



# OTTERPOOL PARK

COUNTRYSIDE · CONNECTED · CREATIVE

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DOCUMENTS SUBMITTED IN SUPPORT  
OP5 APPENDIX 12.5 – **KENTISH VERNACULAR STUDY  
AND COLOUR STUDIES**

[www.otterpoolpark.org](http://www.otterpoolpark.org)

March 2022



# OTTERPOOL PARK

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## APPLICATION CONTENTS

### Application Administration

- OP1 Covering Letter
- OP2 Planning Fee
- OP3 Outline Planning Application Form, including relevant certificates & CIL Form.

### Environmental Statement

- OP4 Non-technical Summary
- OP5 Environmental Statement which assesses the impact of the proposed development on the following topics:

- Chapter 1 Introduction
- Chapter 2 EIA Approach and Methodology
- Chapter 3 Development and Consideration of Alternatives
- Chapter 4 The Site and Proposed Development
- Chapter 5 Agriculture and Soils
- Chapter 6 Air Quality
- Chapter 7 Ecology and Biodiversity
- Chapter 8 Climate Change
- Chapter 9 Cultural Heritage
- Chapter 10 Geology, Hydrology and Land Quality
- Chapter 11 Human Health
- Chapter 12 Landscape and Visual Impact
- Chapter 13 Noise and Vibration
- Chapter 14 Socioeconomic effects and community
- Chapter 15 Surface water resources and flood risk
- Chapter 16 Transport
- Chapter 17 Waste and resource management

Please refer to ES Contents page which provides a full list of ES Appendices

### Documents submitted for approval

- OP5 Appendix 4.1 Development Specification
- OP5 Appendix 4.2 Site Boundary and Parameter Plans
- OP5 Appendix 2.8 Alternative Parameter Plans (with permitted waste facility in situ)
- OP5 Appendix 4.3 Strategic Design Principles

### Documents submitted in support

- OP5 Appendix 2.6 Commitments Register
- OP5 Appendix 2.7 Infrastructure Assessment (regarding the permitted waste facility)
- OP5 Appendix 4.4 Illustrative accommodation schedule
- OP5 Appendix 4.5 Illustrative plans
- OP5 Appendix 4.6 Indicative phasing plan
- OP5 Appendix 4.8 Utilities Strategy
- OP5 Appendix 4.9 Energy Strategy
- OP5 Appendix 4.10 Community Development and Facilities Strategy
- OP5 Appendix 4.11 Green Infrastructure Strategy
- OP5 Appendix 4.12 Heritage Strategy
- OP5 Appendix 4.13 Governance and Stewardship Strategy
- OP5 Appendix 4.14 Housing Strategy (including affordable housing strategy)
- OP5 Appendix 4.15 Overarching Delivery Management Strategy
- OP5 Appendix 4.16 Design and Access Statement
- OP5 Appendix 9.25 Conservation Management Plan
- OP5 Appendix 9.26 Schedule Monument Consent Decision
- OP5 Appendix 11.1 Health Impact Assessment
- OP5 Appendix 11.2 Retail Impact Assessment

- ▶ OP5 Appendix 12.5 Kentish Vernacular Study and Colour Studies
- OP5 Appendix 14.1 Economic Strategy
- OP5 Appendix 15.1 Flood Risk Assessment and Surface Water Drainage Strategy
- OP5 Appendix 15.2 Water Cycle Study
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- OP5 Appendix 16.5 Transport Strategy
- OP5 Appendix 16.6 Framework Travel Plan
- OP5 Appendix 17.2 Minerals Assessment
- OP5 Appendix 17.3 Outline site waste management plan

### **OP6 Guide to the Planning Application**

### **OP7 Spatial Vision**

### **OP8 Planning and Delivery Statement**

### **OP9 Sustainability Statement**

### **OP10 Monitoring and Evaluation Framework document**

### **OP11 Mobility Vision Report**


### **OP12 User-centric travel document**

### **OP13 Access and Movement Mode Share Targets**

### **OP14 Cultural and Creative Strategy**

### **OP15 Statement of Community Involvement**

### **OP16 Supplemental Statement of Community Involvement**



# A Contemporary Kentish Vernacular Study

March 2022

**FARRELLS**

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# Introduction

# Introduction



Initial site sketch

Farrells have been commissioned by Otterpool Park LLP to produce this study of local Kent landscapes, geography and built form

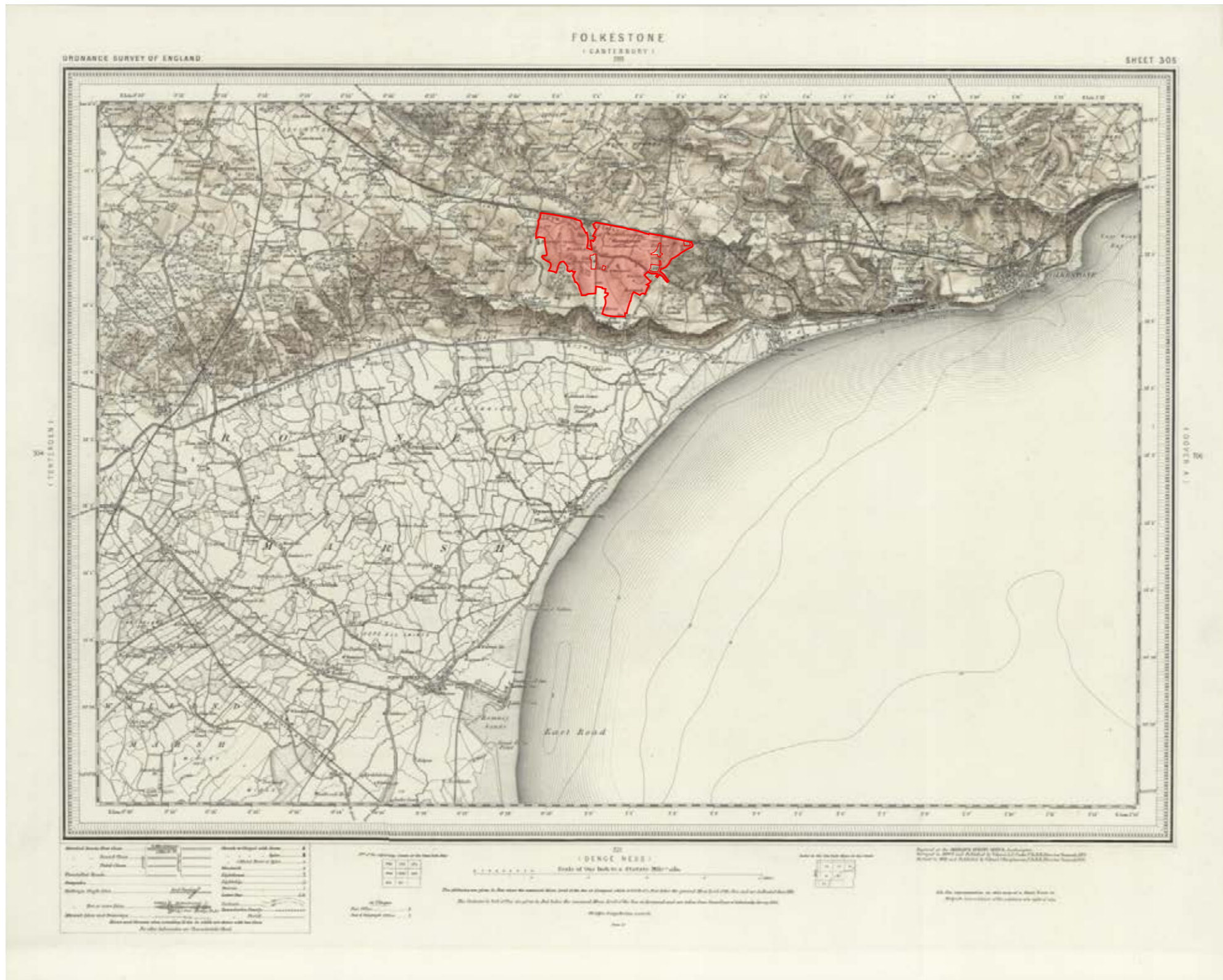
While the primary goal of the study is intended to inform the future Otterpool Park development, the scope has the broader objective of capturing many local identities and specific characteristics of the surrounding area.

The document should be read as a research exercise, a collection of observations and analyses that can be used to inform future architectural responses to a landscape with very strong, established character and history.

It is by no means comprehensive but will hopefully offer a useful place to start.

The Otterpool Site can already be read as a complex tapestry of many parts : shaped by land, water, weather and thousands of years of human history.

# Introduction



The methodology used for part one of this study has included multiple interviews with interesting local people who have been willing to contribute in a variety of ways. Meetings with key stakeholders such as the Kent Downs AONB, Local Planners, designers and historic consultants have guided the focus and extents of the study.

A significant portion of time has been invested into visits to the site and surrounding villages, collecting first-hand experience, sketches and photography. The nature of the site made this a very pleasant exercise.

A large amount of historic and academic material was collected and reviewed, but apart from a few references, we have attempted to avoid drifting away from a visual study.

We would like to thank Sir Terry Farrell for his initial focus and direction. Katie Miller of the Kent Downs AONB for the time spent explaining the greater context and for sharing their Colour Guidance report. Brigitte Orasinski of Strange Cargo for allowing us access to their various very personal publications on Kent and Folkestone. John Letherland of Canterbury University for a great lecture on landscape led development. Diane Dever of the Harbour Arm and Urban Room for her historical and geological knowledge. Lewis Biggs, curator of the Folkestone Triennial for discussing his life in Kent and reflecting honestly on what makes the place such an intensely diverse experience. Prof. Paul Rennie of Central Saint Martins and Rennie's Seaside Modern for many conversations, reflections on utopian planning, Arts-and-Crafts history, and for generously sharing a full collection of papers he has written on the area.

This beautifully rendered OS map from 1895 captures the landscape, the Hythe escarpment, the edge of the North Downs and their relationship to the Romney Marsh. (far better than the modern digital representations do)

**Kent**



# Kent



White Cliffs, Dover



Kent Downs

While it doesn't feature in many conversations on the street, geology is fundamental to the attractiveness and 'liveability' of every town or village. The dramatic landscape of East Kent has produced one of the most famous geological formations in the world.

The White Cliffs of Dover express both the separation of the British Isles from the rest of our continent, and the threshold that joins these islands with Europe. To some they symbolise the UK's defiant island spirit and a sense of independence from the rest of Europe. But no geologist would agree with this point of view, and even in historical terms this is a recent idea - Calais was still the "brightest jewel in the English crown" until 1558.

The North Downs are around 70 million years old, and the White Cliffs of Dover were formed when the Dover Strait was carved through the Downs. This happened only 10,000 years ago, at the end of the last major ice age, when rising sea levels in the North Sea cut a path through the Downs and disconnected this western peninsula from the rest of Europe.

The chalk beds of southern England were formed when a shallow tropical sea submerged the southern portion of England. They are estimated to be about 400 metres thick. Geologists estimate that the chalk beds were built up over 30 or 35 million years of evolutionary time. A simple calculation reveals that the average rate of chalk accumulation therefore over this time period was around one millimetre every 100 years. [8]



Samphire Hoe Cliffs

# Kent



Sandgate Castle



Saltwood Castle



Leeds Castle



Martello Tower, East Cliff

"The county's position, between London and the continent, has always been the most important thing about it. This explains why the metropolitan cathedral of England is in Kent, and why there are many more castles in Kent than any other county." [3]

