Draft

Conservation Area Appraisal:
Town Centre and Seafront
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Executive Summary

The Town Centre and Seafront Conservation Area in Eastbourne was built as a planned new town in mid-to-late 19th century around a core of 18th century buildings then known as ‘Sea Houses’.

Previously, this low-lying area had been generally marshy and inhospitable. As a result, earlier settlement had taken place further inland around the site of modern-day South Street and higher up the valley of the Bourne stream in the area now known as the Old Town.

The new town of Eastbourne was constructed between the 1860s and the early 1900s as part of the 7th Duke of Devonshire’s masterplan for a prestigious new resort, drawn up by his surveyor, Henry Currey, in 1859.

The core of the new town was Devonshire Place, built in 1849 to connect the seafront to the railway station, and Trinity Trees with its Decimus Burton church.

Currey’s plans provided for hotel accommodation, prestigious houses for the affluent middle classes and an attractive seafront with gracious walkways and promenades. Later, new shops were built in Terminus Road and Seaside, along with smaller semi-detached and terraced housing.

This history has produced a varied townscape. The earlier Italianate buildings, being mainly stuccoed and designed on a grand scale, are usually set out in elegant terraced groups facing, or close to, the seafront. Along such roads as Devonshire Place, detached or semi-detached villas add further variety.

By contrast, the later Edwardian shops and houses are built from red brick and are usually arranged in tight terraces, such as those in Seaside Road. Of note are the wide streets, clearly set out on a grid, with street trees and important views southwards to the sea.

Unifying the conservation area is the long promenade and beach, with the two 19th century forts marking the eastern and western extremities of the conservation area.

The conservation area contains a mixture of hotels, flats, shops and offices, with family houses predominating in the Edwardian suburbs to the east. The variety of uses, and the differing ages of the buildings, has enabled a number of ‘character areas’ to be identified. These are described in greater detail in Section 5, drawing attention to the special features that give each area its own sense of uniqueness. Buildings and features that make a negative contribution to the conservation area are also identified.

At the end of this assessment, Section 6 considers the management of the conservation area with recommendations for reviewing designations, controlling unsympathetic works and enhancing the distinctiveness of local character.
“Our historic environment – buildings, landscapes, towns and villages – can better be cherished if their spirit of place thrives, rather than withers.”

**Summary Statement of Significance**

<table>
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<th>Character</th>
<th>Contribution to significance</th>
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<tr>
<td>Key views from the South Downs</td>
<td>Adds significantly to the setting wider rural and coastal setting of Eastbourne, revealing the sweep of the pattern of seafront development.</td>
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<tr>
<td>Key views including long views to and from the sea.</td>
<td>Achieved at key vantage points as the topography rises on approach to the seafront, affording long views along the promenade and coastal views of the townscape, the Pier and its Napoleonic defences.</td>
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<tr>
<td>Street plan and distinctive hierarchy of streets.</td>
<td>Clearly recognisable planned layout from the 19th century contrasting with organic plan form of the earlier settlements.</td>
</tr>
<tr>
<td>Landmarks</td>
<td>Key landmarks include the Redoubt Fort, Wish Tower, the Pier, The Grand, Claremont and Burlington Hotels, and albeit negative, Metropole Court.</td>
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<td>Public buildings</td>
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<td>Buildings for religion</td>
<td>Church of Holy Trinity; Our Lady of Ransom; St. Mary’s Church, Church of St. Saviours &amp; St. Peter</td>
</tr>
<tr>
<td>Buildings for entertainment</td>
<td>The Pier, Congress Theatre, Band Stand, Royal Hippodrome</td>
</tr>
<tr>
<td>Town houses</td>
<td>Limited surviving single occupancy townhouses</td>
</tr>
<tr>
<td>Hotels and guesthouses</td>
<td>An abundance of hotels and guesthouses stretch along the full length of the seaside resort. They are of variable quality and ratings, but these set piece buildings have a significant impact on the visual and physical character of the area.</td>
</tr>
<tr>
<td>Architectural details</td>
<td>Italianate details including bracketed eaves, porticos, moulded surrounds</td>
</tr>
<tr>
<td>Building materials</td>
<td>Predominantly painted stucco in the ‘modern’ seaside resort town.</td>
</tr>
<tr>
<td>Public realm</td>
<td>High level contribution by the Promenade – a key public space. Other areas including Redoubt Gardens, Devonshire Place and Howard Place add to the experience of the place and its visual appearance.</td>
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1 Introduction

1.1 Purpose

1.1.1 The aims of the Character Statement are:

- to define the special architectural and historic interest that justifies the designation of the conservation area;
- to sustain or enhance the significance of the area in planning decisions;
- to identify those elements that contribute positively to the character and appearance that should be preserved or enhanced for the enjoyment of this and future generations; and
- to identify issues that detract from the area's special interest, or affect its character, in order to inform the preparation of specific management proposals in future.

1.1.2 The Statement will also help to raise public awareness of the qualities that make the Eastbourne Town Centre and Seaside Conservation Area a special place that can be enjoyed by residents, businesses and visitors alike.

1.1.3 By addressing the existing character of the area, and sub-areas within it, the Statement helps to ensure that future changes respect its special interest.

1.1.4 Issues that may affect the conservation area are noted in Section 6. They will be taken forward in more detail into a separate management plan for the area.

1.2 History of designation

1.2.1 The Town Centre and Seafront Conservation Area was designated in 1969 and was extended a number of times up to 1992. It covers an area of more than 84 hectares including most of the town centre from the railway station to the seafront, along which it extends from King Edward's Parade and the Wish Tower as far as the Redoubt Fort.

1.2.2 Most of the buildings were built in the mid-to-late 19th century and the area is notable for its wide boulevards, spacious Italianate villas, and attractive town squares.

1.2.3 The seafront location also provides a less formal character with its Pier and colourful summer flowerbeds.

1.2.4 It includes approximately 138 listed buildings that are predominantly residential with about 25% in commercial use.

