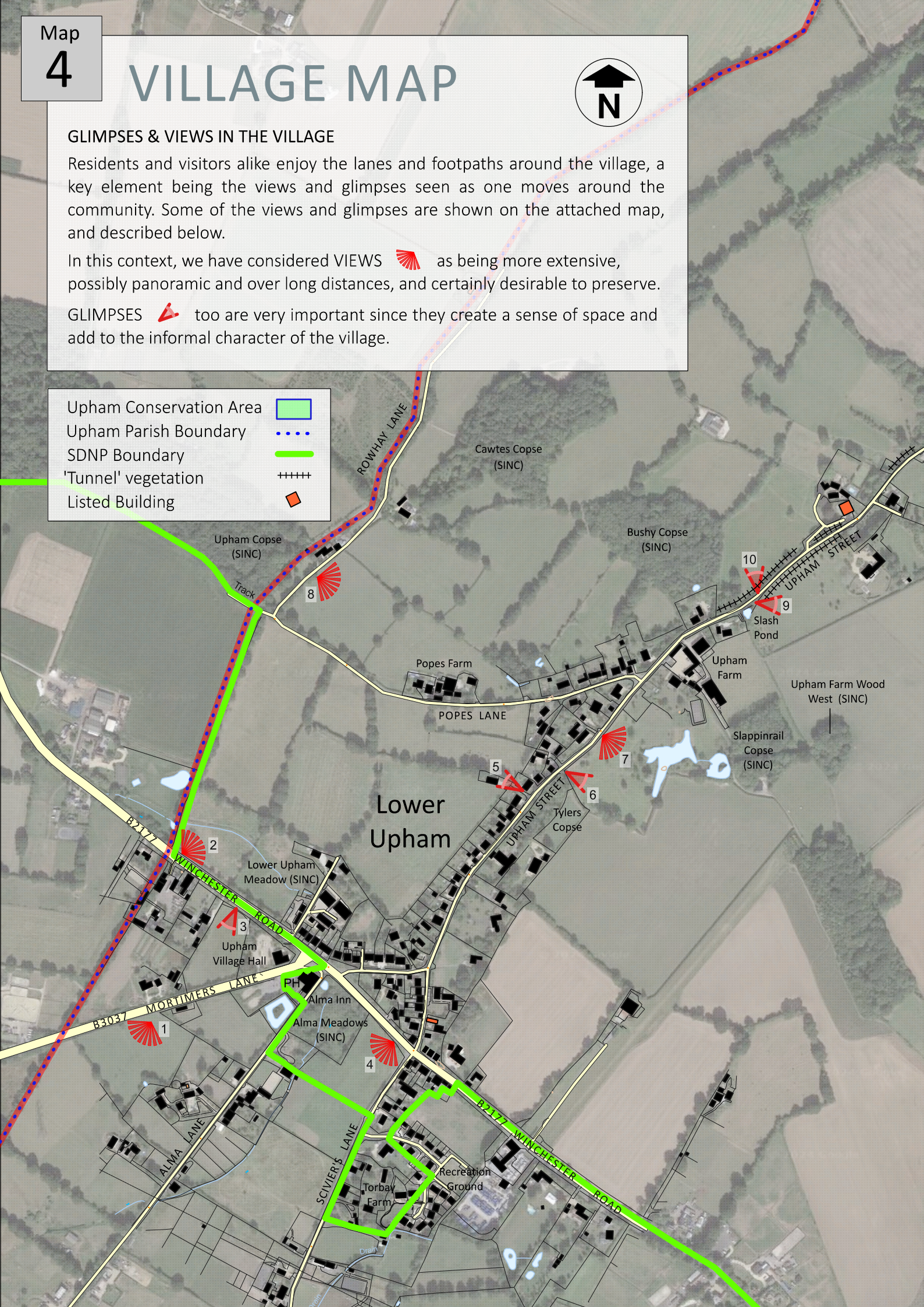
## GLIMPSES & VIEWS IN THE VILLAGE

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 are shown on the attached map, and described below.