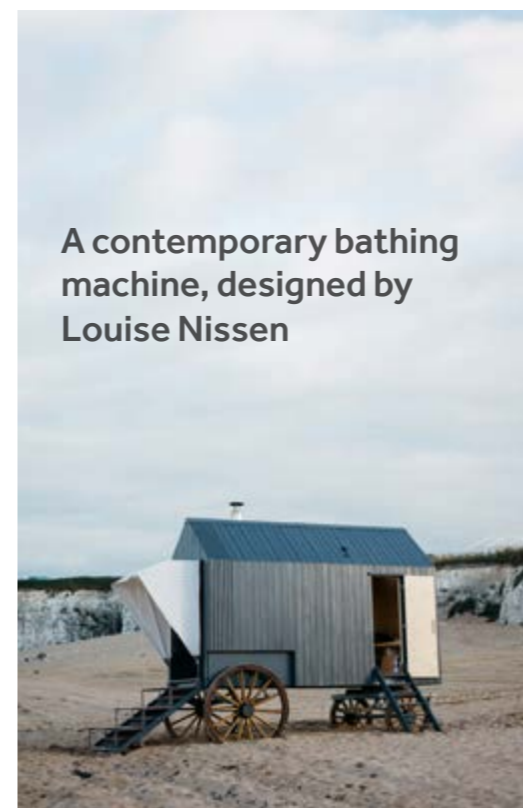
# Kent



Sunny Sands, Folkestone



Turner Contemporary, Margate



A contemporary bathing machine, designed by Louise Nissen

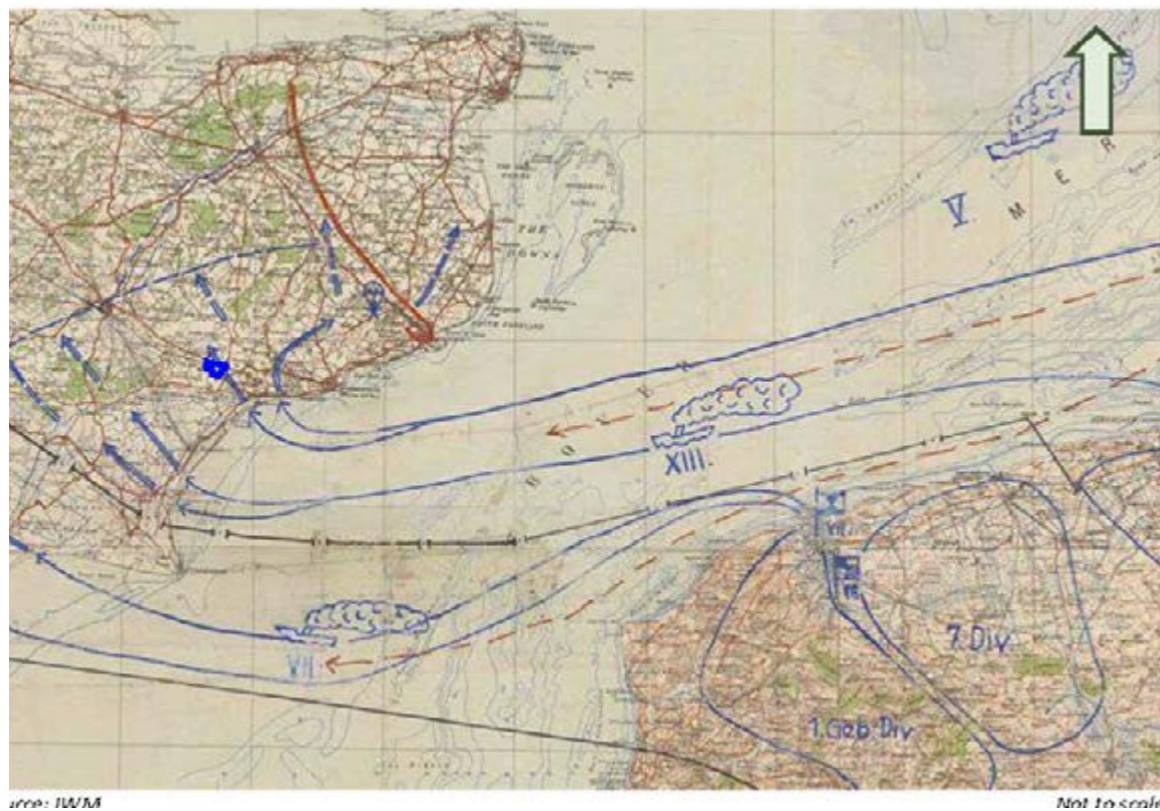


Dreamland, Margate

# Kent



Napoleonic Military Canal, Hythe



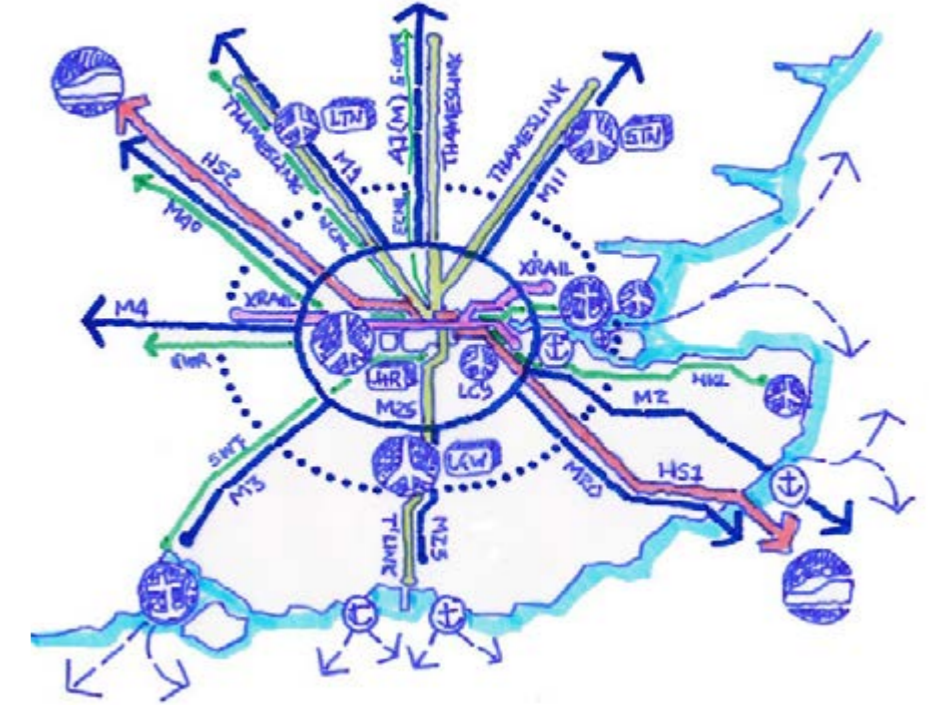
Martello Towers, Hythe

"Kent has been a human Shield" [10] After 2000 years of being invaded by every country in Europe, including the Romans, Vikings, the Spanish Armada, Napoleon, WW1 and WW2, the landscape does reflect a few fortifications. The history of the Cinque ports and self governance also leads to a degree of independent spirit.

# Kent



Napoleonic Military Canal, Hythe



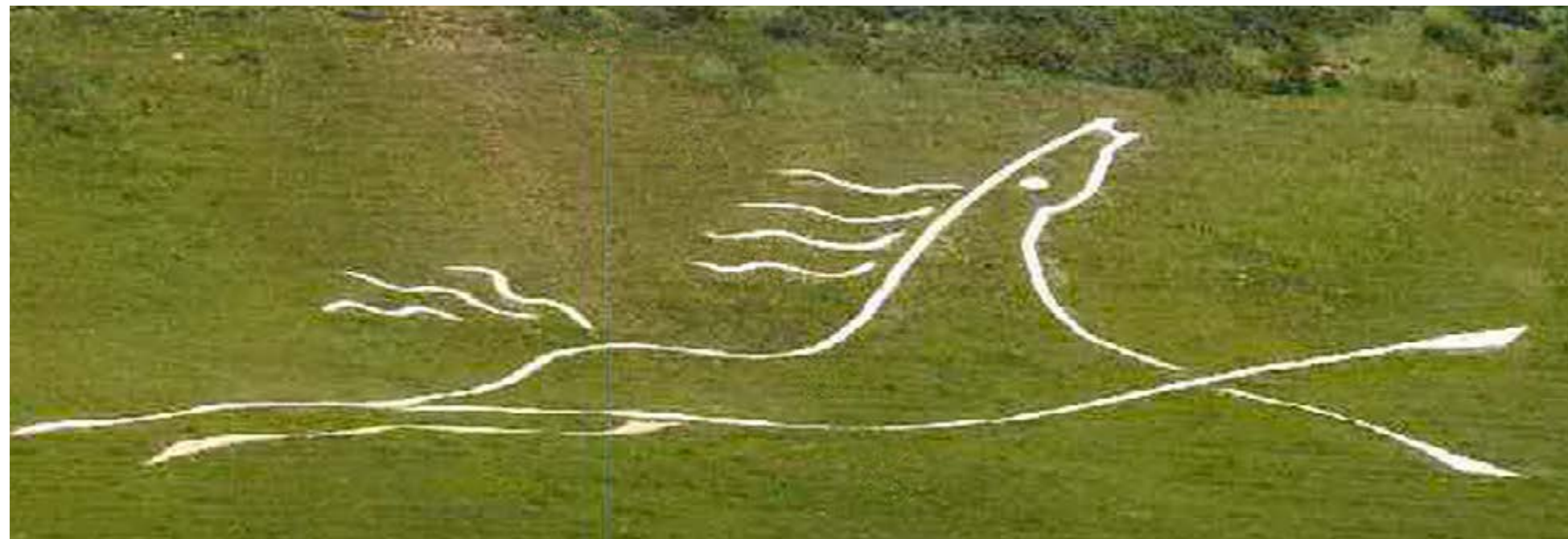
Eurotunnel, Folkestone Terminal



Dover Port

While the area feels like rural farmland, the Otterpool Park site is within a significant development corridor. The HS1 investment will continue to open Ashford, Folkestone and Dover to central London, generating a new urban reality.

# Kent



“The landscape is a thin layer of soil on chalk” [9]

Kent claims to some of the countries leading wine producers with wines punching well above their weight in national and international markets. There are more than 50 vineyards in Kent. Some of the most famous are the Biddenden vineyard and the Chapel Down Vineyard.

# Kent



The Five Bells Pub, North Downs

"Kent is just the allotment of London" [9]

It has been confirmed, on good authority, that the Five Bells Inn is the best countryside pub in the UK.

The geography of Kent is a direct expression of the geological structure from which it is formed. The great chalk uplands of the North and South Downs define and protect the fertile plains of the Weald, in West Kent, that is synonymous with the 'Garden of England'.

# Kent



Windmills of Kent : Highly visible timber structures, graphic black and white weatherboarding.



# Kent



The central striped facade is framed by a solid white and black weatherboarded house, creating a very clever composition.

This kind of very graphic, high contrast design occurs surprisingly often within our study area.



" wherever one goes in Kent – some find it an annoyance; others find it endearing- a view free of buildings can hardly be had. Why is this so? Not just because so many people live in Kent.

Historically three reasons can be put forward. First, almost all of Kent is good farming land. Secondly, the vast tracts of the county owned by the two great abbeys at Canterbury were at the dissolution quickly given or sold to private individuals and not held in royal hands.

The third and probably most important cause of all was **gavelkind**, the peculiar system of land tenure in Kent, whereby an estate was not inherited by the eldest son but divided between all sons equally." [3]

Houses of Kent : Highly visible timber structures, graphic black and white weatherboarding.

# Kent



Port Lympe, at Lympe, Kent is an early 20th-century country house built for Sir Philip Sassoon by Herbert Baker and Philip Tilden. Completed after the First World War.

Built as low cost housing for rent, the 'Durlocks' was planned on garden city principles.

The 33 houses had to contend with a steeply sloping site and Sir Philip's desire that they should complement his recently completed country house at Port Lympe (now the safari park) by Herbert Baker, newly returned from South Africa – hence the slightly 'Cape Dutch' feel to the gables.

Dutch Gables : A random international influence that should definitely be continued.

# Kent



"People in Kent don't follow the rules"



"The South East UK has just the right combination of discipline and chaos" [10]



"I like trees and plants growing out of buildings-it's rather attractive" [10]

"Kentish stinginess" leads to "a medley or motley collection of materials. The result of repair and reuse, rather than rebuilding" [9] This is a really key point, which is far less critical than it probably reads. I think "practicality" would be a better term than stinginess. The climate and history of the area has shaped a local sensibility which reflects in the built fabric. There is amazing beauty, joy and humanity in the patched together tapestry of parts. Random details of organic growth and change over time would not be authentic to replicate in new designs, but there are many other ways of working with that sensibility.

# Kent



"Steve", Sarah Staton



Baby Things, Tracy Emin



We could have been anything e wanted to be, Ruth Ewan



Another Time, Anthony Gormley



Roberto Burle Marx

**Arts-led Regeneration and Development**, "A new town should have a new, creative perspective, rather than just historic and planned arrangements: Something like Roberto Burle Marx's pavements in Lisbon and Copacabana" [9] Lewis Biggs, Curator of the Folkestone Triennial

# Landscape

# Landscape : Geology

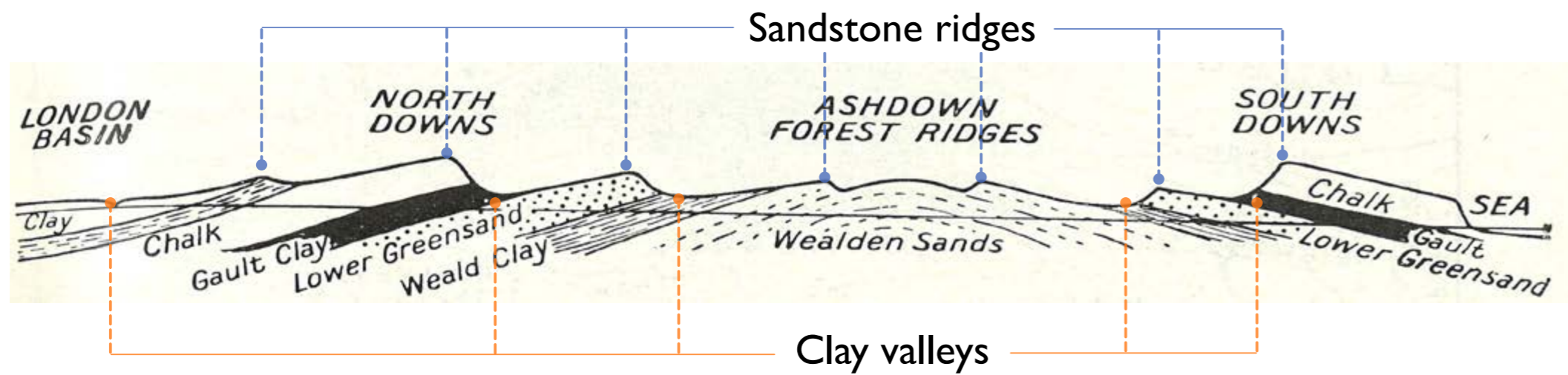


Geology map from [highbroomssociety.wordpress.com](http://highbroomssociety.wordpress.com)

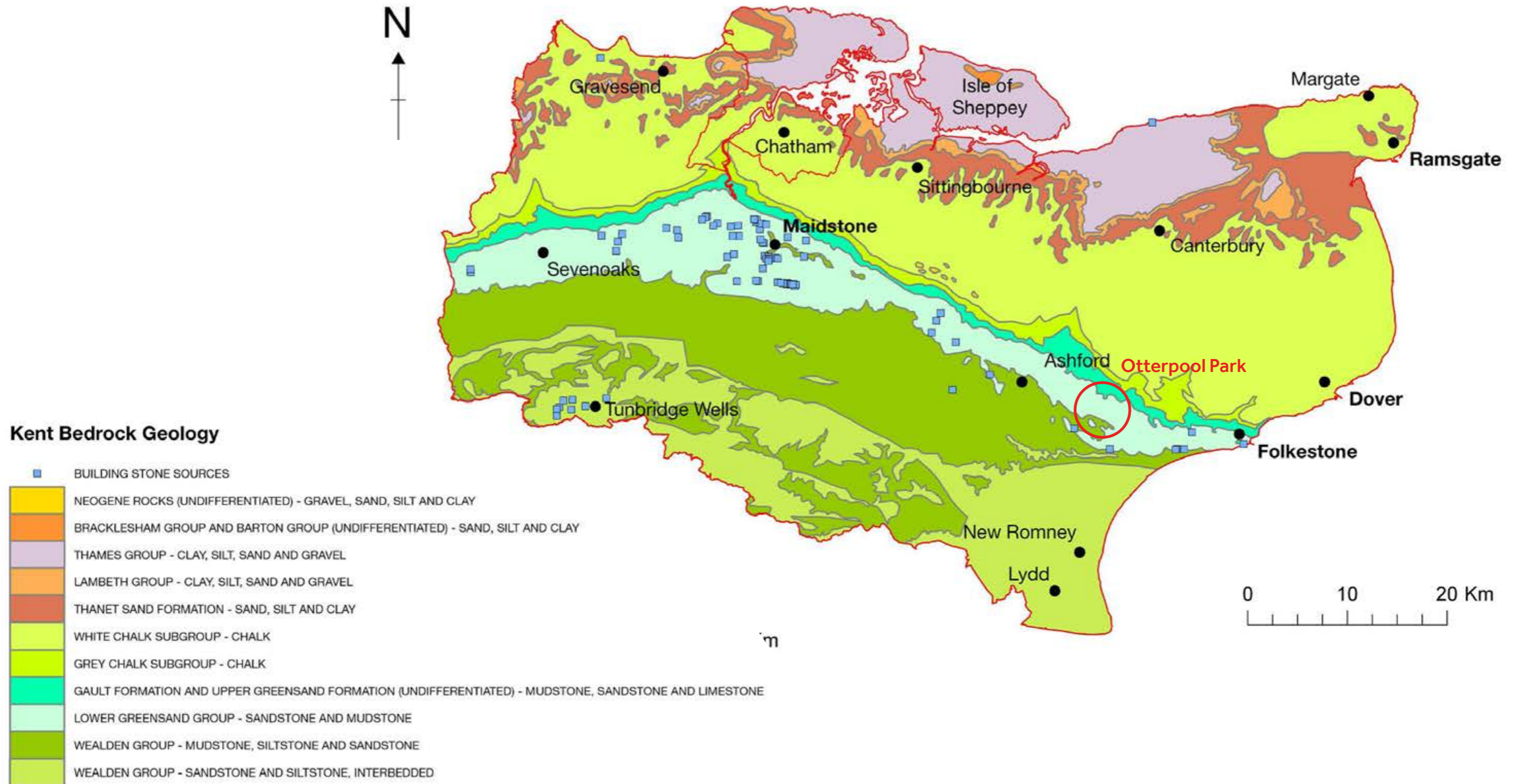
- Otterpool Park
- Hastings Sand & Clay Formation
- Weald of Kent & Weald of Sussex
- Gault & Upper Greensand
- Lower Greensand
- North Downs & South Downs

"Geographically, Kent includes the northern part of the area referred to as 'The Weald', bounded to the north by the chalk lands of the North Downs. Within the Weald there are distinct, low-lying clay areas known as 'The Low Weald'. These are separated by two areas of higher ground – a sandstone region at the centre of the anticline, known as 'The High Weald', and the 'Greensand Ridge' (mainly sandy limestone) further to the north." [1]