Figure 1 - Town Centre and Seaside Conservation Area
1.3 Legislative and policy context

1.3.1 Conservation areas are defined as ‘Areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance.’ While the listing of individual historic buildings began in 1944, the power to designate whole areas of special architectural or historic interest was first introduced in the Civic Amenities Act 1967. Since then some 10,000 conservation areas have been designated throughout England and Wales.

1.3.2 The original definition remains the same in current legislation - Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990. The Act places statutory duties on local planning authorities to determine which parts of their areas are of special interest, to designate them as conservation areas, and to bring forward proposals for their enhancement. Local authorities also have a duty to review their area from time to time and, after public consultation, to amend or designate further areas if considered appropriate.

1.3.3 Conservation areas vary in size and character but it is the quality and character of the townscape ensemble, rather than that of individual buildings, that is important.

1.3.4 The distinctiveness of the ‘familiar and cherished local scene’ is formed by the inter-relationship of many elements including topography, evolution over time, function and use of the land, historical events, land ownerships, the layout of roads and plots, buildings, materials, public and private spaces, greenery including parks and street trees, and uses, activities, sounds and smells. All of these elements combine to create a total effect that gives an area its special interest.

1.3.5 Local authorities are encouraged to support their conservation areas with clear statements of the special architectural and historic interest that justifies their designation. The production of this appraisal satisfies the requirements of the legislation and provides a firm basis for assessing applications for development.

1.3.6 The effect of designation is that, within a conservation area, the local planning authority has greater control over demolition, minor developments, works to trees and the display of advertisements.

1.3.7 The aim in exercising these controls is to ensure that what makes the area special is not harmed by proposed changes.

1.3.8 In addition, Section 72 of the 1990 Act requires local authorities to pay special attention to the desirability of preserving or enhancing conservation areas when considering planning matters. This does not necessarily stifle the scope for creative design provided the objectives of legislation and policy are met without harm to the character of the area.

1.3.9 Conservation areas may include a range of heritage assets, such as listed buildings, scheduled monuments, registered parks and locally listed buildings. In the case of listed buildings, Section 66 of the 1990 Act places a statutory duty on local authorities to have special regard to preserving the special architectural and historic interest of both the listed building and its setting.

1.3.10 Designation also raises awareness of an area’s special attributes that will help to foster local pride in the locality. While conservation areas do not prevent change, designation does ensure that the character of the area can be taken into account in the interest of the community as well as addressing the interests of the developer.

1.3.11 Eastbourne’s Town Centre and Seafront Conservation Area embraces the best of its urban areas, coastal frontages and semi-urban townscapes including the commanding presence of seaward facing buildings such as the Pier, the Redoubt Fort and several grand hotels.

1.3.12 The main consequences of designation are that:

• Planning permission is required for the demolition of buildings;
• Notice must be served on the Council where works to trees are proposed;
• The Council must pay special attention to the character of the conservation area when considering planning applications.
1.4 National Policy

1.4.1 Government policy is set out in the National Planning Policy Framework (NPPF). The Ministerial Foreword to the Framework sets out the role of the historic environment in the context of sustainable development and positive growth:

“Our historic environment – buildings, landscapes, towns and villages – can better be cherished if their spirit of place thrives, rather than withers.”

1.4.2 Sustainable development has three dimensions: economic, social and environmental. The social role involves a ‘high quality built environment’ supporting the cultural wellbeing of the community. The environmental role includes ‘protecting and enhancing our natural, built and historic environment’.

1.4.3 Paragraph 17 sets out twelve key principles which include:

‘conserve heritage assets in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of this and future generations.’

1.4.4 While the NPPF places great importance on the design of the built environment, some of the design advice bears directly on the historic environment. Developments are required to:

‘.. establish a strong sense of place’ and ‘respond to local character and history, and reflect the identity of local surroundings and materials.’

1.4.5 Section 12 of the NPPF, ‘Conserving and enhancing the historic environment’, provides a strategy for the management of heritage assets. It expects local authorities to ensure that conservation areas are properly justified, and for decision-making to be based on an understanding of the effect change may have on the significance of heritage assets. It is accepted that not all elements of a conservation area will necessarily contribute to its significance. It is therefore helpful for decision-makers if appraisals identify those elements that do make a positive contribution.

The NPPF is supported by further advice in the National Planning Practice Guidance and by a range of guidance published by Historic England including:

- Conservation Area Designation, Appraisal and Management (2016)
- The Setting of Heritage Assets (2015)
- Managing Significance in Decision-taking (2015)
- Conservation Principles (2008)

1.5 Local Policy

1.5.1 The Eastbourne Core Strategy Local Plan¹, adopted in 2013, sets out the key direction and planning framework for Eastbourne. It provides the strategic policies which, alongside the saved policies of the Eastbourne Borough Plan (2003), will be used to determine planning applications. The strategy follows the NPPF with a broad commitment to protect the significance of heritage assets. It also promises a specific strategy for the historic environment. Section D: Delivering the Strategy includes Policy D10: Historic Environment.

1.5.2 Policy D10 sets the over arching presumption in favour of protecting all heritage assets from inappropriate change and enhancing their character, setting and appearance. It specifically refers to both designated and non-designated heritage assets including Buildings of Local Interest and Areas of High Townscape Value.

1.5.3 The Town Centre Local Plan, adopted in 2013⁴, seeks to ensure that the Town Centre remains a vibrant, attractive and welcoming place for the whole community with a strong mix of shopping, leisure and tourism attractions together with great places to live, work and relax.

1.5.4 Section 4 addresses the Historic Environment and Town Centre Heritage. It too divides the town centre into different quarters or ‘districts’. These may differ from the character areas identified in this appraisal.

1.5.5 When adopted, the Seafront Local Plan⁵ will be a material consideration. It is being prepared:

- to provide a strategy for the seafront area;
- to identify and manage the pressures for change and redevelopment;
• to stimulate economic regeneration, and
• to provide a seafront that will continue to be a major asset for the town appraisal.

1.6 Public Consultation

1.6.1 This document was commissioned by Eastbourne Borough Council and will be the subject of a period of formal public consultation after which the draft will be revised to take account of responses made.