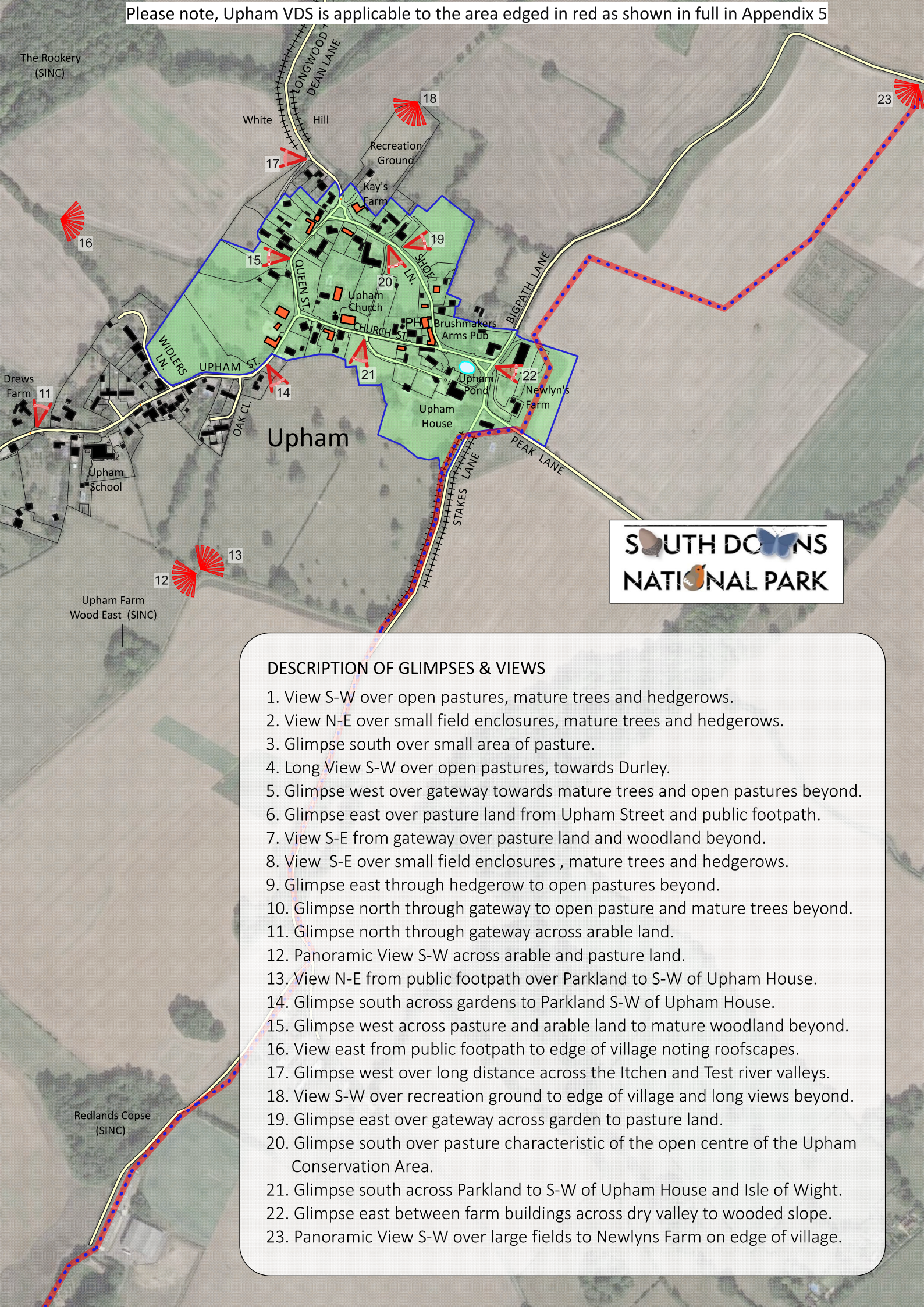
In this context, we have considered VIEWS  as being more extensive, possibly panoramic and over long distances, and certainly desirable to preserve.

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

- Upham Conservation Area 
- Upham Parish Boundary 
- SDNP Boundary 
- 'Tunnel' vegetation 
- Listed Building 







### DESCRIPTION OF GLIMPSES & VIEWS

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 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 the Upham Conservation Area.
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.



# 1. Village Character

The village 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 predominantly within the South Downs National Character Area (NCA 125) and is characterised by an undulating mosaic of woodland, arable farming, pastureland and a low density of settlement as identified in the South Winchester Downland Mosaic (LCA D1a) in the South Downs Landscape Character Assessment (LCA) 2020 (**Appendix 1**).

The northern and north-eastern area of 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 occurs in the chalk substrata. It was collected from the fields around the village and used in the construction of houses, barns and walls giving a distinctive local character.

The landscape around the village contains several Sites of Importance for Nature Conservation (SINCs) including areas of woodland, copse and meadows in Lower Upham (see - **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.



Photo 12. Upham Street showing sunken lane and 'Tunnels' formed through the trees and hedgerows.

The meadows of Lower Upham are within the South Hampshire Lowlands National Character Area (NCA 128) and form part of the Durley Claylands (LCA 23) as identified in the Winchester Landscape Character Assessment 2022 (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.

The Upham Character Surveys (**Appendix 6**) carried out in 2021 identified that the historic and rural landscape - with its winding lanes, pastures with grazing animals, mature trees, hedgerows, and verges abundant with wildflowers and insects - defines the special character and appearance of the village.