The principal building stones of this group are the sandstones which are found in the south and west of the county. These sandstones were quarried in numerous relatively small-scale pits. Currently, however, there are no working Wealden sandstone quarries in the county and many of the old quarries are now largely unrecognisable in the landscape." [1]

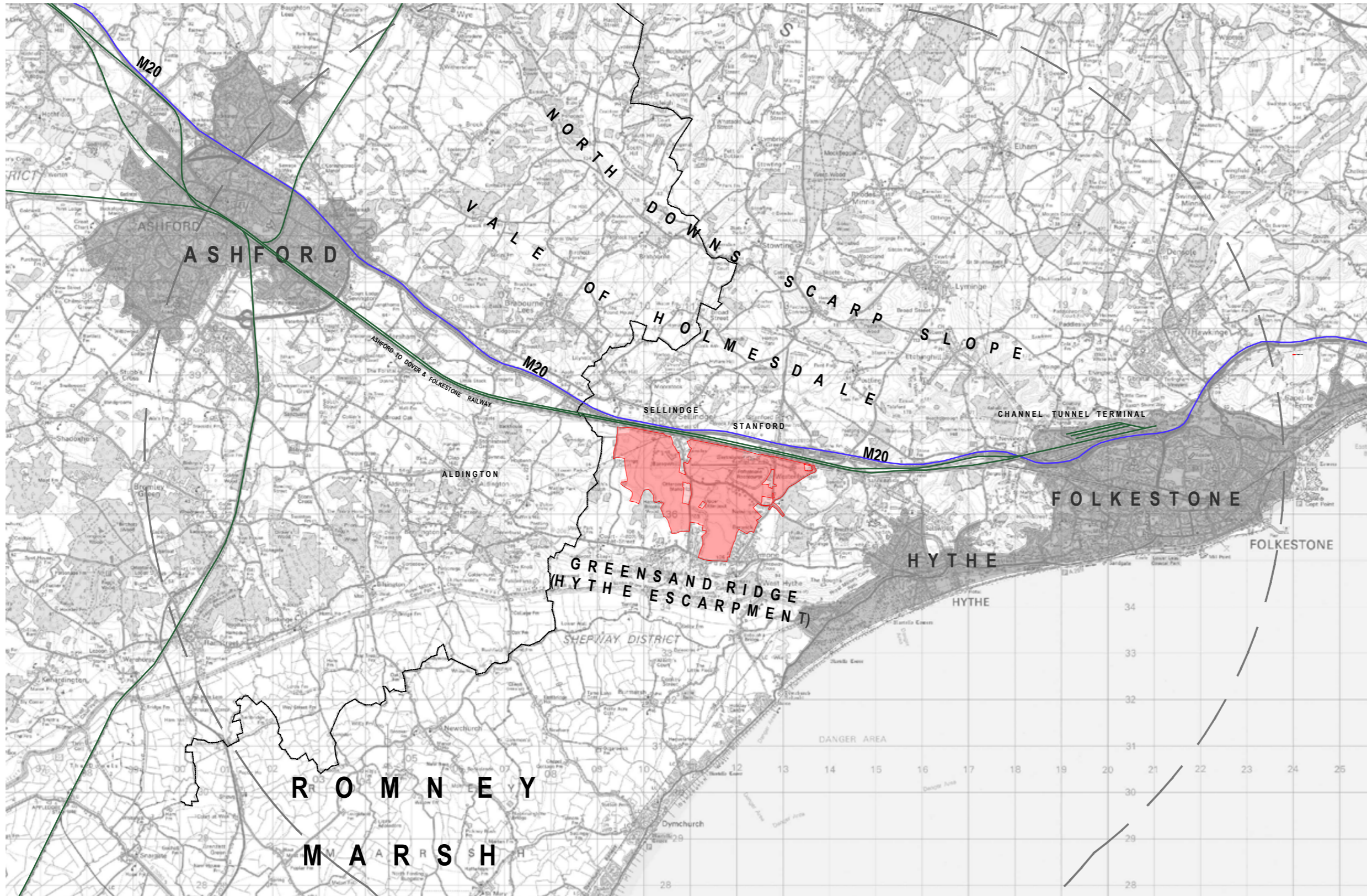


# Kent Bedrock Geology



Page from the **Building Stone Atlas of Kent, Historic England** 2017 : At the eastern end of the outcrop in the Folkestone-Hythe area, the stone is generally pale grey without coarse quartz grains and is shelly in places (although darker beds occur, notably the dark green sandy limestone in the vicinity of Hythe and Sellindge).

# OS Map Kent

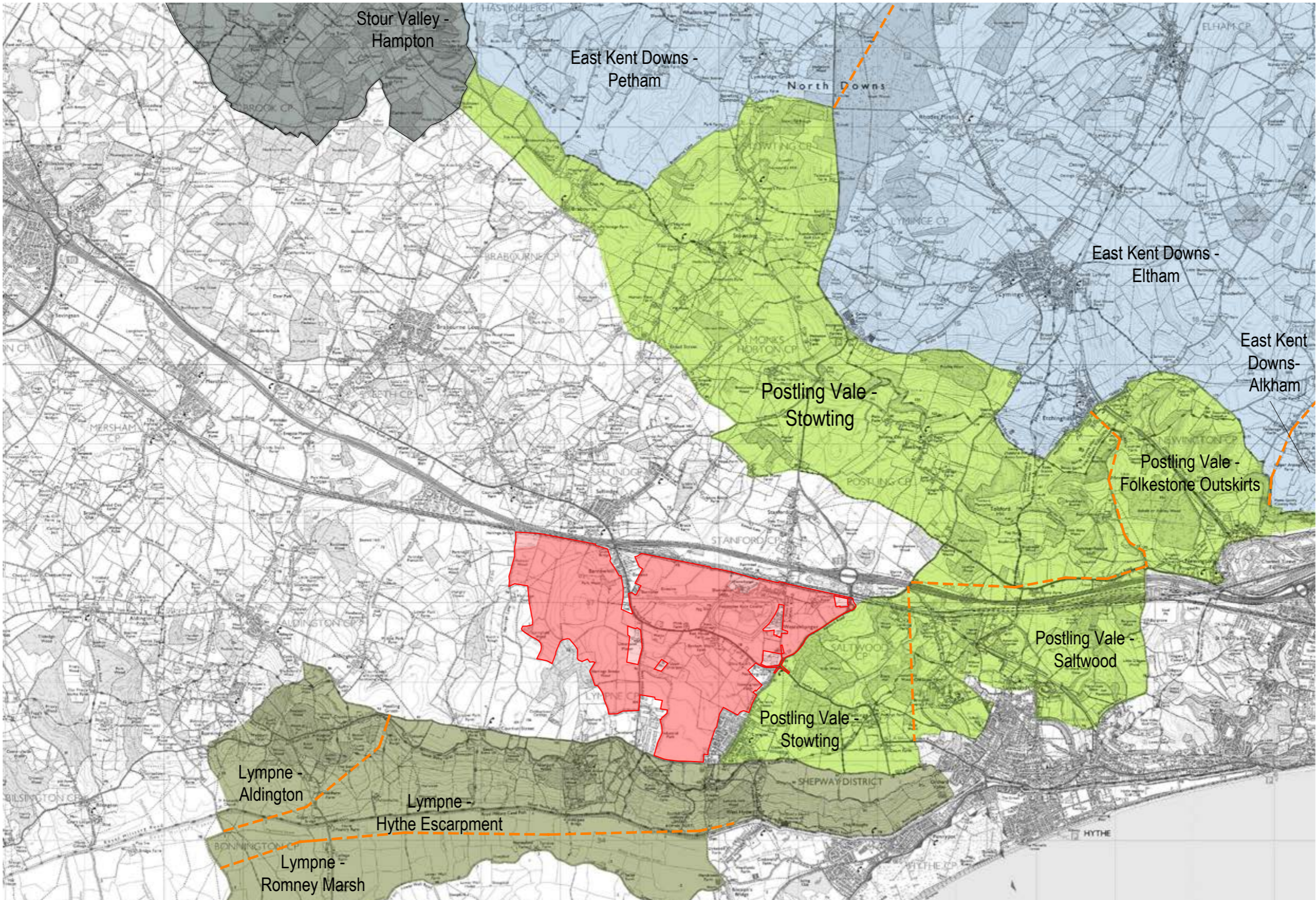


- Legend:**
- Otterpool Park
  - M20
  - Railway
  - 10km boundary from site

Site location extracted from DAS, showing the urban extents of Ashford, Folkestone and Hythe. The map clearly demonstrates the scale of proposed development on the existing transport corridor.



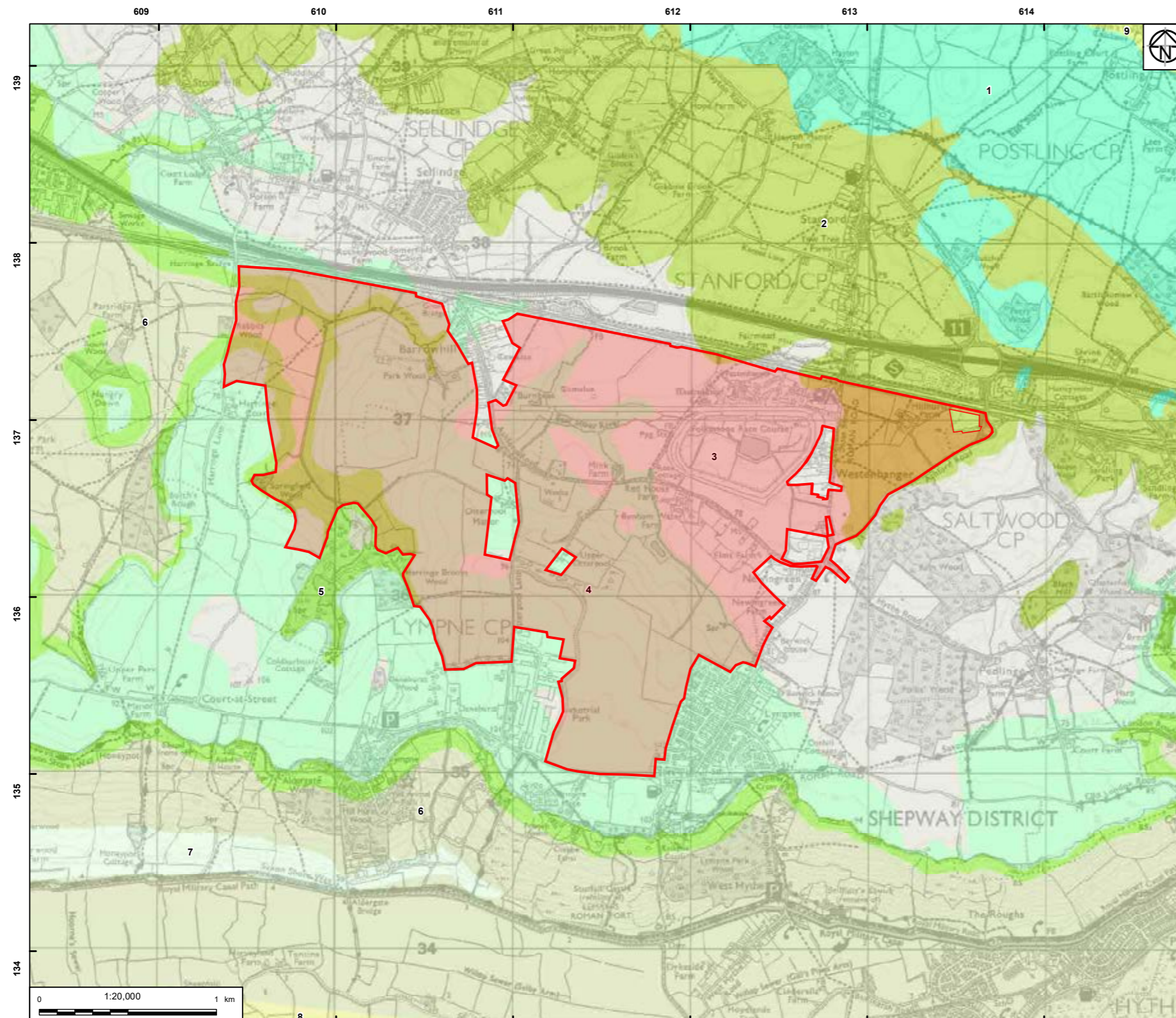
# Surrounding Character of the AONB



**Legend: Character Areas**

- Stour Valley
- East Kent Downs
- Posting Vale
- Lympe

# Geological Map of Site in Detail



## Legend:

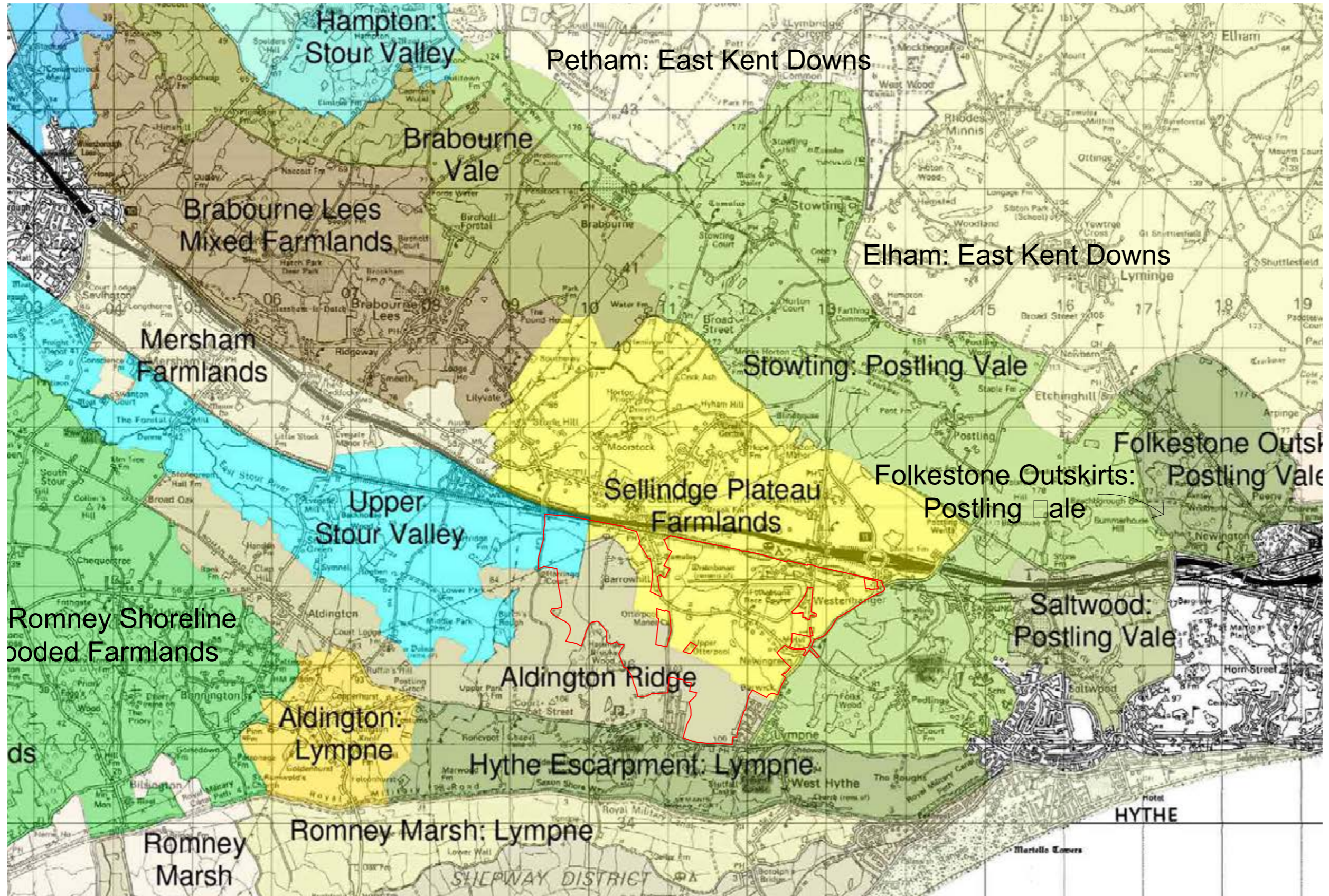
OTTERPOOL PARK

### SOLID GEOLOGY - BEDROCK

- 1 GAULT FORMATION - MUDSTONE
- 2 FOLKESTONE FORMATION - SANDSTONE
- 3 SANDGATE FORMATION - SANDSTONE, SILTSTONE AND MUDSTONE
- 4 HYTHE FORMATION - SANDSTONE AND [SUBEQUAL/SUBORDINATE] LIMESTONE, INTERBEDDED
- 5 ATHERFIELD CLAY FORMATION - MUDSTONE, SANDY
- 6 WEALD CLAY FORMATION - MUDSTONE
- 7 WEALD CLAY FORMATION - SANDSTONE
- 8 TUNBRIDGE WELLS SAND FORMATION - SANDSTONE
- 9 WEST MELBURY MARLY CHALK FORMATION - CHALK