1.6.2 Its production was informed by work previously carried out by Chezel Bird of the Conservation Studio and Eastbourne Borough Council and the current authors, Eimear Murphy of Murphy Associates and Eddie Booth of the Conservation Studio. The current Special Advisor Conservation, Local Studies Library and Conservation Area Advisory Group have also provided useful sources of information.

1.6.3 Once adopted, the document will have material weight in decision making as a Supplementary Planning Document.
The arrangement of the natural environment including features.
3. Historical Overview

3.1 An Overview

3.1.1 The history of Eastbourne can be summarised to provide a chronological overview of the origins of the town and its development. Further sources of information are provided in ‘Sources and References’.

3.1.2 The earlier works of the Rev. Walter Budgen and the Rev. William Hudson provide histories of the medieval town and manor. More recent summaries are provided in the work of John Surtees, placing an emphasis on the emerging resort and 20th century history including pictorial records.6

3.1.3 Pre- and Early Medieval: The place name ‘Eastbourne’ can be traced back to medieval times. It was recorded in the Domesday Book (1086) as ‘burna’, the Old English name for Bourne. The name Eastbourne is recorded as early as the 14th century.

3.1.4 The Eastbourne area was a wealthy agricultural community in Roman, Saxon and medieval periods, and a Roman villa is recorded on a site close to the present Eastbourne Pier. At the time of the Domesday survey in 1086, the Manor of Bourne was held by William the Conqueror’s half-brother, the Count of Mortain, when a water mill (possibly Goff’s upper mill), church and 16 saltpans were recorded.

3.1.5 During the Saxon period, a nucleated settlement developed around the source of Bourne Stream (not Motcombe Gardens). The earlier Anglo-Saxon church may have been located at Ocklynge Hill, rather than below or close to St. Mary’s Church. The manor included over 5,000 acres of land and, between 1160 and 1190, the building of St. Mary’s Church began in the Old Town, using Caen stone imported from Normandy.

3.1.6 Charters for fairs were granted in 1314 and 1315 to the then lord of the manor, Bartholomew de Badlesmere. By the mid-14th century Eastbourne, the earliest settlement, was the centre of a major sheep-farming district. Nearby was a greensand quarry producing sandstone for local buildings, including the parish church of St. Mary, which has some early 14th century fabric, and the Lamb Inn, which contains a medieval undercroft.

3.1.7 Post Medieval: The parish remained productive in agriculture and the coastline saw the continuation of fishing. The long shingle beaches provided a suitable landing place, facilitating fishing and the transportation of goods along the Channel. The Caen stone, found in St. Mary’s Church, was brought into the country by this route. Trading was however modest in comparison to other locations along the coast and by 1640 it was described as a ‘decayed commercial centre’.7

3.1.8 18th Century: By the 18th century, there were four small hamlets in the vicinity, the village of Eastbourne (the Old Town), and three smaller settlements at South Bourne (South Street), Meads, and Sea Houses (Marine Parade).

3.1.9 An earlier sale of the manor of Eastbourne in 1555 to three local men, James Burton, John Selwyn and Thomas Gilredge, had a major influence on the subsequent development of Eastbourne. Burton took the south west portion including the Meads and what is now the town centre, setting up his manor at Bourne Place (built in 1556, now Compton Place). This was sold on and eventually passed into the hands of the Honorable Spencer Compton, one of whose female heirs married the third son of the Duke of Devonshire in 1782.

3.1.10 Gilredge took Upperton and the eastern part of the parish with his manor house in The Goffs. Ownership passed through the female line to the Gilbert family. In 1782, one the Gilberts moved to the house in Borough Lane, which until recently was the Towner Art Gallery. John Selwyn took the northern part.8

3.1.11 Warm water baths were established by 1780. Communications improved for the emerging resort with the turnpiking of roads from Langney to Eastbourne in 1754 and Eastbourne to Lewes via Polegate in 1750. In 1770 George III sent his son Prince Edward – the father of Queen Victoria – to stay at a converted windmill called the Round House, which once stood near the entrance to the present Pier. Later, all of his children stayed at Sea Houses for their summer holidays.

3.1.12 However, despite the growing popularity of seaside locations for health cures, Eastbourne expanded slowly and by 1841 the population was still only just over 3,000. Heatherley’s map of 1819 shows the four hamlets, with fields between them.

3.1.13 19th Century: In the early 19th century, when England was yet again threatened by a French invasion, the Wish Tower was built to protect the western end of Eastbourne bay. The fort was part of a series of Martello Towers which were built along the Sussex and Kent coasts. The Redoubt fort was added in 1806, protecting the eastern end of Eastbourne bay.
3.1.14 Before the major phase of 19th Century developments, what is now the town centre had been a low-lying area of generally marshy and inhospitable ground. Earlier settlement had taken place further inland and higher up the valley of the Bourne stream in the area now known as Motcombe.

3.1.15 Up until the mid-19th century the Town Centre and Seafront area was still fields, apart from the group of 18th century houses known as Sea Houses, situated on the edge of a large shingle beach as shown on Heatherley’s 1819 map of Eastbourne (see Fig 3). A single track connected the Old Town (East Bourne) to South Bourne, and then to the seaside area, along the route of the modern-day South Street, Trinity Trees, and Seaside Road.

3.1.16 In 1838 Decimus Burton drew up proposals for a new town for the then Earl of Burlington. They were never implemented, apart from the building of Holy Trinity Chapel (now Church) in Trinity Trees in 1838. This was the first building to be constructed as part of the planned development of Eastbourne. In 1847 a local surveyor, James Berry, was appointed by the Earl of Burlington to set out and survey the first portion of Eastbourne.

3.1.17 However, the scheme was unable to proceed until the London, Brighton and South Coast Railway built a branch line to Eastbourne in 1849 making it easier for visitors to reach the town. A new greensand wall was built by Berry to protect the seafront in 1848, and the foundation stone of the new town was laid in 1851.

3.1.18 Despite the coming of the railway in 1849, the Earl of Burlington’s plans for the development of Eastbourne were not a financial success. Originally, just three main blocks were built, Cavendish Pace, Victoria Place (now part of Terminus Road), and Cornfield Terrace but tenants were slow to arrive and the scheme floundered.