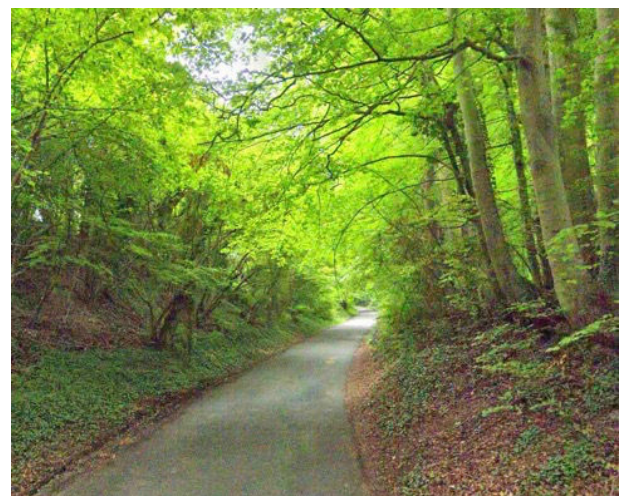


Photo 13. White Hill on Longwood Dean Lane showing steep banks and mature woodland including many beech trees.



Land use and farming practices have changed, and 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 the distinctive character of the village.

The conservation area, historic buildings, and the agricultural origins of the village can be seen as a defining source of local character. The Upham Conservation Area Technical Assessment (September 2000) is a technical appraisal of the conservation area and defines and records its distinctive features (see **Appendix 3**). It is worth noting that not all historic buildings in the village are listed. However, they all still make an important contribution to local character.

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

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

## Village Approaches & Lanes

Lower Upham is an important gateway to the village and to the South Downs 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 B2177 Winchester Road (between Bishop's Waltham and Winchester) and B3037 Mortimers Lane (from Fair oak), 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 trees known locally as the "Tunnels" (see **Map 4 and Photo 12**).

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



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

Upham Street and the lanes in the village are very rural. This 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 (including traffic control measures) are in keeping with a rural village in the South Downs National Park. Proposals for new development should reflect the guidance and provisions in the SDNPA's Roads in the South Downs:

<https://www.southdowns.gov.uk/landscape-design-conservation/design-in-the-south-downs/guidance/roads-in-the-south-downs/> and Historic England's Streets for All: <https://historicengland.org.uk/images-books/publications/streets-for-all/heag149-sfa-national/>

## Flint Walls

Flint is a naturally occurring building material sourced from local fields. It 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 chalk downlands around the conservation area.



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

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.

## 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 or groups in gardens, fields, pastures and/or hedgerows along the road edge. Trees are an important link back to past inhabitants who would have planted many of the mature trees in the village, over some 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.



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

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 trees - both individuals and groups - of significance in Upham Conservation Area are mapped on p19-21 of the Upham Conservation Area Technical Assessment (September 2000) – see **Appendix 3** for weblink.



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. When planting new hedges, care must be taken to choose species that are sensitive to the rural location and enhance the natural setting and biodiversity.

It is essential that existing trees, hedgerows, and 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.

## Biodiversity & Habitats

The unique combination of geology and microclimates of the South Downs has created a rich mosaic of habitats that support a variety of wildlife species, some of which are internationally important, rare, and/or under threat. In general, arable habitats help to support farmland birds, and the downland landscape helps to support populations of birds, bats, butterflies, bees, and other insects. Road verges are also an important semi-natural habitat that can help to support a rich and varied range of plants and wildflower, many of which have vanished elsewhere in the countryside.



Photo 17. Slash Pond behind railings on Upham Street.

The botanical diversity provides a haven for pollinating insects, butterflies, 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):

<https://www.southdowns.gov.uk/national-park-authority/our-communities/south-downs-trust/south-downs-projects/beelines/>

Gardens, grassland and woodland form a considerable proportion of the landscape around the village. Opportunities should be sought to conserve or enhance the natural environment and biodiversity (including linear connectivity) to retain the rural and tranquil character of the village and the special qualities of the SDNP:

<https://www.southdowns.gov.uk/our-history/why-are-we-a-national-park/sdnp-special-qualities/>

The village has a number of older buildings and suitable areas for foraging bird species, including Swifts. The RSPB Swift Mapper demonstrates that Swifts are recorded nesting in the area (see Hampshire Swifts website for ways to protect our threatened species):

<https://www.hampshireswifts.co.uk/>

There are a number of existing and former dew ponds across the area, and these provide important wildlife habitats. Specific examples include Slash Pond (Photo 17) and Upham Pond on Church Street (Photo 19).



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

## Glimpses & Views

There is a general feeling of openness in the village 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 close to the house, and are surrounded by large areas of open fields often used for grazing. Although private, these open areas can also be glimpsed from the street through gateways and gaps in the hedges.

This all adds to the rural feel of the village and the 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 their 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**).

## Character Areas

The Upham Character Surveys carried out in 2021 (see **Appendix 6**) identified in broad terms that the village can be broken down into 3 main character areas (see **Map 4**):



## 1 LOWER UPHAM

(area around B2177 Winchester Road)

- Low lying wet pastures and grazing land.
- Mature oak trees on field boundaries typical of clay landscape.
- Linear development along B2177 Winchester Road and surrounding lanes.
- Mixed building uses including public house, village hall, small industrial area, and commercial offices.
- Most buildings face onto the street.
- Little consistency to the buildings, with some on the road and some set back from the road.
- More modern houses have driveways and garages whilst the older cottages do not.