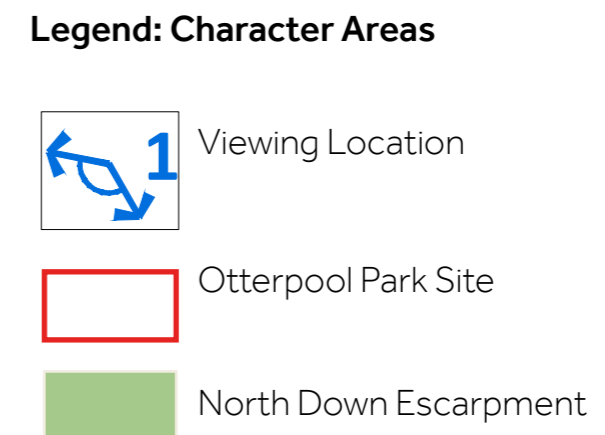
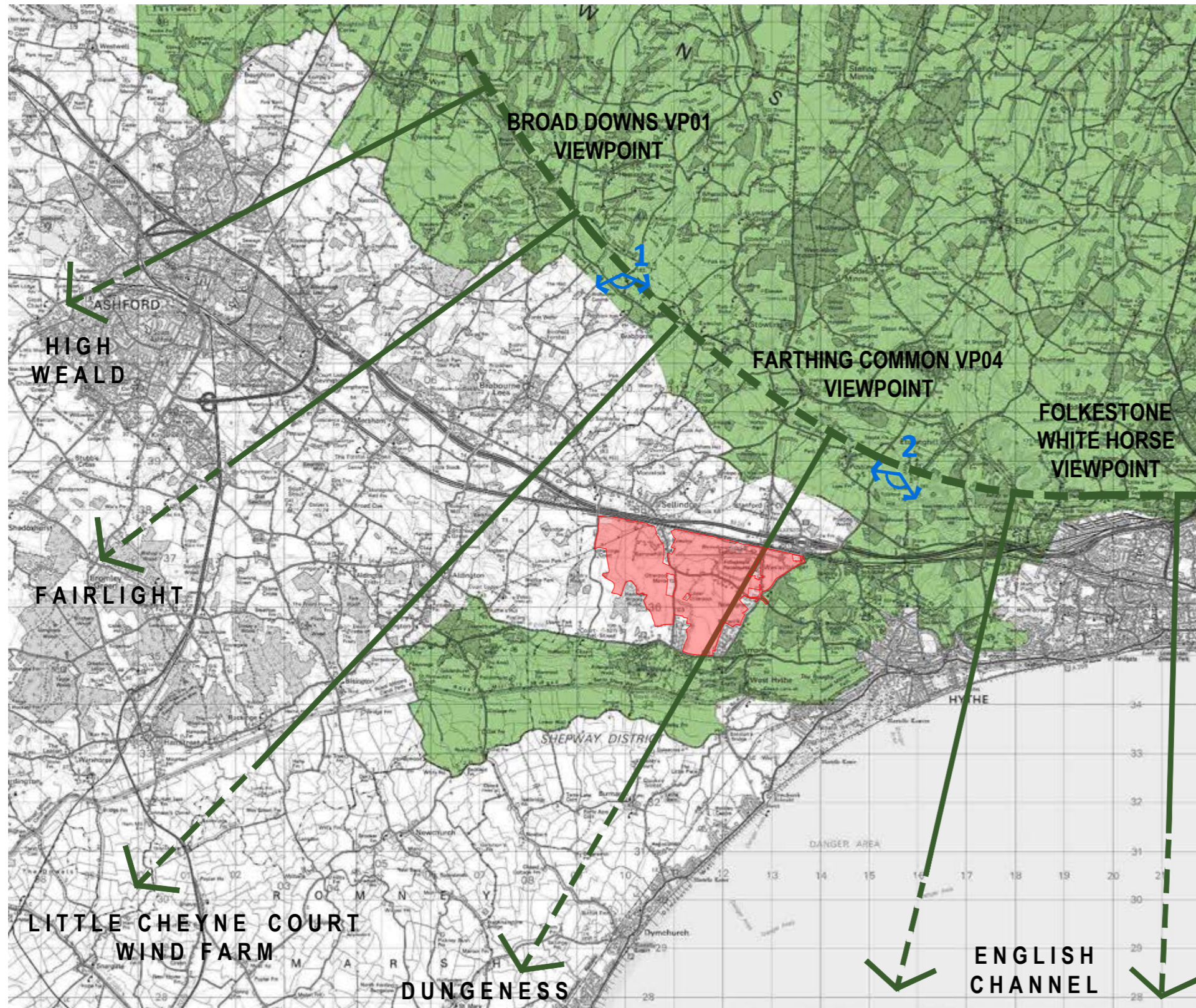
# Character

# Character Areas



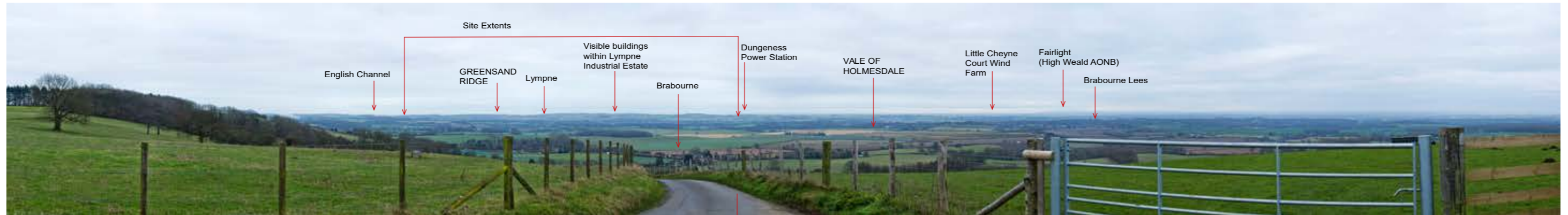
Based on the character areas as defined in the DAS, the site is primarily influenced by the Aldington Ridge and Sellindge Plateau.

# Setting of the Kent Downs AONB



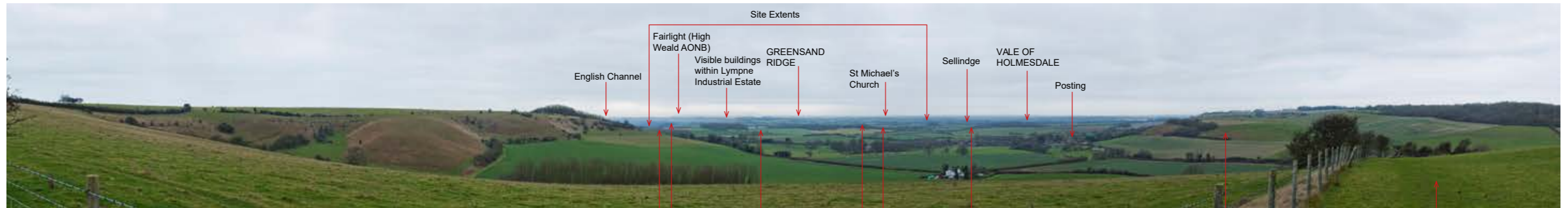
A primary design consideration will be the site relationship to the Kent Downs AONB and views from the North Downs.

# Views and Townscape



Viewpoint 1

North Downs Way,  
National Trail



Viewpoint 2

Motorway  
Maintenance  
Depot

M20 & Motorway  
Service Station

Barrow Hill

M20

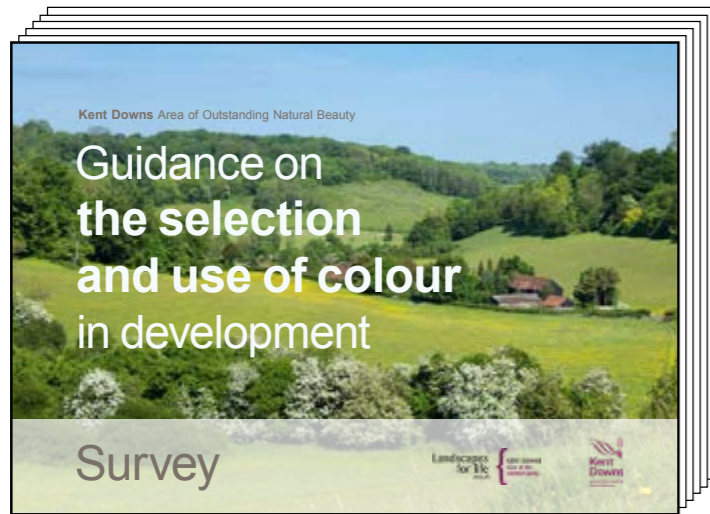
High Voltage  
Powerlines

North Downs Way,  
National Trail

North Downs Way,  
National Trail

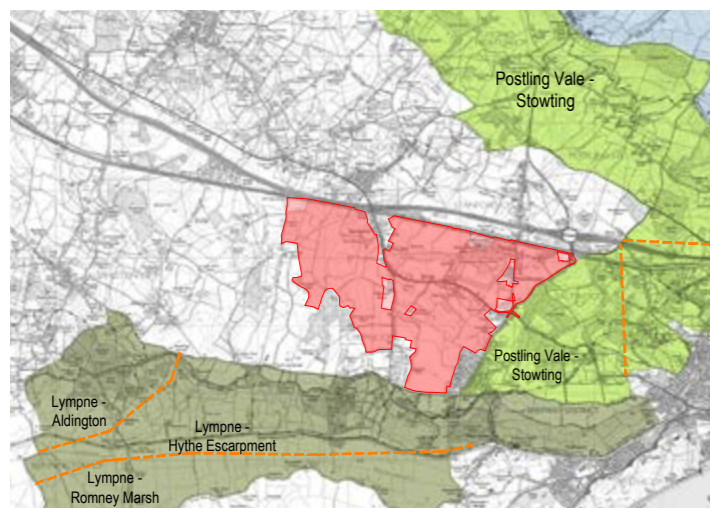
In order to minimise the impact on long views, north facing facades should be dark, matt materials with limited amounts of glazing where possible. The elevation makes roofscapes extremely important. Dark materials, but preferably green roofs should be considered. For further guidance, refer to the Otterpool Park Environmental Colour Assessment report.

# Colour Palette: Postling Scarp and Vale



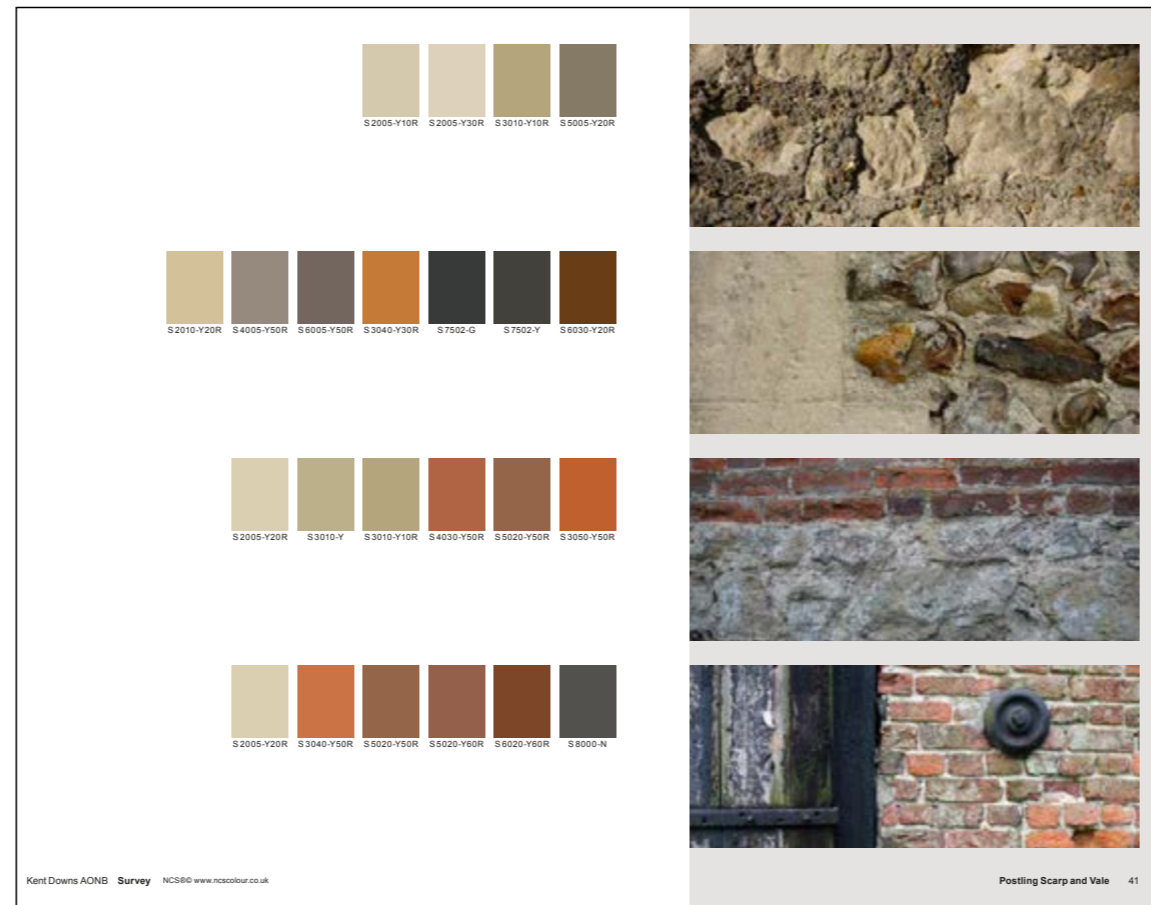
Selecting colours for buildings or any other form of development has to take account of the site context, the landscape character area in which it is located. The Landscape Character Assessment of the Kent Downs identifies thirteen Landscape Character Areas (LCAs) within the Kent Downs AONB. LCAs are defined as:

*'Single unique areas which are the discrete geographical areas of a particular landscape type. Each area has its own individual character and identity, even though it shares the same generic characteristics with other areas of the same Type1.'*



Character Areas Map

Postling Vale
  Otterpool Park



**Environmental Colour Assessment** presents an analytical approach to provide a deeper understanding of the colours of specific places, the landscape character types that together form the AONB, and through this to create a framework within which people can choose colours for development which will suit the development and fit with the receiving landscape.