3.1.19 In the mid-19th century, four-fifths of the land in Eastbourne was owned by just two major landowners, the Cavendish and the Gilbert families. William Cavendish had inherited Compton Place and other lands in Eastbourne in 1834 when he was still the Earl of Burlington. Compton Place, originally called Bourne Place, was built by James Burton and passed to his son Edward in 1556. In 1724 Sir Thomas Wilson sold it to Spencer Compton (later the Earl of Wilmington) who had it enlarged by the famous architect, Colen Campbell. The present appearance of the house dates from a further remodelling of 1800. It came to the Devonshires through an advantageous marriage in the 18th century, and for the next two hundred years was used as a seaside residence for the family.

3.1.20 William Cavendish became the 7th Duke of Devonshire in 1858. This made him wealthy enough to press ahead with his plans for developing Eastbourne as a prestigious resort on newly inherited lands. The majority of the layout we now see was developed then.

3.1.21 James Berry, who had designed the town plan around the Grand Parade, was replaced by Henry Currey. Formerly apprenticed to Decimus Burton, Currey became the 7th Duke’s architect in 1859. In the same year, Currey completed the first
drawn up in 1882-4 and the resulting development now forms the heart of the separate Upperton Conservation Area.

3.1.27 Rapid expansion continued until a building recession in the late 1880s, when many local builders went bankrupt. The death of the 7th Duke in 1891, followed by that of G A Wallis in 1895, temporarily slowed development. However, the new 8th Duke was a close friend of Edward VII and the royal connection was continued into the reign of George V who stayed at Compton Place.

3.1.28 The 8th Duke became Mayor of Eastbourne in 1897 and under his guidance many improvements were carried out in the town including the construction of a new waterworks at Friston. Meanwhile, the Gilbert family developed new housing for the middle and working classes in the areas of Upperton Road, Prideaux Road and Green Street to the north of the town centre.

3.1.29 **Twentieth Century:** Hampden Park was purchased by the Council in 1901, and in 1903 the first municipal bus service was set up. The Technical Institute was built in Grove Road in 1904 as a museum, school, art school and library. In 1909 the 9th Duke also became Mayor of Eastbourne and in 1911 the town received County Borough status. By the beginning of World War 1, Eastbourne was numbered among the largest, most exclusive and successful holiday resorts in the country.

3.1.30 In the 1920s Eastbourne Council purchased over 4,000 acres of downland to prevent development expanding outwards from the town. Also, in the

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3.1.26 While the Duke of Devonshire was the main promoter of the resort in the late 19th century, the second major landowner was Carew Davies Gilbert. His grandfather, Davies (Giddy) Gilbert had come from Cornwall, and he was a well-known agriculturist, agrarian educator, and one-time President of the Royal Society. The Gilbert estate, to the north of the railway station, was laid out by Nicholas Whitley of Truro, who produced major plans in 1870 starting with The Avenue, Upperton Gardens and Hartfield Square. Further plans were simultaneously, the Duke funded the creation of the Western Parades in The Meads area.

3.1.24 In the five years from 1871 to 1876, the population of the town doubled to over 21,000 as a result of significant development taking place across the town. In 1872 the Pier was completed. In the following year the Cavendish Hotel opened and, by 1874, Devonshire Park, the baths and Floral Hall were opened. Then in 1876 the Grand Hotel opened.

3.1.25 Between 1880 and 1884 the Local Board spent £50,000 on the construction of Royal Parade, whilst

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3.1.23 Currey’s plans saw an elegant seaside resort with tree-lined boulevards, promenades, town squares and new buildings, most of which were subsequently built. His plans also included ambitious buildings such as theatres, indoor amusements, swimming baths, a Pier, civic buildings and glorious hotels. Many plots were sold to attract the wealthy of London to build their own homes with the benefits of sea air and bathing. He provided for hotel accommodation, prestigious houses for the affluent middle classes, and an attractive seafront with gracious walkways and promenades.

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3.1.22 It was described as ‘a resort built for gentlemen by gentlemen’ that has become a famous example of inspired town planning with its spacious streets, fine public buildings and sweeping esplanades facing the sea. The most important street was Devonshire Place, 25 metres wide and lined with grassy verges, trees, and spacious Italianate villas

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3.1.21 Comprehensive design for the layout of the ‘Duke of Devonshire’s Estate for Building Purposes’ as part of the new town.

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3.1.20

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Fig 4: 1879 1st Edition OS Map.
3.2 The Town Centre & Seafront Conservation Area

3.2.1 Most of the earlier buildings in the Town Centre can be dated between 1850 and 1870 and are therefore faced in stucco with classical detailing in the Italianate style then popular. White or cream painted facades include features such as string courses, rusticated quoins, large sash windows and shallow-pitched slate roofs with overhanging eaves. Porticoes and wide, panelled front doors face the street, often accessed by steps and decorated with railings. Boundary walls were built from the local flint or from greensand, while the principal pavements were laid with handmade clay pavers.

3.2.2 Other boundaries, as in Pevensey Road, Royal Parade and Grand Parade, consist of low rendered walls, painted white, with cast iron railings, usually decorated with spearhead finials. Gardens were not particularly large, but over the years mature trees have developed, which form an important part of local views along these wide streets. Later development was more dense, with closely packed terraces of buildings along Seaside Road and towards the railway station.

3.2.3 The 21st Century saw the opening of the new Towner Art Gallery in 2009. The Pier was severely damaged by fire in 2014 and following extensive repairs, was opened in a relatively short period of time. In 2017, the Congress Theatre is currently undergoing an extensive programme of repair and refurbishment.

3.1.31 During the Second World War, Eastbourne was the most extensively bombed town in the south-east. Bomb sites were recorded around the Pier and in many of the streets behind the promenade as well as within the town centre. The first bombs fell on the 7th July 1940 damaging the Technical Institute. In all there were 67 high explosives and 3 enemy aircraft were shot down. 475 houses were destroyed, 1,000 buildings were seriously damaged and 10,000 slightly damaged. Many of the damaged buildings were demolished or altered in the 1960s including the public library in Grove Road.