## 2 UPHAM STREET

(connecting Lower Upham and Upham)

- Narrow, winding, rural and sunken lanes.
- Hedges, trees, and woodland dominate the landscape with glimpses of countryside.
- Flint and brick walls emerge as geology changes to chalk downs.
- Small clusters of old houses along the lane, with more recent houses built in between.
- Most houses are set back from the lane, and screened by walls, hedges and fences.
- Larger houses are set back in their own grounds, whilst smaller cottages are 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 are 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, and timber fencing.
- Roads and lanes with no pavement or streetlighting.
- Historic, open and rural character with important glimpses of pastures and countryside between clusters of building.
- 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 visitors 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 the surrounding countryside. The parking opportunity means it is also used by people going to the Brushmaker's Arms pub.



Photo 19. Upham Pond on Church Street.

Another less obvious public space exists outside the Brushmaker's Arms pub. 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.



Photo 21. Open space by Upham Church.

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.

Probably the most well used public open space in the village is the recreation ground. This is used by villagers and visitors 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.

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



Photo 22. Upham Recreation Ground being used by Upham Football Club.



Photo 23. Open Space at Torbay Farm.

## Dark Skies

The village is in the transition zone for the South Downs International Dark Sky Reserve (ISDR). The overall lack of light pollution from buildings (both in the village and outlying areas) and lack of street lighting has helped to retain a tranquil and rural atmosphere. 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 in the SDNPA Dark Skies Technical Advice Note (TAN) [Approved 2018, Updated 2021]:

<https://www.southdowns.gov.uk/planning-policy/supplementary-planning-documents/technical-advice-notes-tans/dark-skies-technical-advice-note-tan/>. See also Building Services – External Lighting - **Section 7**.



# 1.0

## DESIGN GUIDELINES: Village Character

- 1.1 Restore the rural character along B2177 Winchester Road and B3037 Mortimers Lane by decluttering, redesigning, and using traffic calming and safety measures, which are all in keeping with a rural village and the guidance in “Roads in the South Downs”.
- 1.2 Ensure any development adjacent to the main roads is compatible with the general built form and pattern of the village.
- 1.3 Conserve the rural lanes and tree “Tunnels” (see Photo 12).
- 1.4 Conserve trees and woodland, apply appropriate buffer strips around woodland, 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, road verges, and banks, and allow space for existing hedgerows to thrive and to be retained and managed.
- 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 or enhance the historic, open, and rural character of the conservation area, village, and wider landscape.
- 1.11 Conserve public open spaces, meeting places, and recreation areas, and incorporate new open space where possible.
- 1.12 Consider planting that encourages birds and insects, and retain “wild” areas.
- 1.13 Conserve and retain existing wildlife sites and habitats (especially for species under threat) and consider installing wildlife boxes and/or bricks suitable for species found in the local area.
- 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 a mix of native species important for their berries and nuts as winter food for birds and other species.

## 2. Built Character

### Historic Buildings

The historic buildings in the village - both those that are formally designated, and those which are not - can be traced back to the origins of the village 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 of Lower Upham and Upham. Through the passage of time, buildings have been adapted and extended to suit the needs of the community. However, the essence of the place, and the reason for its establishment, remains closely linked to agriculture and the landscape.

New development will need to be carefully and sensitively considered to be successfully integrated into the conservation area (Appendix 3). In terms of listed buildings, any proposed works will require listed building consent from the SDNPA or WCC.



### Existing Building Character

The village had humble origins. The original buildings would have been simply constructed using local materials and traditional building techniques. This is referred to as Vernacular Architecture.

Most building materials used were obtained from nearby suppliers. This included 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. This 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 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 developments (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.

Photo 24. 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.



# Building Materials & Details

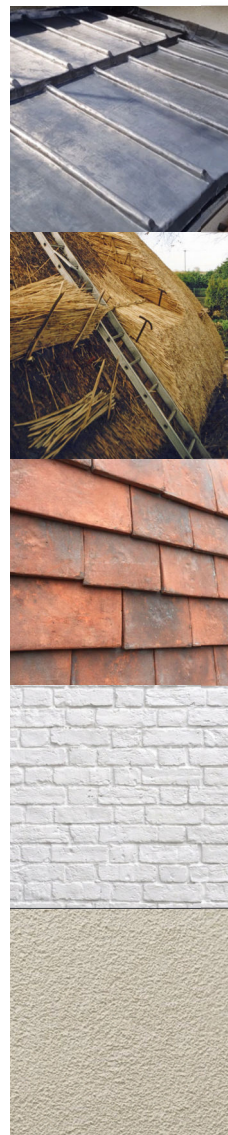
Traditional building materials are often visually more characterful and appropriate. This is because they are handmade from natural materials and have locally distinctive colours and textures that relate directly to the village and the surrounding landscape. In contrast, modern man-made materials can 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.

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 the village.