The intention is not generally to copy the infinitely complex palette of nature but to understand its constituent elements and to use this information to create a range of related colours, modified and extended to offer harmonious combinations which will help to integrate new structures into the landscape.

For further information, the Otterpool Park Environmental Colour Assessment report can be referred to for site specific colour analysis and guidance.



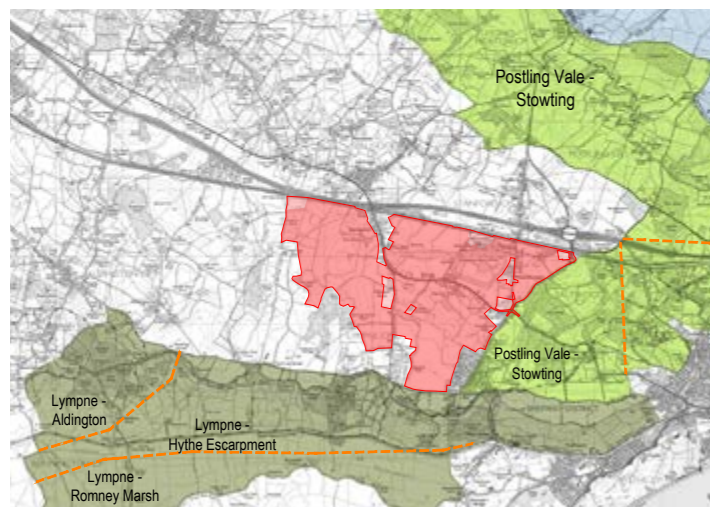
Existing Colour Palette

# Colour Palette: Lympne Greensand Escarpment

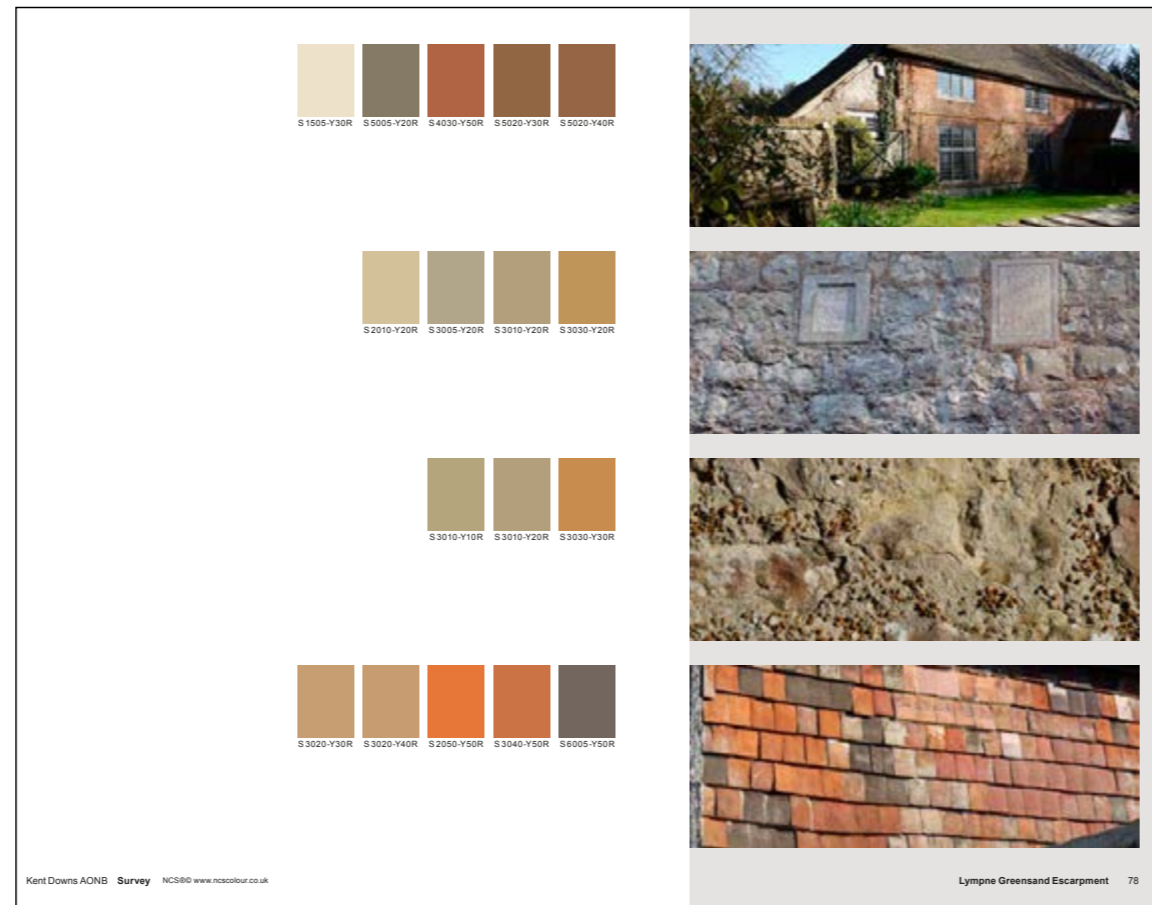


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Character Areas Map



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## LANDSCAPE COLOURS



## BRICK, TILE, STONE



Existing Colour Palette



# Vernacular Materials

# Timber Weatherboarding



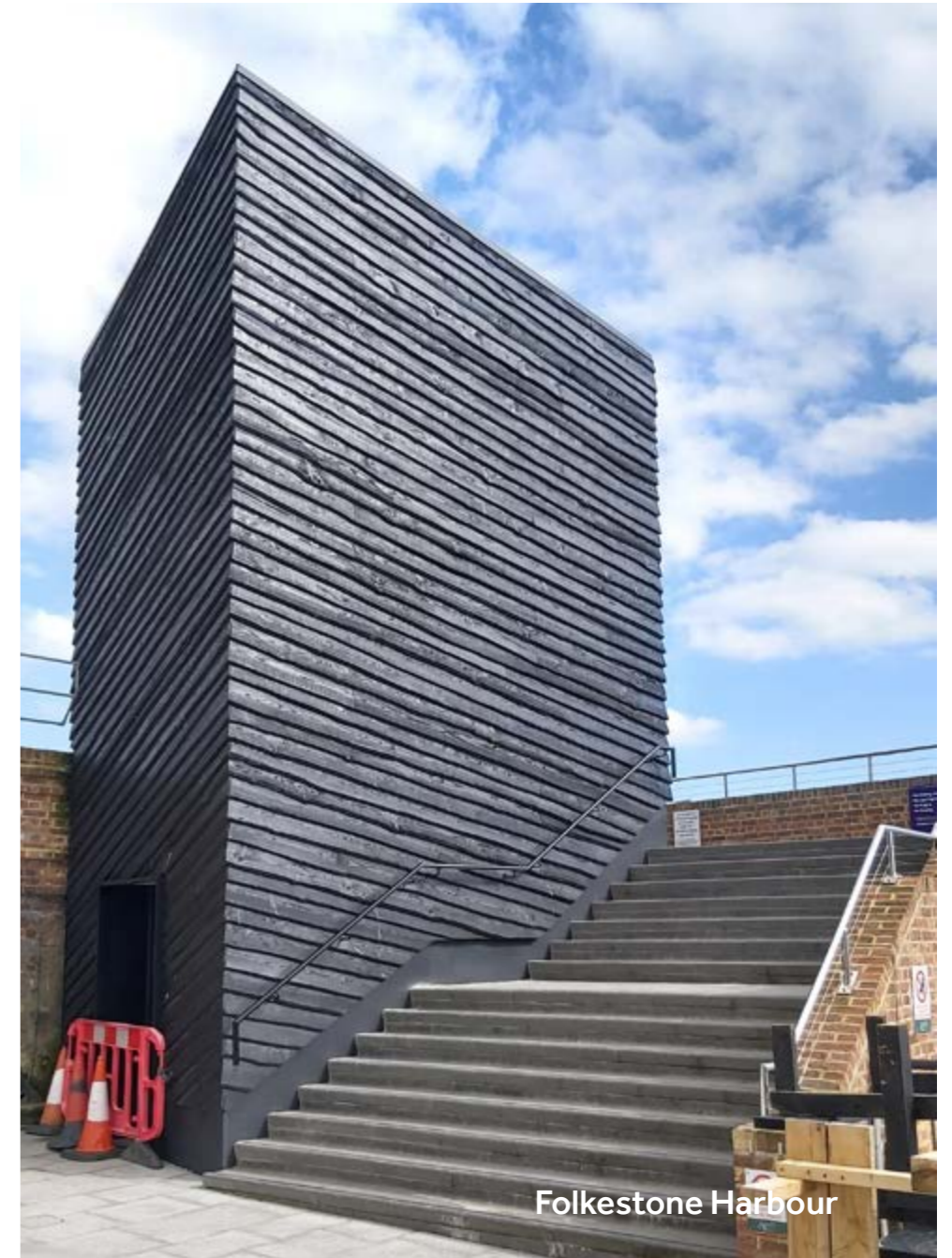
Portland Road, Hythe



The Stade, Folkestone



Sandgate



Folkestone Harbour

"Wood, principally oak, with some Spanish chestnut, still plays an important part in the overall picture of Kentish building materials, although not along the coast, where the climate is too exposed for much half-timbering" [3]

"Weather-boarding, usually from c18 or early c19, occurs more often in the Weald of Kent than perhaps anywhere else in the country. The horizontal boards, chamfered along their lower edge, are nearly always painted white or cream, and look uncommonly well." [3]

# Timber Weatherboarding



A really interesting double gable cottage in Sandgate : note the "extra" edge detail routed into each board in the image below.

Images on the right are local new builds in Sellindge and Cheriton, using composite weatherboarding systems. While in principle these are similar, the consistent pre-finished surface quality lacks character, detail and interest in comparison to traditional painted and matt surfaces.



# Timber Weatherboarding

A collection of local and international examples of weatherboarding, used in creative and even quite playful ways on the facade.

The fine level of detailing allows the building form to remain extremely simple.

The material can range from natural, stained wood tones to any paint colour possible.



# Timber Framed Building



Cottage, West Hythe



The Bayle, Folkestone



Framing can be re-interpreted and used in contemporary lightweight timber and metal construction. (Image above)

Modular facade panels and volumetric components can be deliberately detailed in manners that express the structural and construction systems used.

This would be a strong, authentic base for an architectural language.



Weald House, Sandling



The Pullman Pub, Folkestone

**Brick nogging** is construction technique in which bricks are used to fill the vacancies in a wooden frame. Bricks can be arranged herring-bone and other patterns

**Wattle and daub** a composite building method used for making walls and buildings, in which a woven lattice of wooden strips called wattle is daubed with a sticky material usually made of some combination of wet soil, clay, sand, animal dung and straw.

**Jettying Roof** is a building technique used in medieval timber-frame buildings in which an upper floor projects beyond the dimensions of the floor below.

# Stone



Cottages, Lympne



Private Houses, Saltwood



Canterbury



Renovated Barn, Mersham



Holy Trinity Church, Folkestone

While Ragstone is now challenging to source, there are other similar sandstones which can be used. The most important aspect to consider is the loose or rustic use of stone, required by the mechanical properties of the material. Stone plinths with sharp edges and regular courses do not feel local or appropriate.

"From the lower Greensand comes the county's best known stone, Kentish Rag, or Ragstone, a limestone which was worked by the Romans (e.g. for the walls of Londinium) and which in the middle ages travelled well beyond the confines of Kent." [3]

# Flint



St Paul's Church, Canterbury



Flint used for plinths in medieval timber-frame buildings, Canterbury

Flint would not be appropriate to be used in large quantities, but as a feature detail building or landmark, it would be a very characteristic choice.

# Flint



Flint House, Wooten



Flint Cottage, Shoreham, Kent



Flint House, Downe in Kent

"Margate, Ramsgate, Sandwich, Deal, Dover and Folkestone all have an abundance of flint buildings, including churches, as it could be obtained in the vicinity, if not actually on the site." [3] "Flint-knapping – that is, fracturing the stones, and setting them into the wall with the split face showing – occurred comparatively early in Kent" [3]



# Beach Cobbles



Beach Cobbles are occasionally seen in smaller buildings along the coast whilst sandstone boulders from the Hythe Formation have been recorded in several churches in the Romney Marsh area

# Red Clay, Brick and Tile



Decorative brick bonds, accentuated with burnt headers are a common feature in the red brick facades found in the area.

This craft detail adds a beauty, human scale and interest to large areas of brickwork. Brick walls in modern developments can be somewhat dull in comparison.

Patterned diaperwork can easily be reinterpreted and used in contemporary ways.

It is interesting to note the imported, yellow clay colours becoming more common around railways. This non-local material tell it's own story about industrial production and external influences, related to infrastructure. It could make a good architectural narrative.

"The predominant impression left by the buildings of Kent is of rich, glowing reds, and these belong not to any of the stones but to the bricks and tiles" [3]

# Red Clay, Brick and Tile



This corner leads to an interesting observation:

In this case, two faces of the same material have weathered over time in very different manners, perhaps one side has even had to be repointed. The climate naturally generates an architecture of great variety.