3.1.32 After the war, Eastbourne recovered and flourished again as a seaside resort. A new Central Library opened in 1964 to replace the former Library and Technical Institute, with an adjoining Council Office block and underground theatre. New developments included the multi-storey car park in Compton Street and the Congress Theatre of 1963.

3.1.33 New attractions such as the military museum opened at the Redoubt in 1976 and the Arndale Centre followed in 1980. In the 1980s the International Lawn Tennis Centre was expanded and new buildings and tennis courts were built, also in Devonshire Park.

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Fig 5: The Cavendish Hotel after the bombing in May 1942.
• 1876 – The Grand Hotel, King Edward’s Parade
• 1876 – The Winter Gardens, containing the Floral Hall and the Pavilion
• 1880 – The Queen’s Hotel, deliberately positioned to divide the high-class hotels to the west from the artisans’ boarding houses to the east
• 1883 – The Theatre Royal (Later the Royal Hippodrome)
• 1884 – The Devonshire Park Theatre (Interior remodelling by Frank Matcham in 1903)
• 1886 – The Town Hall, Grove Road
• 1886 – A new, much larger railway station was completed
• 1890 - Our Lady of Ransom RC Church

Fig 6: The Claremont and Burlington Hotels overlooking the promenade and Pier
4. Influences on Character, Form and Appearance

4.1 Historical mapping

4.1.1 Section 3 provided an historical overview of Eastbourne focusing on key aspects of its development, including the role of the main landowners. This section seeks to explain other influences on its physical layout illustrated through historic mapping.

4.1.2 Historical maps indicate that, from the early 19th century, most of the conservation area was either cornfields or marshy land close to the mouth of the Bourne Stream, apart from the small hamlets of East Bourne (the Old Town), South Bourne (South Street), Meads, and Sea Houses (Marine Parade).

4.1.3 Figg’s map of 1816 and Heatherley’s Map of 1819 are detailed enough to show the strip fields south of South Bourne, with the much flatter land to the north being bisected by drainage ditches. The name ‘Susans’ appears on a group of properties in modern-day Seaside Road, no doubt leading to the name ‘Susans Road’. The Susans referred to a former farm that occupied this location. A house is noted as bearing a carved inscription of 1714.12

4.1.4 It is possible to plot the earlier road layout dating from the 18th century including the route of South Street, Trinity Trees and Seaside Road, which connected South Bourne to Sea Houses. The route of Seaside is also evident. A further track appears to connect South Bourne to the Wish Tower, with smaller minor pathways crossing the fields that undoubtedly lay between the sea and South Bourne.

4.1.5 Of interest is the course of the Bourne stream, which followed the road from the Old Town and which joined the sea at Sea Houses. This has since been culverted and now discharges into Eastbourne levels to the north-east of the town centre. Its winding route is still marked by the rear boundaries of numbers 37-73 Langney Road.

4.1.6 A map of 1845 shows the area just before Currey’s plan of 1859, which swept away many of the existing paths and trackways. By this date, Trinity Church had been built and a long line of trees is shown along the road outside, no doubt leading to the name ‘Trinity Trees’. The Elms, a spacious detached house, had also been built to the south of Susan’s Farm in Seaside Road. Otherwise, the layout was much as shown in 1819.

4.1.7 Currey’s plan changed all of this. A number of parallel streets, reaching back from the seafront, were laid out from the 1850s onwards, of which Devonshire Place was the most important. It was probably originally conceived as a single connecting road from the station to the sea front, but for some reason the road was truncated at its junction with Trinity Trees and the new route was diverted around Hyde Gardens and Lushington Road.

4.1.8 The earliest roads were constructed close to the seafront, clearly to serve the more desirable sites. Later, commercial development was carried out along Terminus Road, and later still, in the 1900s, more shops were added in Seaside Road.

4.1.9 The street plan of the conservation area is therefore almost entirely 19th century apart from South Street, Trinity Trees and Seaside Road.

4.1.10 The soft curve of South Street suggests an earlier date although the buildings along it are almost entirely of the late 19th or early 20th century, apart from a small terrace of flint cottages at numbers 3, 5 and 7, which are early 19th century.
4.2 Morphology

4.2.1 The street pattern in the conservation area is basically of three periods:

i. The earliest streets – South Street, Trinity Trees and Seaside Road;

ii. Early 19th century development – Cavendish Place, Victoria Place and Cornfield Terrace which were the first part of the planned new town and which relate to those earlier streets;

iii. The majority of the remaining streets which were part of Currey’s plans drawn up in the late 1850s. Currey created a grid pattern of streets at right angles to the seafront, superimposed on the earlier streets which ran at an oblique angle to the seafront.

4.2.2 The historical development of the street layout has provided a somewhat confusing layout with roads running obliquely across the conservation area and not leading directly to the seafront as can be seen, for instance, in Brighton or Hove.

4.2.3 To the west, the more formal grid layout predominates, with squares and wide streets lined with substantial detached or terraced properties. Many of these are 5 or 6 storeys high, with stuccoed fronts and rich decoration in the Italianate style. Of note are the many seafront hotels facing the Wish Tower and its open gardens, with the sea beyond.

4.2.4 The Devonshire Place and Trinity Trees area is notable for its prestigious houses and flint-faced parish church, with Hyde Gardens, and its central garden, beyond. Here the buildings become smaller in scale although they are still well decorated. South Street is notable for its narrowness and constricted plot sizes, lined with tall, late 19th century houses and shops. The Town Hall sits on a prominent site and provides a sharp contrast to South Street with its rich decoration and dominant features. Similarly, the station is a large building that contrasts with the smaller commercial terraces along Gildredge Road.

4.2.5 To the east are continuous terraces along Seaside Road, mainly tall red brick buildings of the late 19th century, some with their original shopfronts. Stuccoed terraces, now converted into flats or boarding houses, face Ceylon Place and Pevensey Road. The listed buildings along Marine Parade are the last few remaining 18th century buildings, which once constituted the settlement of ‘Sea Houses’. They are varied in form and materials providing an interesting group that sits back from the seafront behind a small green.