- 1. Clay plain roof tiles
- 2. Natural roofing slate
- 3. Clay red brick
- 4. Flint and brick
- 5. Timber boarding



- 6. Rolled lead sheet
- 7. Thatch
- 8. Wall hung clay plain tiles
- 9. Painted brick
- 10. Smooth render

## The Bulk & Mass of Buildings

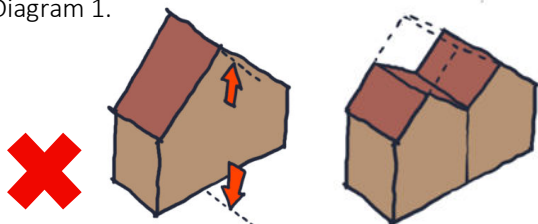
The historic or vernacular buildings of the village have a scale that is a direct result of the construction methods used at the time. These buildings have less visual bulkiness and a reduced scale because of the economical use of building materials, low floor to ceiling heights, and modest room sizes. 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 the village 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 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 the effect of reducing the outward appearance of buildings so that 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.



Avoid high ridges and large gable walls

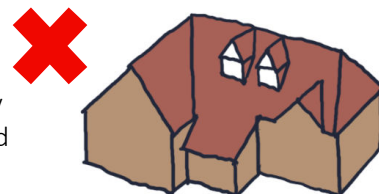
Consider dividing roof span to lower ridge height

Diagram 2.

Existing buildings have a simple form



Avoid unnecessary complex forms and complicated roofs



## 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 plots 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.

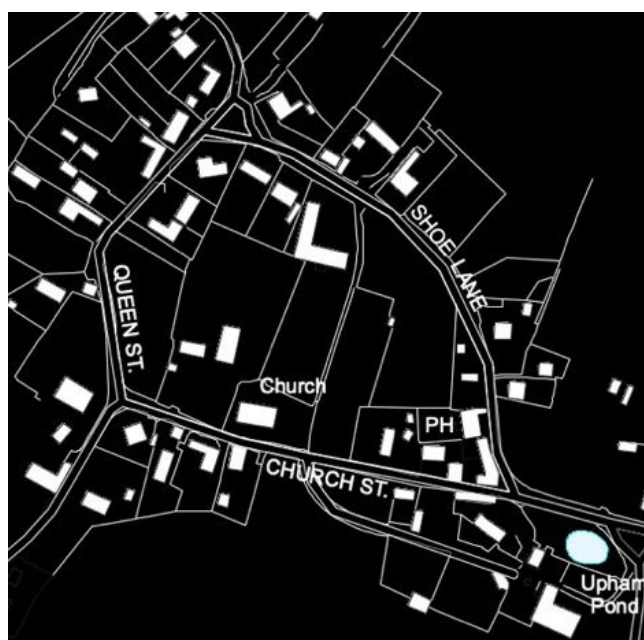


Diagram 3. Figure and Ground diagram of the conservation area.



## 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 settlements of Lower Upham and Upham. These buildings would have been formed in small informal groupings or clusters creating farmsteads. Over time, the buildings have been altered, extended, or even demolished as needs have changed. However, these rural buildings still give a precedent for the scale of new buildings in the landscape.

In most cases, the existing large houses in the village are the 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.

## Extensions & Alterations

It is essential that the design of any alterations and/or extensions respect the significance and scale 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 roofscape and the bulk or mass of individual or groups of buildings in the landscape.

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.



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



## Garages, Carports, Sheds & Outbuildings

The location of garages, carports, sheds, and outbuildings must be carefully considered in terms of scale, in relation to plot size, and how they appear within the street scene. Some of the above 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 streetscene 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. As a rule, outbuildings should be visually less dominant in the landscape.

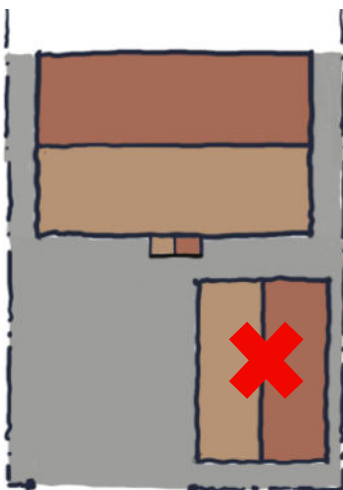


Diagram 4.

Detached outbuildings such as garages and 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

The predominant character of the village is that it is fine grained, varied in pattern, and small in scale. This character is the result of organic growth i.e., a series of small incremental changes over time.

Large developments in an around the village may include, but are not limited to, agricultural buildings, commercial buildings, offices, and multi-residential development etc.

Larger developments would produce a large change over a short period and so may, by their nature, be disruptive. With all developments in the National Park, any proposals for large developments must follow a landscape led approach to design as set out in Policies SD4 (Landscape Character) and SD5 (Design) in the South Downs Local Plan. To this end, proposals should also consider the guidance in the South Downs Design Guide (2022) and this design statement to ensure that they respond carefully and sensitively to the local design, character, pattern, and special qualities of the village and its landscape setting.

Larger developments should reduce their visual impacts through careful siting and integration within the landscape. To do this, they should consider their scale and form (including relative scale to neighbouring buildings) and a careful selection of materials, colours, and local building traditions to reflect the local design and character of the village. Sensitive reuse of existing buildings is encouraged to help preserve connections with the history and development of the area.