**A new architectural language should embrace the harsh weathering and extreme conditions experienced on each facade.**

**Materials should deliberately change at every corner. As a principle, this would be a practical, local material sensibility. Easily recognisable and endlessly flexible.**

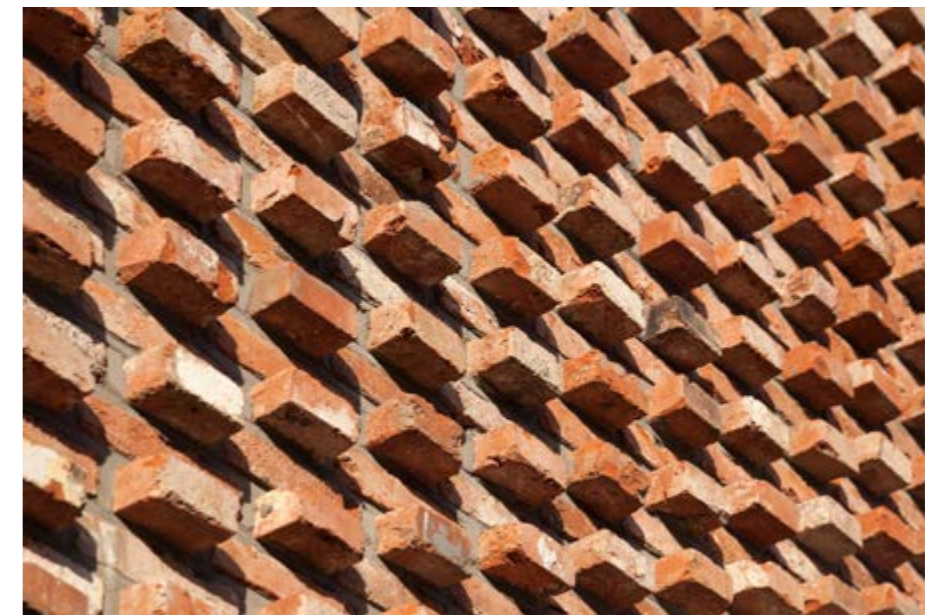
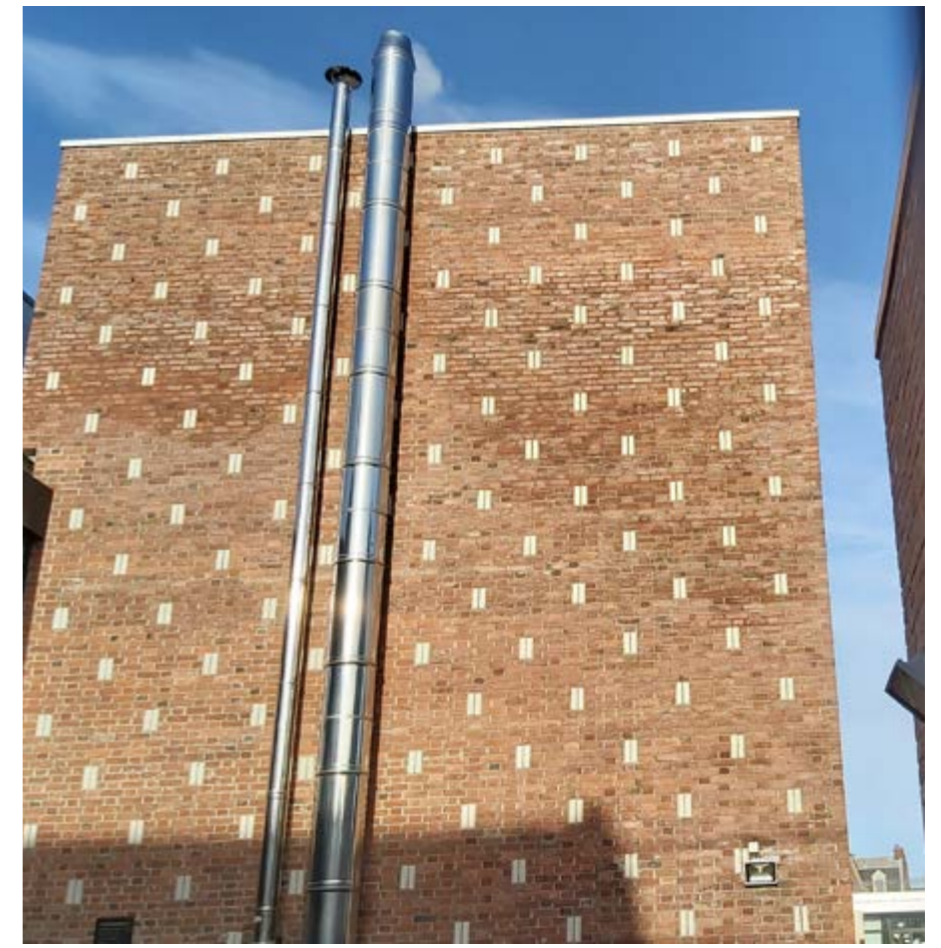
"It can be said with confidence that Kent has produced some of the best brickwork ever made." [3]

# Red Clay, Brick and Tile



A beautiful sculptural form in Sandgate, carved by extreme weather conditions.

On the right, examples of creative modern brickwork details.



# Painted Bricks



"Bricks should never be painted!", Peter Barbalov, Architect

43 And yet, even though one needs to maintain the facade, the texture is wonderful.

# Tile Hanging



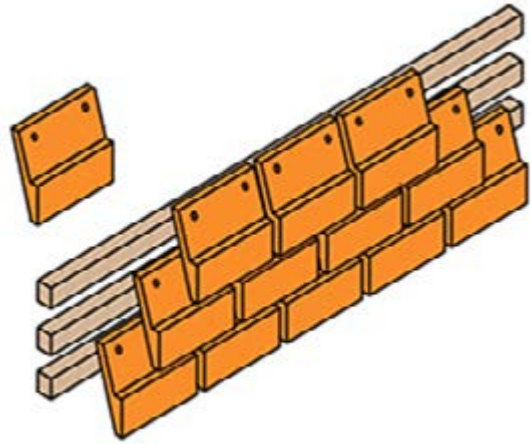
"Kentish tilework is even more memorable: no English county, not even Sussex, can rival Kent in the profuse employment of tiles of superlative quality" [3]

# Tile Hanging



"Colour, as always, is of the greatest importance, and happily the Weald still abounds in gorgeous terracottas, often with minute variations of tint and gradations of density almost from tile to tile, some being a little more orange, others a little more vermillion. Because these tiles hang vertically, rainwater runs off them at once, and they do not remain damp for days." [3]

# Mathematical Tiles



These tiles are the historic equivalent of modern brick slips, which we believe would be a relevant facade cladding option.

The thin component does however require careful and creative edge detailing, deliberately expressed. It should not be used simply to replace traditional brick.



Broadmead Manor, Cheriton



Mathematical tile is a building material that was laid out on the exterior of timber-framed buildings as an alternative to brickwork. It has been used predominantly in East Sussex and Kent and it is believed that its use has been encouraged after the introduction of brick tax in 1784.



## Edge Detail



"the weald is the region par excellence for tile-hanging. This practice, so enjoyable aesthetically, was first introduced in the latter part of the C17, and has been popular in Kent ever since." [3]

# Roof Tiles



Multiple pitches, gable and hipped ends, bays and dormers along with very bold vertical chimney elements contribute to a diverse skyline. Note the elegant, exposed tile edge detail.

"Kentish tiles roofs sweep up in splendid style, often to centrally placed brick chimneystacks which give dignity even to quite small houses in the Wealden area" [3]

# Catslide Roof

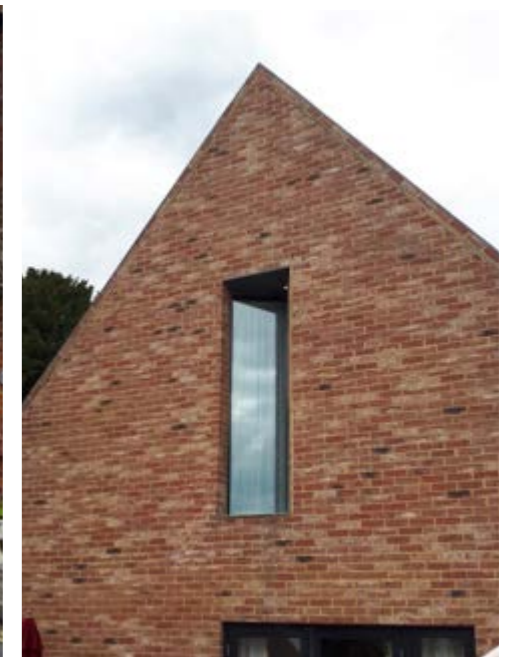


Note the very low eaves line at the rear of the catslide



There are a range of very simple, bold roof forms in the area that could be used to contribute to the character of new development

# Glass



**Historic examples usually include larger areas of glass and frame details than modern housing schemes, which feel very enclosed and simplistic in comparison.**

A wide variety of glazing : Usually framed in white historically, while more recent designs choose to subdue the detail and visual contrast with neutral grey frames.

# Metal



The surrounding farmlands offer endless structural inspiration in the forms of weathered, lightweight metal barn structures.

Gabion Walls : open rock and metal baskets are used quite frequently in the area and are very appropriate, contemporary details.

The harsh coastal environment limits the use of metal and reduces its lifespan significantly. There are however buildings and elements which are intended to stand out.

# Neighbouring Towns and Villages

# Local Towns



# Westenhanger



Westenhanger is classified as a scattered settlement, lying within the Otterpool Park development boundary. The yellow brick station building stands out as an exotic, imported structure, referencing the industrial reality of the railway. The brick works which used to exist to the north of the railway is now a grouping of unremarkable free standing houses. The Channel Ports truck stop to the north east of the station presents a challenging industrial scale to any proposed residential development in the area.



# Westenhanger Castle



Westenhanger Castle could, by itself, define the architectural character for any new development : an almost contradictory mish-mash of styles and materials patched together over time. The "medley" of parts somehow has a specific beauty.

# Westenhanger Racecourse



The image above captures a very specific characteristic of the site : wide open expanses of grassland, framed by bright white, graphic fences. (see front page of report) While the fences are likely to be removed in part, they should be retained wherever possible and reused in spirit.



The racecourse has hidden potential : the strange lookout towers, the main building, the white picket fences and the traces of the tracks left in the landscape should all be protected and respected by future development. This site has the potential to become an attraction and unusual, authentic character area like the Folkestone Harbour arm.

# Stone Street



**A modern home on Stone Street, using many traditional vernacular details and a neutral grey colour scheme. Care needs to be taken regarding the uniform nature of contemporary materials in relation to context.**

Located to the south of Westenhanger station and within the development boundary, the linear group of houses all relate directly to the Roman road. The more recent buildings set back from the roadway and pavement edge with gardens, while the rest sit directly on the pavement, creating a diverse collection of street relationships. In most cases development only occurs on one side of the road, maintaining a very rural sense of space.

# Stanford



Even missing the sails, the Standford windmill makes a grand iconic landmark.

Many of the older houses have very tight relationships with the street and pavement, even with the slope of the land and retaining walls. This diversity generates a truly interesting pedestrian experience.

# Stanford



Free standing houses in rather grand properties.

A strange modern interpretation of a cat-slide roof.

Despite its proximity to intense infrastructure and traffic, the village has a well established and pleasant, quiet character with very high property values. The village is defined by the East Stour River, All Saints Church, The Drum Inn and the Stanford Windmill.

# Lympne



Lympne castle and the views out across Romney Marsh and the channel are spectacular assets. The Port Lympne Zoo and Hotel are equally valuable.

# Lympne



Cottages with ragstone walls and red brick edges. Tiled roofs with timber weatherboarding and tile hanging. Painted brick and white window frames add contrast.

The tight relationship between front door and kerb is challenging, especially without pavements. But this adds a variety that engineered developments never have.

# Lympne



To the north of Lympne are a large number of new houses which use the traditional mix of brick, tile, paint, white windows and roof forms to blend into the historic settlements of surrounding the area.

This strategy does successfully mask what is essentially generic market housing, but is let down by a lack of diversity and unfortunate street relationships dominated by car parking.

The challenge for Otterpool Park (and any new developments in Kent) will be to balance the vernacular character of the area with contemporary design in a fresh, creative manner.





# Saltwood



Village green looks like a traffic island in plan, yet somehow feels very comfortable and pedestrian friendly in person.

The mix of grand houses and colourful, tiny Victorian cottages generate an interesting, busy character. This diversity may be what is missing from new developments.

# Sandling and Pedlinge



Sandling is a small hamlet north of Saltwood in Kent. It has a SE railway station, but not HS1. Sandling contains a wonderful collection of classic Wealden Farm Houses and is also the location of Sandling Park, a large estate and house. Pedlinge sits directly to the south west of the Otterpool Park site, consisting of only a handful of farm houses. They are perfect examples of red Kentish brick facades, including patterned bonds of burnt headers. White Timber frames provide sharp contrast within the very simple, flat elevations.

# Aldington



Aldington lies to the west of the Otterpool Park site, sharing a very similar relationship to the escarpment, defined as the Aldington Ridge character area (pg15). The village is quite spread across a rolling landscape with many historic buildings, mostly categorised as weald houses and barns. A colourful, diverse medley of materials.

# Aldington



Ruffynes Oast in Aldington is an impeccably restored farm and Oast with three separate, enclosed courtyards. While a new oast would be difficult to justify as authentic in a modern design, the round walls and graphic silhouette are very powerful landmarks. Between oasts, castles and Martello towers, the area seems to have a taste for round structures.

# Barrow Hill, Sellindge



Sellindge is another village carved into two parts by the motorway and railway lines. Barrow Hill in the southern portion is enclosed on 3 sides by the Otterpool Park boundaries, while the northern "Sellindge Plateau Farmlands" character area also defines a significant part of Otterpool itself. Barrow hill and East Stour river are key features.

# Barrow Hill, Sellindge



Elegant metal barn structures, exposed on the top of Barrow Hill. A great reference for future architectural forms.

A new terrace, using hipped roof with catslide element. Brick and tile hanging, traditional white window frames arranged directly below the eaves and a mix of colours at ground floor. While this checks the boxes, we felt it lacked a creative, contemporary quality.

The barn style garage above was chosen for its careful detailing and quirky choice of different door colours, which somehow fit the context.

The settlement is primarily linear, arranged along Barrow Hill / Ashford Road. The many perpendicular roads lead to great examples of loose courtyards, enclosed by small clusters of free standing and semi-detached homes. The arrangements become more complex when responding to the geometry of the Stour river and surrounding landscape.

# Sellindge



**The HS1 & M25 underpass creates a very clear boundary between the two parts of Sellindge and the countryside of the North Downs beyond.**



Chalk hills and countryside lanes are the primary landscape experience.

# Sellindge North



The difference in scale and clustering of traditional and new build housing is very distinctive.

A really nice example of tile hanging above, with brickwork plinth and a change in material / paint colour at the corner.

One's impression of Sellindge is now diluted by a relatively generic new housing estate to the west. The scale of buildings, smoothness and regularity of materials used contrasts dramatically to the existing grain of the village. The barn style garage above was chosen for it's careful detailing and quirky choice of different door colours, which somehow fit the context far more comfortably.



# Hythe



Hythe is a coastal market town to the south west of Otterpool Park . The word Hythe or Hithe is an Old English word meaning haven or landing place. The town has mediaeval and Georgian buildings, as well as a Saxon/Norman church on the hill and a Victorian seafront promenade. Hythe was the central Cinque Port, sitting between Hastings and New Romney to the west and Dover and Sandwich to the east.

# Hythe



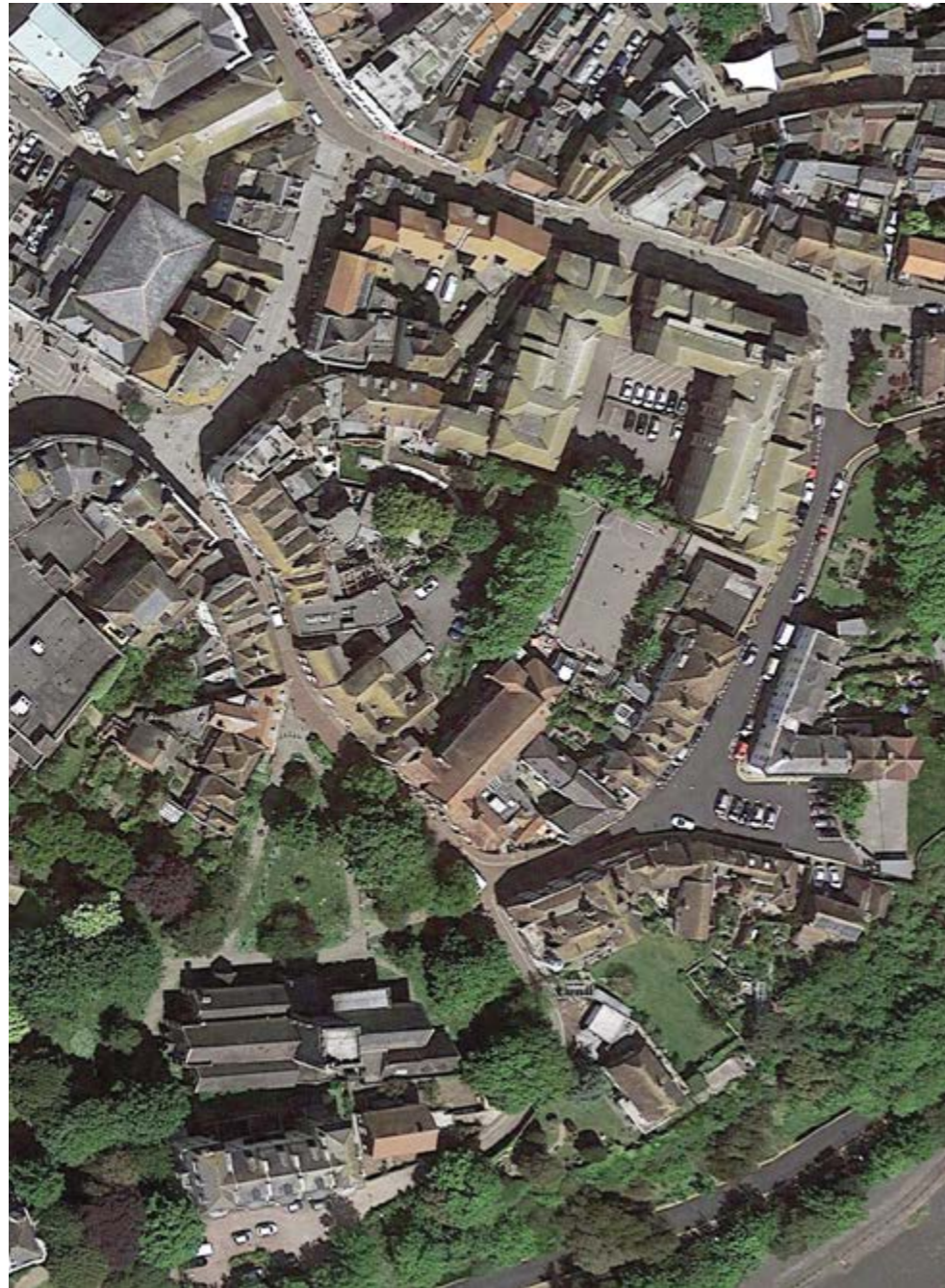
Along the military canal, Hythe now includes many new high value developments. While some are less successful than others, the eclectic mix can be attractive.