4.2.6 Finally, to the extreme east of the conservation area, the small, Edwardian terraces around the Redoubt Fort create a pleasant streetscape with the greens and public open spaces that surround the fort being particularly notable.
4.3 General Views and Vistas

4.3.1 The Town Centre and Seafront Conservation Area provides a number of key views and Eastbourne Pier is a particularly good vantage point. The most important views are along the seafront, particularly westwards past the Western Parades, marked by the three parallel public paths which connect the town centre to The Meads area.

4.3.2 Beyond can be seen Beachy Head and the South Downs, cradling the western edge of Eastbourne. The imposing hotels and the two forts – the Wish Tower and the Redoubt – are especially important focal points at either extremity of the conservation area boundary. From the raised mound of the Wish Tower, very important views over Eastbourne can be seen, particularly towards the Grand Hotel and directly northwards across Wilmington Square to Devonshire Park and Eastbourne College.

4.3.3 Within the built-up area views are inevitably more constrained. A pleasant vista along Devonshire Place focuses on the statue of the 7th Duke of Devonshire at the south end and a War Memorial at the north end. The many street trees, wide grass verges, and imposing buildings, all create a particularly appealing townscape.

4.3.4 From Compton Street, the many fine public buildings in Devonshire Park are especially prominent, with glimpses of the lawn tennis courts and activity surrounding the tennis club providing interest. The campanile on the corner of the Devonshire Park Theatre is a notable landmark in views along Compton Street from the east.

4.3.5 On the northern edges of the conservation area, both the Town Hall and Eastbourne Station are important landmark buildings. The views of the station along Gildredge Road, and the Town Hall along South Street, are of special note. The spire of St. Saviour’s Church in South Street is another local landmark which can be seen from many parts of the town, as can the spire of St. Andrew’s United Reformed Church in Blackwater Road, just off Cornfield Terrace.

4.4 Key Focal Points and Landmarks

4.4.1 The Town Centre and Seafront Conservation Area includes a number of landmark buildings and focal points. These are areas, specific buildings or building groups that make a major contribution to the character of the conservation area. The landmarks make the area memorable and this helps with orientation. Notable examples include:

- The Redoubt Fort, surrounded by the Redoubt Gardens, the cafe and pavilion;
- Leaf Hall in Seaside, a prominent community building in a wide street;
- The junction of Cavendish Place, Marine Parade, the Pier, the Burlington and Claremont Hotels and the Carpet Gardens;
- Grand Parade, the Bandstand, and the southern end of Devonshire Place with the statue of the 7th Duke of Devonshire;
- Wish Tower, Western Lawns and the Grand Hotel;
- The War Memorial roundabout at the junction of Devonshire Place, Trinity Trees, Cornfield Terrace, South Street, Cornfield Road, and Bolton Road;
- Holy Trinity Church, churchyard, trees and pavement in Trinity Trees;
- St. Saviour’s Church and churchyard in South Street;
- The Town Hall and Church of Our Lady of Ransom; and
- Eastbourne Station and area around it in Terminus Road.

4.4.2 There are more local and intimate focal points and landmarks that are identified within the assessment of the Character Areas demonstrating the individuality of those areas and their local distinctiveness.
4.5 Activity and uses

4.5.1 The Town Centre and Seafront Conservation Area has a wide variety of uses and activities, reflected in the different types of buildings and townscapes. In the summer, the busiest streets are along the seafront, and the roads (Terminus Road, Cornfield Road and Devonshire Place) which connect the Pier to the station and main shopping areas. The attractive gardens and promenades between the Pier and the Wish Tower are especially popular when the weather is good. Seaside Road and Seaside, and the area around the station, are always busy with pedestrians and vehicles.

4.5.2 Ecclesiastical: The influence of religious establishments was recorded in the Domesday Book with a pre-Conquest church on the estate in the 11th century as a minster, serving a larger parish. The Dissolution Act of 1547 swept away a number of ecclesiastical foundations, but more recently, Wesleyan Methodists established themselves in Eastbourne in 1803, with their first chapel in Grove Road in 1810. The present building dates from 1881. Various other nonconformist and independent churches were created in succession. Within this conservation area the main notable religious buildings include:

- Holy Trinity Church, Trinity Trees;
- St. Saviour’s Church, South Street;
- Church of Our Lady of Ransom, Meads Road; and
- Countess of Huntingdon Free Church, South Street
4.5.3 **Public buildings:** The most important public buildings in the Conservation Area include the Town Hall in Grove Road, and Eastbourne railway station, in Terminus Road. The Royal Hippodrome Theatre, another important public building, is in Seaside Road.

4.5.4 **Tourism:** Tourism-related uses predominate along the seafront on King Edward's Parade, Grand Parade, and Marine Parade. Large hotels facing the sea include the Grand, the Cavendish, the View, the Burlington and the Queens Hotel. Smaller hotels and guest houses can be found set back from the seafront in streets such as Howard Square and Burlington Place, and also further east along Royal Parade. The Wish Tower, the Lifeboat Museum, the Pier, and the Redoubt Fort all provide visitor facilities, linked by promenades and gardens.

4.5.5 **Commercial:** Commercial uses occur predominantly in the main shopping areas including Seaside, Seaside Road, South Street, the northern end of Terminus Road, Cornfield Terrace and Cornfield Road. However, these are all secondary shopping areas in comparison to the primary shopping area in the central and southern end of Terminus Road and the Arndale Centre, which lie just outside the conservation area. The eastern end of Carlisle Road, between the seafront and Devonshire Park, is a distinctive neighbourhood centre with specialist shops and restaurants serving the immediate population. Single-storey shops project forward of the building line as ‘bungalow fronts’ with highly ornate detailing that gives the street a particular character.

4.5.6 **Offices (B1 uses):** Offices can be found throughout the conservation area but are concentrated in Gildredge Road, Hyde Gardens and Lushington Road, which host a high proportion of professional services such as lawyers, dentists and doctors. There are some small workshops and industrial premises in the Marine Road and Seaside area.