# 2.0

## DESIGN GUIDELINES: Built Character

- 2.1 Create simple building forms with uncomplicated roofs.
- 2.2 Ensure that the arrangement, design, pattern, and siting of development is characteristic to the village and the wider landscape.
- 2.3 Consider the colours, textures, types, and visual impact of materials to positively respond to local character.
- 2.4 Minimise storey height, whilst considering the relationship between internal and external ground floor levels and site topography.
- 2.5 Ensure outbuildings and extensions do not suburbanise the character of the area, avoid blank featureless walls, and are visually subservient in scale and siting to the main building.
- 2.6 Avoid large garage openings and double up-and-over garage doors.
- 2.7 Encourage the materials and colours of garage doors to be in keeping with local character.
- 2.8 Preserve existing smaller and older outbuildings where they contribute to local character and/or heritage.
- 2.9 Encourage sensitive reuse of existing buildings.
- 2.10 Seek to retain existing unique features which make a positive contribution to the street scene and wider landscape (e.g. traditional doors, windows, chimneys, and 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 when facing the open countryside.
- 2.13 Ensure that the bulk, depth, height, massing, and scale of development is appropriate and sympathetic with surrounding buildings and the immediate and wider landscape.
- 2.14 Proposals should demonstrate their relationship to neighbours and impact on the street scene. In larger schemes, proposals should demonstrate how they respect the grain, scale, and varied pattern of their immediate and wider context.
- 2.15 Conserve or enhance existing flint boundary walls.



# 3. Roofs

## Roofscapes, Materials & Details

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

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 and 45 degrees and slates at 35 degrees. However, there are some shallower examples in the larger Georgian houses. Traditional thatched houses have a roof pitch between 50 and 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 (see Photo 27). In general, 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 covering. 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 which creates visual interest.



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



## 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 to wrap around the chimney stacks. This can create varying roof lines.

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



Photo 27. 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.

## Dormers

Dormers are quite common but usually on the older and smaller vernacular properties in the village. Most are modestly proportioned with simple pitched roofs although there are some flatter eyebrow types found on thatched cottages. Dormers and lower roofs (and eaves) play an important role in reducing the external bulk of buildings and can help break up the roof surface and add visual character (see Photo 28).



Photo 28. Small dormers and low eaves at Rays Farmhouse in Shoe Lane.



## 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 ensure 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 and 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 a building or 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.

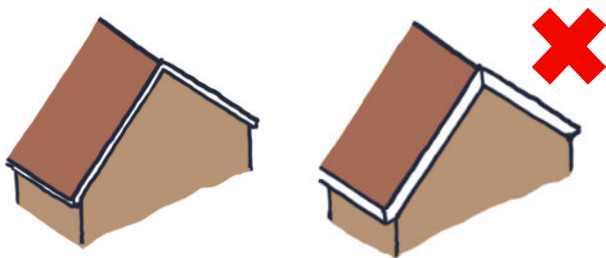


Diagram 5.  
Avoid deep roof edges that add visual bulk (right)

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. 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 sensitively positioned to avoid negatively impacting on the general traditional appearance of roofs and roofing materials used in the village.

# 3.0

## DESIGN GUIDELINES: Roofs

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



## 4. Walls

### Brick

A key element forming part of the characteristic palette of local materials is red brick. This is used throughout the village 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, Upham Street 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).

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.



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

### Flint & Brick

The northern part of the village is set on chalk downland. 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 6: Brick & Flint Walls).

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.



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

## 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.

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



Photo 32. Paradise Cottage, Upham Street.



## 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 also 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, particularly if the timber is allowed to weather naturally to a grey neutral colour. In particular circumstances, it may be appropriate for the timber to be painted or stained – i.e., the recently listed barn at Laurel Cottage on Upham Street (Photo 9).

## Mortars

The mortar used in construction can have a significant effect on the appearance of walls. It is essential that it is appropriate for the application for which it is being used. In traditional solid brick and flint wall construction, the mortar used contained Naturally Hydraulic Lime (NHL) which was created by burning chalk. This has been used extensively in vernacular buildings and flint wall construction. Unlike cement, NHL 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.



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

# 4.0

## DESIGN GUIDELINES: Walls

- 4.1 Consider using red bricks.
- 4.2 Consider replicating the Flemish solid wall bond.
- 4.3 Use 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, unless otherwise evidenced and appropriate to the plot and immediate area.
- 4.10 Consider the type and detailing of render to avoid staining and avoid overly harsh or inappropriate textures or finished appearances, particularly when trying to reflect traditional finishes.
- 4.11 Consider using soft 'off white' and pale stone colours for render and painted brick.
- 4.12 Avoid painted or stained timber cladding and consider leaving timber cladding to naturally weather to grey, unless otherwise evidenced and appropriate to the plot and immediate area.
- 4.13 Avoid use of plastic wall cladding.
- 4.14 Use mortar type appropriate for the application for which it is being used.
- 4.15 Encourage good quality traditional and, where possible, renewable building materials.
- 4.16 Avoid coloured mortars, unless otherwise evidenced and appropriate to the plot and immediate area.