# Hythe



Detail Above demonstrates glossy modern facade materials which are not relevant to the area. This image also highlights the need for very careful detailing of panels, joints and corners when experimenting with new materials.

# Folkestone



Folkestone is located where the southern edge of the North Downs, escarpment meets the sea. The complex, winding street pattern reflects the extreme topology of the area.

The area has been occupied since at least the Mesolithic era, with Roman remains on top of iron age settlements on the East Cliff and Cesar's Camp. The oldest part of the town includes the Church of St Mary and St Eanswythe, surrounded by buildings dating back to the Anglo Saxon era. It became a member of the cinque ports in the 13th century, but remained a small fishing community until the harbour was built in the 1840's and the South Eastern Railway Company arrived, turning Folkestone into the principal connection to the continent.

# West Folkestone and The Leas



"West Folkestone is very different to the rest of Kent. It's a very broad brush" [9]

Folkestone boasts probably the most brutal and insensitive examples of modern redevelopment one could find. And yet, perhaps this reflects something honest about its character.

# The Shining City by the Sea

The architectural development of Folkestone's West End resort remains relatively little known and under recognized. In fact, the planning and houses on the Leas are a good deal more interesting than expected.

The original resort scheme, devolving from the arrival of the railway (1843) and the fashion for seaside resorts, was proposed and laid out by Decimus Burton and Sydney Smirke for the Earls of Radnor in the mid 19C.

From the beginning, the relative formality of unified classical terraces (such as at Brighton) was abandoned in favour of something more informal. Following architectural experiments in London, at Holland Park, and by the sea, at Bournemouth; the architects conceptualised a parkland setting of boulevards, tree- planting, walks and villas.

The earliest phases of development were in Victorian Gothic style, followed by an eclectic form of French inspired building.

Development was cautious and the resort expanded in several distinct phases. Each of these phases was distinguished by its own particular architectural style. By far the most extensive, and significant, proportion of the coastal resort was what may be described as the arts-and-crafts resort. This extends from, roughly, Grimston Avenue until Sandgate, and inland to the railway.

The architectural development of the arts and crafts style is well documented. It begins with Philip Webb's Red House for William Morris (1859) and makes a virtue of scaling-up buildings. Vernacular features (eaves and chimneys etc) become slightly exaggerated to work in the context of bigger buildings...

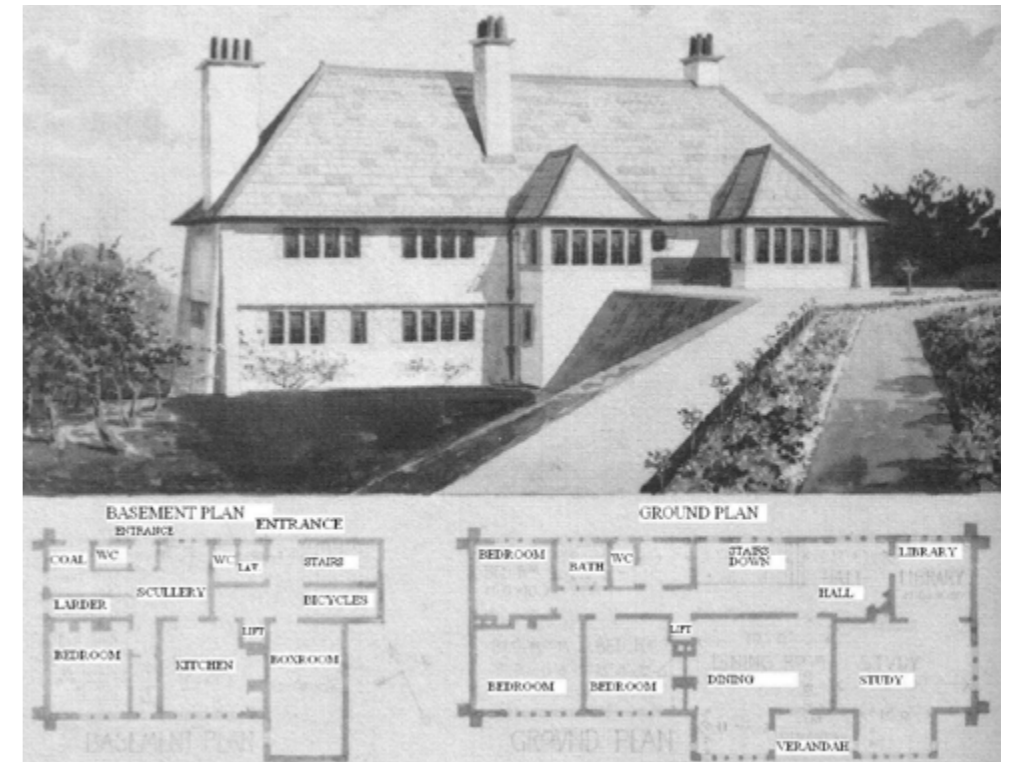
Developments in the style continued at Bedford Park, London, and through Ebenezer Howard's Garden City Movement; where issues of environment and social progress were combined. The utopian combination of environment and lifestyle has distinguished Folkestone's resort as an especially fine example of shining city utopianism.

In the context of Folkestone's resort, the best-known arts-and-crafts house belonged to HG Wells and was designed for him by CFA Voysey. The house was called Spade House and had all the distinctive features of the Voysey style – roughcast walls, massive stacks, folksy gables and deep eaves.

The vernacular asymmetry of the Voysey house gives each building a quirky individual style. This individuality made this style of house especially popular with the artistically inclined.

The living arrangements of Wells at Spade House were notorious – although acceptable amidst the more relaxed seaside setting. If the bohemian moral standards, implicit in Voysey style asymmetry, were too much; a more balanced arrangement was offered by the four-square plans of Edwin Lutyens. The symmetrical elevations of the Lutyens style appealed to those hoping to refashion the Georgian country house with more up-to-date amenities.

Folkestone's arts and crafts resort provides for an eclectic selection of individual houses based on the Voysey and Lutyens templates. In the main, these were designed for private clients by local firms.



# Sandgate



The Toll House, 1828 designed by Sydney Smirke



An unusual, but beautiful tiled roof pattern in Sandgate.



SAGA office by Michael Hopkins, a high-tech glass and steel structure sitting in comfortable contrast to the finely grained historic town below it.

"Sandgate is a parish that is both distinctive and diverse in character. Situated between the towns of Folkestone and Hythe, its largely linear layout stretches along two miles of coastline, from where a number of deep valleys extend inland up the steep, extensively wooded escarpment which runs parallel with the sea, providing a dramatic setting for the village itself." [5]

# Smeeth



The tiles in Smeeth seem to have a brighter, higher contrast than Aldington and Mersham.

The modern renovation uses limited colours and a single crushed stone for the driveway. This allows it to remain as a neutral background to the historic buildings, rather than competing for attention.



# Mersham



The main street has shops and houses along the western edge, directly relating to the pavement, while the eastern side sets back to give the houses more garden space. Almost all garden walls are low and transparent. The relationship between town and village green creates a very comfortable sense of place on a very small scale.

Until the early 20th century Mersham was for its majority a farming and orchard-tending community with close ties to the local market town of Ashford. The town includes a remarkable range of tile hanging, weather boarding, patterned brickwork and reused barns.

# Contemporary Precedents

# The Contrast of Chalk and Flint



Crisp white house in Dover, with green roof and the white cliffs in the background.

"Kent has plenty of good lime and sand, plastering presents no problem" [3]

# Timber Weatherboarding



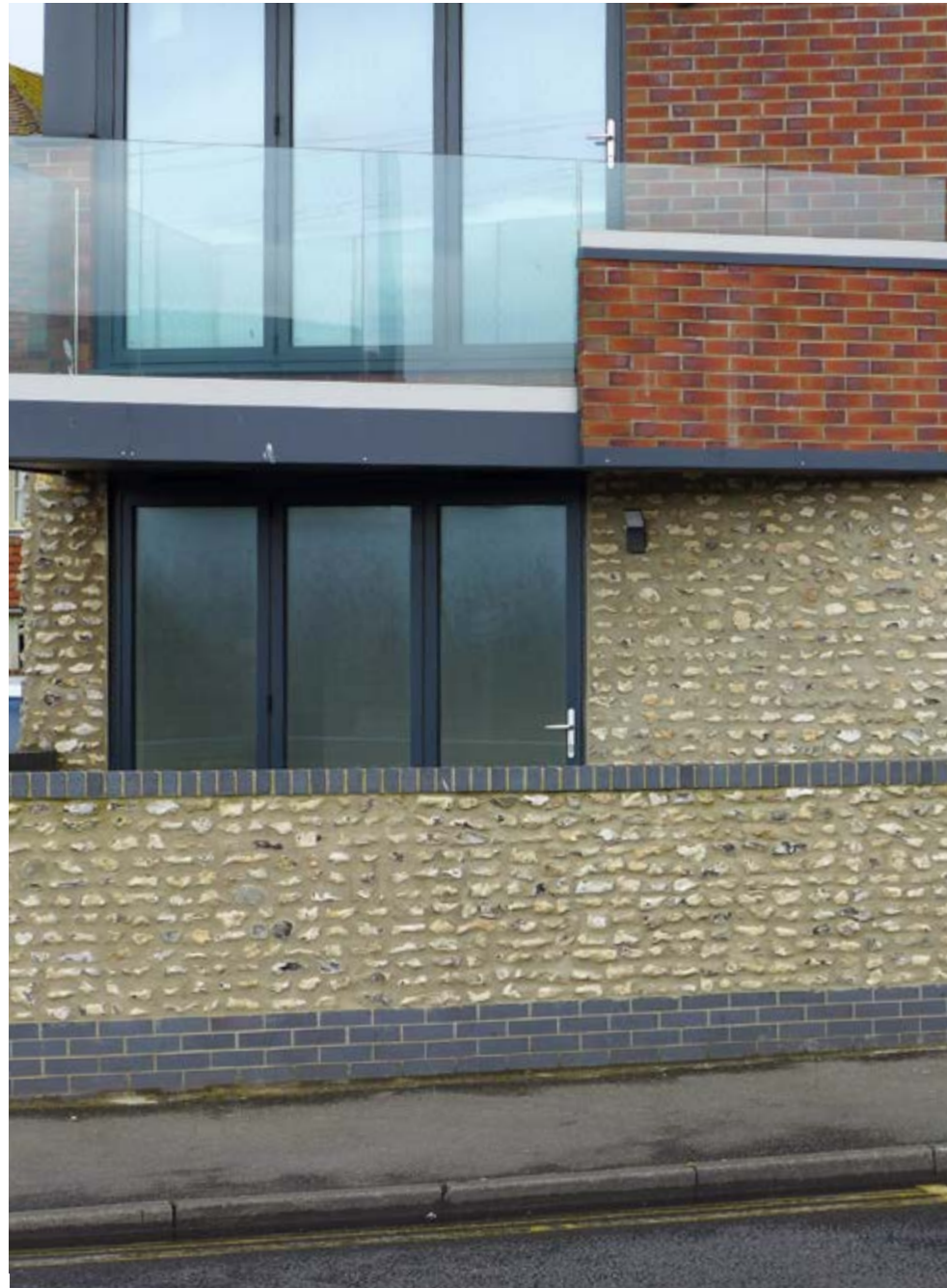
The modern version of weatherboarding runs vertically instead of horizontally. As a rainscreen detail, the timber is far more resilient to the weather.

# Timber



**Sweet chestnut** is hard-wearing, strong, durable and relatively light in comparison with other hardwood cladding. It is also very stable. It resists movement, distortion and splitting. Its colour is similar to oak. It has stronger grain and occasional dark brown mineral streaks. If it is left untreated, it will weather to a pleasant silver colour over time.