4.5.7 **Residential:** Residential uses are found throughout the conservation area but in various forms including flats above retail and commercial uses, former single houses converted into flats, purpose built apartment blocks and individual houses.

4.5.8 Throughout the western side of the conservation area are many large terraced or detached buildings which have been converted into flats. Some face the sea but many are located in the streets that lead northwards off the seafront and in both Devonshire Place and Trinity Trees. To the east, most of the substantial terraced houses in the Pevensey Road and Ceylon Place area have also been converted into flats or small guest houses. Elms Avenue has a mixture of family houses, flats and guest houses. However, family houses predominate at the eastern end of Royal Parade, where the small scale of these buildings has meant that they remain largely as built and have not been sub-divided. Most of the commercial properties in streets such as Seaside Road and Cornfield Terrace have residential flats above the ground floor shops.

*Fig 12: Italianate tower of the Town Hall, Grove Road*
4.6 Architecture: building styles and materials

4.6.1 The majority of the buildings in the Town Centre and Seafront Conservation Area were built in the fifty years between 1850 and 1900. However, some earlier buildings exist, most notably a row of houses in Marine Parade, built in about 1840 on the probable site of the 18th century ‘Sea Houses’. These are varied in height and materials, with fronts usually of stucco and sash windows below slate roofs. A further terrace of modest cottages of the early 19th century can be found in numbers 3-7 South Street.

4.6.2 Some of the earliest buildings in the conservation area, at numbers 1-24 Cavendish Place, were built between 1851 and 1855, but appear to date stylistically to the late Regency period between 1820 and 1830. They are also of stucco, on four floors, with a curved bay to each house and with a decorative cast iron balcony at the first floor. Originally the first floor windows had hoods above them but several are now missing. numbers 25-33, and 35-49 (consec.) have similar detailing.

4.6.3 Of a similar age, and located close to Cavendish Place but facing the seafront, the Claremont Hotel and the Burlington Hotel were built facing Grand Parade as a terrace of 19 houses with the original hotel in the centre. The stuccoed palace front breaks forward at the centre under a pediment spanning five bays and for the six bays to either end. These projections have a giant order of Ionic pilasters to the first and second floors supporting a strong cornice. Below, the rusticated ground-floor has semi-circular arched windows. The houses are each three windows wide and originally four storeys high.

4.6.4 However, most of the 19th century buildings on the western side of the conservation area were built under Currey’s plan of 1859. These are found in an area bounded by the seafront, Compton Street, Cornfield Terrace and Hartington Place, and are stuccoed Italianate terraces or detached houses.

4.6.5 Four, five or even six storeys high, they have a variety of decorative classical details including rusticated stucco ground floors, quoins, moulded window architraves, string courses and cornices, sometimes with modillions. Canted bays are common, with huge sash windows, usually divided two-over-two.

4.6.6 The roofs are invariably covered in Welsh slate with overhanging eaves, often supported on giant corbels. Dormers tend to be a modern alteration.

4.6.7 Chimney stacks are usually plain, with two or three projecting courses for weathering purposes. Porches, accessed by stone steps from the street, are generally quite plain although they are sometimes enriched by columns, as in Devonshire Place and Chiswick Place. Colour is important and most of the buildings are painted a uniform cream or white, providing a cohesive quality to the streetscape.

4.6.8 Further east, more-modest stuccoed properties can be found in Pevensey Road and Ceylon Place, appearing to date from the 1870s, and stucco persists in Seaside Road. However, red brick becomes the predominant material for the rows of mainly terraced buildings constructed following the lull in development during the early 1880s.

Fig 13: Regency terraced buildings.
4.6.9 These buildings use elements of the ‘Arts and Crafts’ style popular at the time, similar to the Edwardian buildings in The Meads, which were also being developed. The shops, houses, and hotels in Elms Parade, Elms Avenue, Royal Parade and streets leading off it are generally built of red brick, while Leaf Hall provides a demonstration of polychrome brickwork.

4.6.10 Because the architecture of the Town Centre and Seafront Conservation Area developed in two main phases in the mid- and late 19th century, the buildings fall easily into two main groups with quite different characteristics:

4.6.11 First, the earliest group 1850-1870s defined by:

- An Italianate style
- Substantial detached or terraced forms
- Set back from the road with front areas or small front gardens
- Back gardens largely hidden from view
- Four or five storeys, often with lower ground floor and attics
- Shallow pitched slate roofs, with occasional dormers
- Plain chimney stacks
- Painted stucco fronts with rusticated stucco to ground floor, string courses, cornicing, and moulded architraves
- White or cream colouring
- Simple porches, sometimes with classical columns
- Decorative ironwork to first-floor balconies or area railings. Early examples in Cavendish Place have first floor hoods covered in zinc
- Painted timber sash windows with two-over-two lights
- Painted timber front doors with four or six panels

4.6.12 Second, the group of buildings dating between the 1880s and 1910 defined by:

- An Arts and Crafts style
- Continuous terracing
- Small front gardens
- Two or three storeys
- Red brick, with stone dressings to earlier properties
- Steeply-pitched roofs with red clay tiles, machine-made tiles on later properties
- Welsh slate roofs in the Seaside Road area
- Brick stacks with clay pots
- Use of gables and tile hanging
- Painted timber sash windows, the upper sash divided into separate panes
- Painted timber front doors
- Small porches with lean-to roofs
- First floor balconies
- Heavily decorated commercial properties in Seaside Road, with moulded render details – balustrading, window heads, eaves cornicing, and pediments
- Surviving elements of Edwardian shopfronts
4.6 Architecture: building styles and materials

4.7.1 The buildings of the conservation area are very urban in character, with tall terraces being the most common form of building block. Along the seafront, substantial four- or five-level buildings face the beach, with the only front garden being the area in front of the Grand Hotel. Even the family houses along South Cliff have only small gaps between them.

4.7.2 Along Devonshire Place and Trinity Trees, the mid-19th century villas have private gardens, but the buildings are positioned close together so the rear gardens are not visible. These buildings sit back about four metres from the front boundary, allowing some garden space.