## 5. Openings

### Local Window Styles

Window types vary throughout the village depending on the age and style of the property. Many eighteenth and nineteenth century six-panes-over-six sash windows remain in the village 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 an outer layer of brickwork or wall rebate. This means the window openings have a greater depth when viewed externally. This requires a larger (often stone) cill and can help to articulate the facade.

Casement windows are also very common across the village in various forms. Some have been replaced with modern and standardised windows. However, there are some good early examples remaining in timber with lead comes (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. This results in an attractive and visually balanced window.



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

### New & Replacement Windows

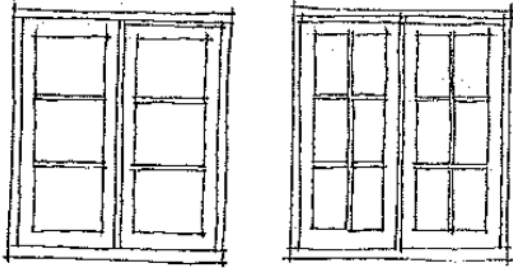
The thermal efficiency of single glazed timber windows is very poor by modern standards. New developments in window technology have resulted in much higher levels of thermal performance and the elimination of draughts and condensation. These qualities contribute to higher levels of comfort and help to 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 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 character of the village.

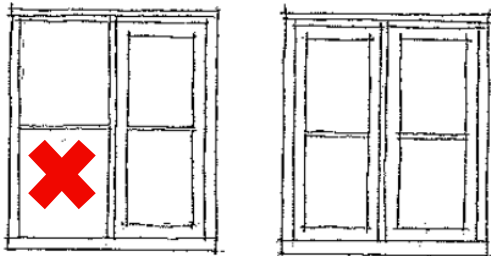
In general, windows and frames are painted white, are small in relation to the wall area, and their proportions are vertical with glass panes greater in height than the width. Windows are functional in design rather than decorative so 'feature' windows and first floor projecting bay windows are not typical. UPVC and metal windows with a plastic powder coated finish are not considered to be 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 to be 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 needs to be well considered to avoid any negative impacts on neighbouring properties and the rural character of the village.

## Skylights, Roof Lanterns & Glazing



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



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.



Flush Casement Window



Stormproof or Lipped Casement Window

Skylights (Rooflights) and 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 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. These 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.



Photo 35. Conservation type skylight flush with roof surface.



## Front Doors & Porches

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

Most doors are located either centrally or just off centre on the fronts of buildings. However, where many properties have been extended (often to the side), other doorways can be seen. Overall, this feature tends to create a pleasing cottage vernacular appearance throughout the village, regardless of the scale or age of the property.

There is a wide variety of porches in the village. Porches can 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. Although they can vary in design and style around the village, a common basic type is the central projecting porch with a pitched and 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.



Photo 36, Porch at Church Cottage, Church Street.

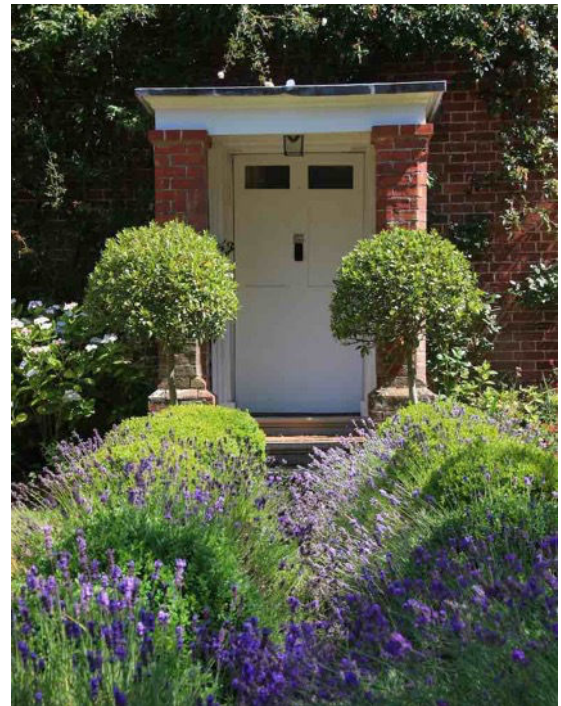


Photo 37. Porch at Newlyns Farmhouse, Shoe Lane.

# 5.0

## DESIGN GUIDELINES: Openings

- 5.1 Avoid use of UPVC and metal frames.
- 5.2 Match replacement windows to those originally installed as appropriate.
- 5.3 Avoid skylights on street facing roofs.
- 5.4 Encourage casement windows to have flush casements (see page 31).
- 5.5 Encourage new windows to be small in relation to wall area.
- 5.6 Encourage frames to be painted (rather than stained) white to match existing.
- 5.7 Avoid large openings and areas of glass that will have a negative impact on local character and the dark skies.
- 5.8 Avoid use of windows with wide glazing bars and instead consider reducing the number of windowpanes.
- 5.9 Ensure porches are simply designed and proportionate in size to the elevation.