# Red Brick and Stone



Hythe Apartments



"the quality of bricks and tiles in Kent is so good that fanciful shapes were usually avoided; they would simply have been a distraction" [3]

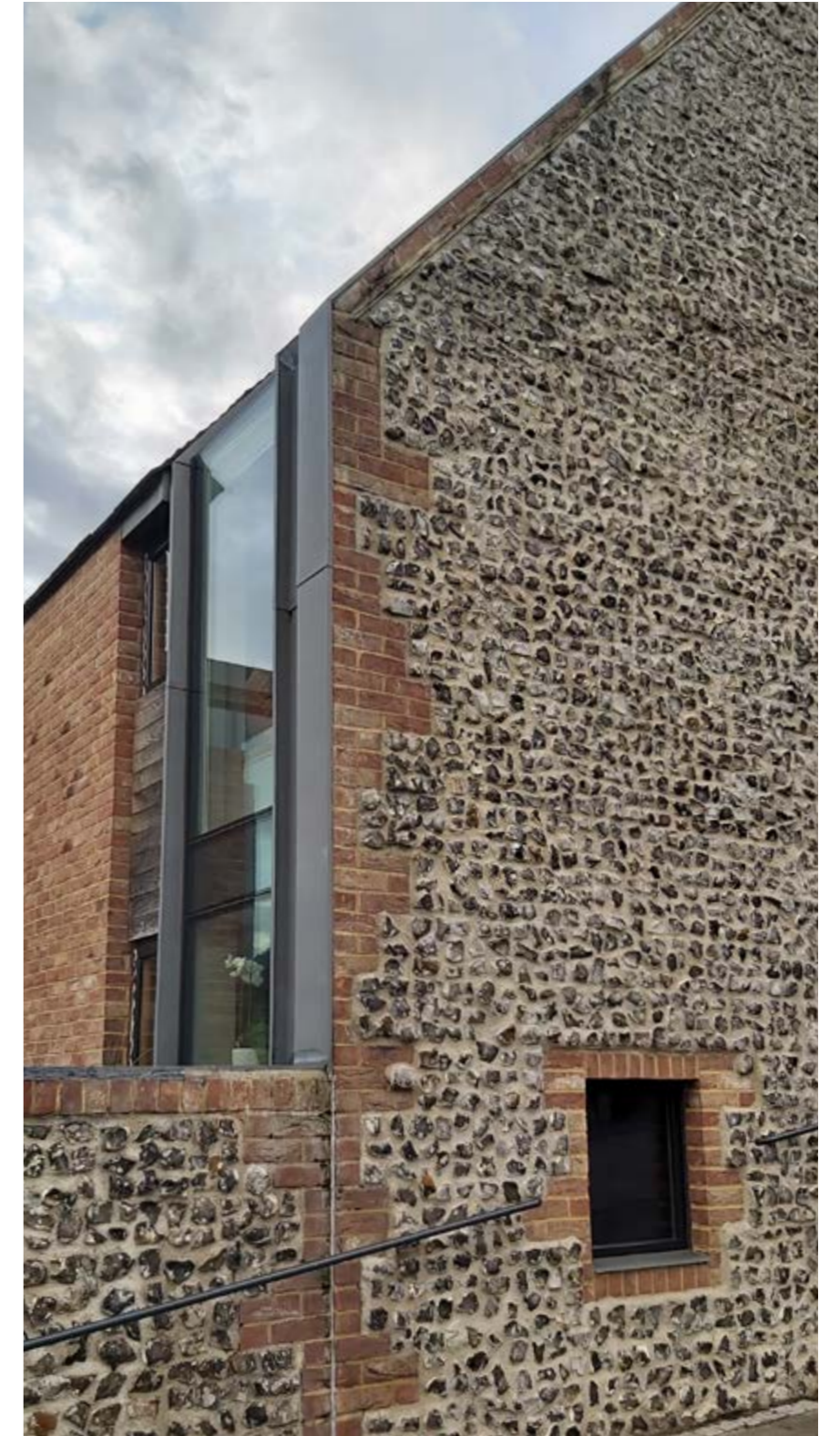
# Glass and Timber



Rocksalt, Folkestone

This building has been chosen for its contemporary use of black tarred weatherboarding that is so appropriate to the context. The curved facade acts as a shell or screen to the historically sensitive surroundings, allowing the southern metal and glass facade to open up to the sun and harbour. This design strategy would be very appropriate for buildings neighbouring the AONB character areas.

# Edge Details



**The Marquis of Granby, Alkham**

This renovated countryside pub and hotel uses flint, brick, metal and glass together in arrangements that are contemporary and vernacular at the same time. The building's form is very simple, relying on careful material and edge details to create a unique piece of architecture.



# Flint



# Modern Barns



Above : House in the Kent Downs, by Mclean-Quinlan Architects

Contemporary barn in Devon, by Ben Huggins

# Limited Material Palettes



**Garden fence in Sandgate : weathered timber with gabion wall base. Subdued colours and interesting detailing.**

**Villa Vught, Netherland by Mecanoo**  
A really creative interpretation of a traditional farmstead, the variety of forms are unified by a single material and colour palette.

# Material Medleys



Folkestone Apartments



A patchwork of many materials and details would seem to be the most direct interpretation of a Kentish Vernacular. Multiple materials have the practical advantage of responding to different conditions and being maintained individually at different times, dependant on weather. Many large schemes do use this strategy, randomly mixing materials to achieve visual interest, but not in a considered manner that responds to context.

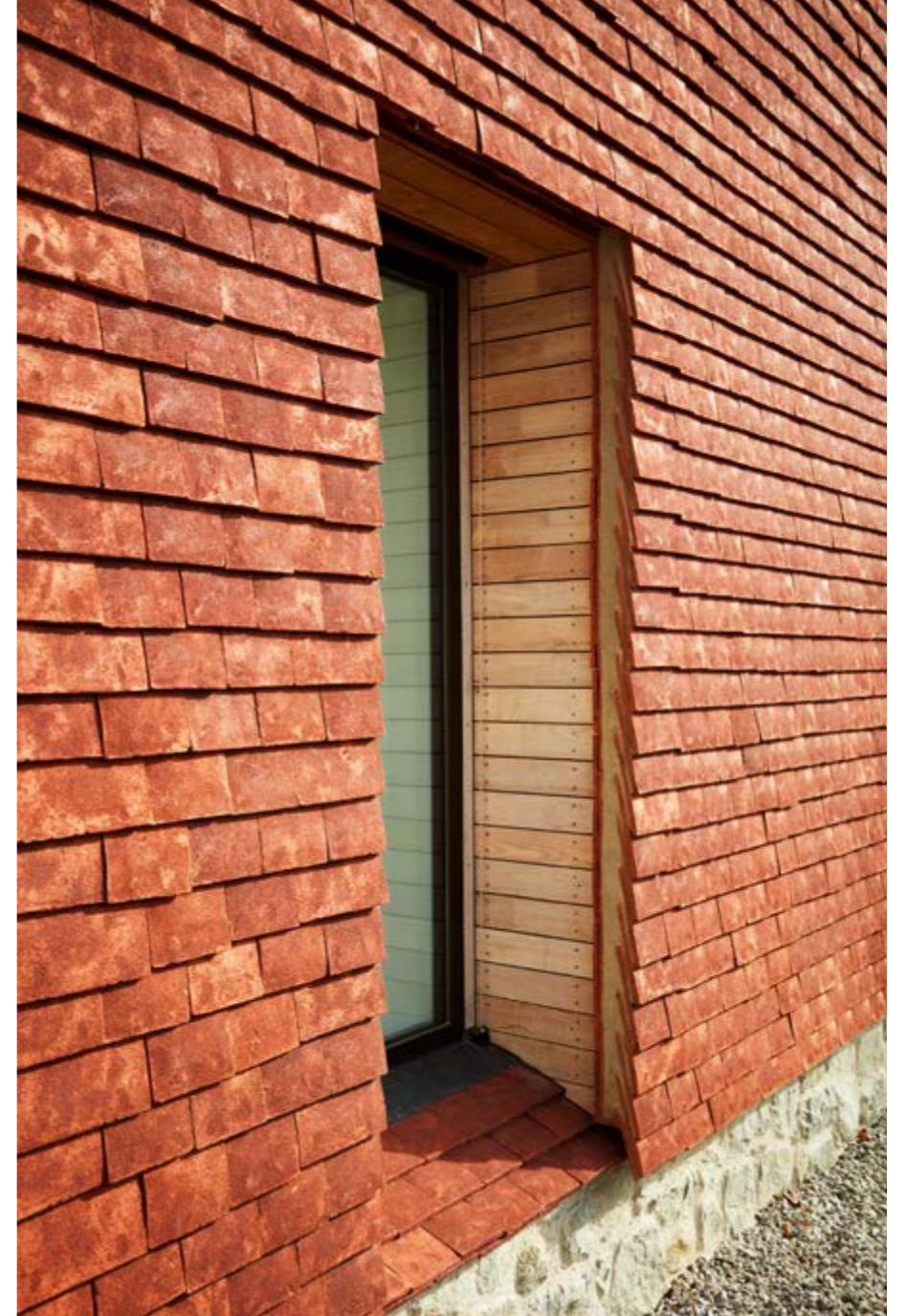
# Kingsdown House, Canterbury



**A simple form clad in a single, appropriate material. This simplicity allows the material quality of the clay tiles to take centre stage. The window and dormer detail with elegant metal edge is carefully detailed to avoid exposing the thickness of external walls.**

Site: The Precincts, Canterbury  
Client: The King's School, Canterbury  
Architect: Walters & Cohen  
Status: completed in 2015

# Caring Wood House, Kent



**Interesting, creative roof forms on a clearly defined stone plinth. The window reveal details with timber return are excellent. This is a playful, creative interpretation of vernacular style show how much scope there is to explore the concept.**

Site: Maidstone, Kent  
Client: Private  
Architect: Macdonald Wright Architects and Rural Office for Architecture  
Status: completed in 2017

# Conningbrook Lakes, Ashford



**While the scale and market mean this scheme is less adventurous than previous examples, it does have many great elements : The variety of roof material and colours make a bold townscape and the masterplan includes a wide range of unit types. The cross-hatch waterboarding is a nice contemporary detail, with windows placed directly under the eaves in a traditional manner.**

Site: Ashford  
Client: Chartway Group/Latimer  
Architect: GDM Architects  
Status: Under Construction

# Mountfield Park, Canterbury



**This design explores courtyards and clusters in very effective arrangements, using a limited material palette. The consistent ground floor material extends into the landscape as garden walls, also becoming vertical chimney elements, shaping the landscape and re-interpreting the traditional house forms.**

Site: Canterbury  
Client: Corinthian Land  
Architect: David Lock Associates (Masterplanning) Proctor & Matthews Architects (Phase 1)  
Status: Planning Permission granted in 2016



# Horsted Park, Chatham



Site: Chatham  
Client: Countryside Properties  
Architect: Proctor and Matthews Architects  
Status: Completed

# Self-Build : Hammill Park, Kent



Hammill Park is a self-build estate of 19 luxury houses on the site of an old brickworks in Kent.

# Self-Build : Preston Barns, Canterbury



Preston Barns are a cluster of 4 contemporary self-build houses designed by Clague Architects.

# Other Self-Build Precedents



Boughton Park- a custom built scheme in Maidstone



Graven Hill - UK's largest self and custom build community

Custom & Self Build homes are all about land owners, builders and consumers working together to create new homes that customers want and can afford and where those involved get rewarded for their efforts.

**'Custom Build'** describes someone who commissions a specialist developer to help to deliver their own home.

**'Self Build'** describes someone who directly organises the design and construction of their new home.

This offers a delivery model that requires less capital and brings in revenue earlier. Landowners and developers contact customers significantly earlier-most being secured at the plot sale stage.

Custom Build can improve the viability of a site and create stronger more cohesive, better designed housing which can improve the visual distinctiveness and value of a location.

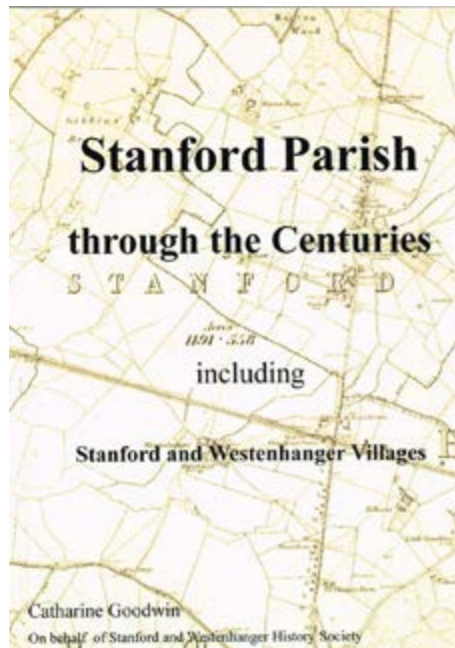
From an urban and architectural perspective, Self-Build plots offer a new development the vibrant mix of different ideas and organic, natural diversity which makes traditional settlements desirable. These should be encouraged, but carefully managed to ensure unique homes maintain excellent design and detail quality.

# References

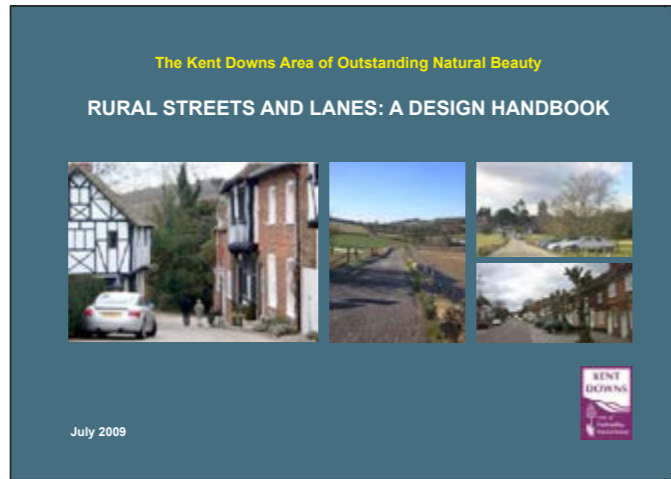
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- [2] A Building Stone Atlas of Kent, Historic England 2017
- [3] The Buildings of England, North and East Kent. John Newman & Nikolaus Pevsner
- [4] Kent Design Handbook
- [5] Sandgate Design Statement 2013
- [6] Rural Streets and Lanes
- [7] Otterpool Park, Design and Access Statement
- [8] Folkestone: A narrative for Place and Change, John Letherland and Diane Dever
- [9] Lewis Biggs, Feb 2020
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- [11] Stanford Parish through the Centuries, by Catharine Goodwin
- [12] Otterpool Park Strategic Design Principles

[11]



[6]



[7]



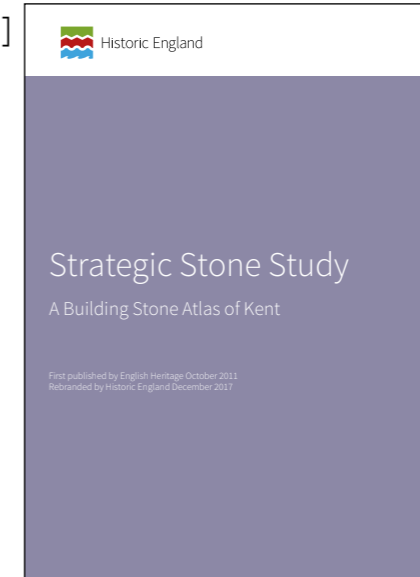
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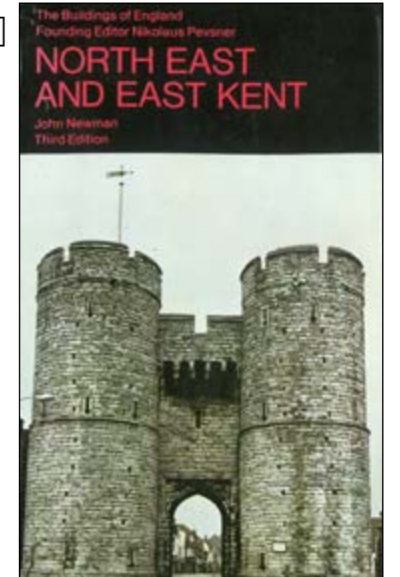
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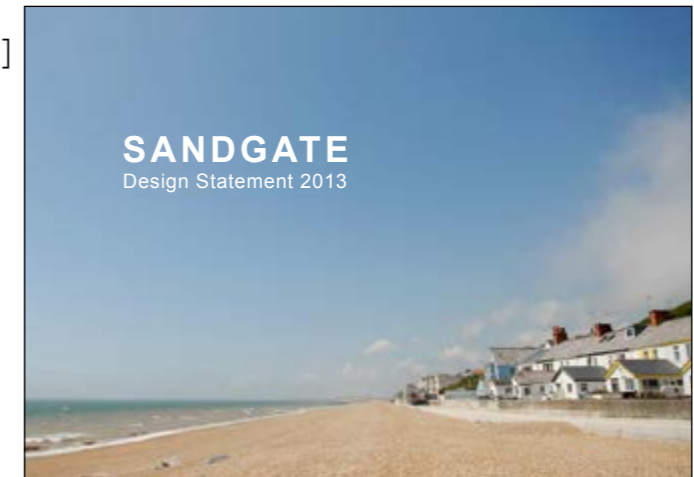
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