## 6. Landscaping

### Driveways & Parking

The Upham Character Surveys (**Appendix 6**) identified that most buildings are in some way obscured or completely hidden from view by hedgerows, trees, and other planting. This natural screening helps to conceal the driveways and parking areas in the village. This has the effect of hiding cars and vehicles. It also avoids large open areas in front of buildings and wide drive entrances that would otherwise 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 and relates back to the rural origins of the village. 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 streetscene and the rural landscape. Almost all the buildings in the village tend to be set back from the road behind some form of boundary treatment and small front garden.

### Brick & Flint Walls

Walls constructed in brick and flint are a very common feature in much of the village. Brick and flint walls 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, as can be seen in many original walls.



Photo 38. Typical brick and flint boundary wall at Holm House, Church Street.

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 are either painted or left plain, usually in the form of split oak post and rail fencing or picket fencing. Panelled and close boarded timber fencing with timber or concrete posts is considered to be inappropriate.

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 the village tend to be very simple in style with little embellishment.



Photo 39. Simple painted metal railings at Pond House with brick and flint boundary wall beyond.



Photo 40. Split oak post and rail fencing at Torbay Farm.



## Gateways

Traditional five-bar timber gates can still be seen and are a link back to the agricultural origins of the village. 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. In general, large solid gates are not considered to be 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. However, it is essential that new development appropriately locates well-designed bin areas to avoid any negative visual impacts on the surrounding area.

## Trees & 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.

# 6.0

## DESIGN GUIDELINES: Landscaping

- 6.1 Avoid use of panelled or vertical close boarded timber fencing.
- 6.2 Seek to reinstate any loss of native hedging and traditional walls.
- 6.3 Consider use of permeable materials in driveways and approach paths to buildings.
- 6.4 Avoid use of tarmac and concrete for residential uses.
- 6.5 Consider the use of flint-based loose gravel aggregates for driveways.
- 6.6 Avoid use of resin bound gravel.
- 6.7 Avoid the introduction of kerbing, unless demonstrated to be necessary.
- 6.8 Conserve roadside ditches.
- 6.9 Encourage active travel by making space for new cycle storage, pathways, and footpaths which do not urbanise country lanes.
- 6.10 Avoid new openings or drive entrances, unless demonstrated to be necessary for highway safety or improved design.
- 6.11 Conserve or enhance existing boundary treatments which make a positive contribution to the streetscene and wider landscape.
- 6.12 Conserve flint garden/ boundary walls.
- 6.13 Use traditional techniques and local materials to repair any flint walls.
- 6.14 Use simple boundary treatments in new developments to retain a rural character.
- 6.15 Avoid wide plot frontages.
- 6.16 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 renewable energy systems and design considerations are described below, and further information is set out in South Downs Sustainable Construction SPD:

<https://www.southdowns.gov.uk/planning-policy/supplementary-planning-documents/supplementary-planning-documents/sustainable-construction-supplementary-planning-document/>

## Heat Pumps (Air Source)

In general, 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 which contain the heat pump fans etc. They 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 41. 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. They are 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. This can take up approximately 20sq.m of roof area. The panels can 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.



Photo 42. Solar Photovoltaic panels in a regular pattern and recessed into roof tiles.

## Solar Thermal Panels

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

## 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 building.

## 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

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

### Broadband & 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 & Vents

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



Photo 43. EV charger is less intrusive on a side wall.



## 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 integrity and quality of the South Downs International Dark Skies Reserve (IDSR).

Most of the village benefits from very low levels of lighting, with street lighting limited to a few poles in Lower Upham. 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.

Further detailed guidance on lighting design can be found in the South Downs National Park Authority Dark Skies Technical Advice Note (TAN) [Approved 2018, Updated 2021]:

<https://www.southdowns.gov.uk/planning-policy/supplementary-planning-documents/technical-advice-notes-tans/dark-skies-technical-advice-note-tan/>



Photos 44, 45, and 46. Avoid up and down wall lights (top), ground level buried uplighting (middle), or bollard lighting (bottom) that can appear suburban in character and would negatively impact the dark skies.

# 7.0

## DESIGN GUIDELINES: Building 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 and visual disturbance.
- 7.3 Use integral solar panels on roofs where possible.
- 7.4 Arrange solar panels in well-designed groups.
- 7.5 Consider placement of EV chargers, satellite dishes, and water butts so they are not visually intrusive.
- 7.6 Avoid the installation of external lighting, unless it is demonstrated to be necessary and it avoids any adverse impacts on the intrinsic quality of the dark night skies (see South Down's Dark Skies TAN). If external lighting is demonstrated to be necessary:
  - Avoid up-lighting in any form.
  - Avoid external up and down wall lights, ground level buried uplighting, or spotlights.
  - Locate lights under porches, eaves or canopies so the light source is shaded or not visible.