4.7.3 To the east, beyond the Pier, terraced houses sit back from the pavement with cast iron railings or rendered walls marking the boundary. There are small front areas allowing separate access to the lower ground floors. These houses have rear gardens, but they are hidden from public view. Even the Edwardian houses in Royal Parade, which are semi-detached or terraced, have only small front gardens with rather public back gardens facing Rylstone Road.

4.7.4 The lack of trees and open ground around these buildings contrasts with the openness of the public promenades along the seafront and the various public gardens, such as those at the Redoubt Fort, the Wish Tower and Devonshire Park, formally outside the conservation area but overlooked by it. Trinity Trees is one area where gardens and trees tend to dominate the street scene, with the trees in the churchyard and outside in the pavement being particularly noticeable. A second, and similar area, is around St. Saviour’s Church in South Street. Hyde Gardens is another area which could provide a break in the tight urban form but its present use as a car park, and the poor quality of the landscaping, currently precludes its inclusion as a public space of merit.

4.8 Important trees and tree groups

4.8.1 Before the development of the town, following Currey’s plan of 1859, the area was mainly cornfields or marshy wasteland fronting a wide shingle beach. There were therefore few existing trees, although Currey’s plan allowed for the planting of many street trees along the principal boulevards. Further trees or groups of trees have since been planted in private gardens and around the principal churches. Many street trees have subsequently died and although replacements have been provided as public funds permit, further planting would be beneficial.

4.8.2 Groups or individual trees that make a positive contribution to the character of the conservation area include:

- Public trees in the grounds of the Redoubt Fort
- Street trees in Pevensey Road
- Street trees in Trinity Trees outside Holy Trinity Church
- Private trees in the churchyard of Holy Trinity Church
- Private trees in the grounds of No.2 Trinity Trees
- Street trees in Devonshire Place
- Public trees in Devonshire Park (outside the conservation area but important in views from within the boundary)
- Street trees in Lushington Road
- Street trees in Hyde Gardens, though some of these are in need of replanting.
4.9 Street audit and the public realm

4.9.1 As part of Currey’s plan, some of the pavements in the Town Centre and Seafront Conservation Area were paved with traditional red brick Sussex paviors, many of which remain and have been identified and recorded by Eastbourne Borough Council to protect further losses. These pavers are made from a local clay which is mixed with chalk and brick dust to produce a bluery-red colour, with flashes of yellow and black. Regrettably, this mixture of colours cannot now be reproduced so, where repairs have been needed, modern smooth solid-red pavers have been used, which do not match the originals in terms of their colour or surface finish.

4.9.2 Other traditional materials were also used for the pavements, including granite or limestone kerbs, granite setts, and blue stable-blocks for kerbing, drainage channels and to mark crossovers. Many of the roads retain their brick gutters, created by laying four courses of red bricks on edge. Grass verges, varying in width from one to three metres, complete the picture.

4.9.3 Unfortunately, most of the original brick paving in the town centre area has been taken up or covered with concrete paving or tarmac. Small areas have been noted in Royal Parade, Burfield Road, Compton Street and, the best example, Trinity Trees. There appear to be no examples of York stone or other flagged paving. Pavements are generally, therefore, a disappointing mixture of modern pink or grey concrete paving, grey or red concrete pavers and black tarmac. Recent improvements include the insertion of yellow concrete textured paving at crossings. These are useful for visually impaired people but their colour and design are not sympathetic to the local tradition of red brick or stone.

Fig 15 and 16: Differing paving materials

Fig 17 and 18: Lamp posts and Cast Iron railings.
4.9.4 Many of the streets, such as Seaside Road, are therefore notable for their poor quality paving and the variety of modern materials. Along the seafront, the more recent and near universal use of black tarmac, sometimes with a rolled-in gravel finish, has provided a simple, appropriate surface for the promenades.

4.9.5 Making a more positive contribution to the character of the conservation area are the boundary walls which are built from greensand, flint and red brick, sometimes combining two materials together. Flint walls are a special feature throughout the conservation area but are especially important in Trinity Trees and Hartington Place. Along the seafront, a boundary wall of limestone marks the edge of the beach. Other boundary walls are painted render, to match the houses.

4.9.6 Cast iron railings to the front boundaries are important in Pevensey Road and in other locations in the conservation area. In Marine Parade, some cast iron posts are present along what appears to have been the former pavement line. Along the seafront, the Council has created a pleasant promenade using simple metal railings, all painted Eastbourne blue.

4.9.7 Street furniture is both modern and historic, and has been described in some detail in the Eastbourne Local History Society's leaflet ‘Eastbourne’s Historic Street Furniture’. The leaflet also details the location of smaller items, such as metal plates which indicated a hackney carriage stand.

4.9.8 In Eastbourne, the original cast iron gaslights had square bases to house the gas meters with square lanterns, more recently converted to electricity by the installation of modern swan necked fittings. Four examples of these can be seen outside Holy Trinity Church, and similar lights remain in the Wish Tower moat although they do not have their cross bars. These early gas lights were made at the foundry of E Morris and Son of Lewes. They also provided other cast iron features, such as public benches and seats, rain water gullies across pavements, manhole covers, and drain covers.

4.9.9 Further items were supplied by Every’s Foundry, also in Lewes. The main entrances to the bowling green adjacent to the Redoubt Fort have original cast iron gateposts to ‘Francis Morton’s Patent Liverpool’ with braces, rail holes and pintels.

4.9.10 A notable feature are the several bright red cast iron post boxes which remain, dating to the period between the 1880s and the early 20th century. These can be seen in Grand Parade, at the junction with Trinity Street; in South Cliff; in Carlisle Road near the junction with Compton Street; in Seaside near to the junction with Pevensey Road; in South Street close to the War Memorial; and in Compton Street. A slightly later example can be seen in Royal Parade.

4.9.11 Throughout the conservation area, there are examples of recent changes, including a large number of concrete street lights, rubbish bins, and public seats, usually wooden and reasonably consistent in design.
5. Character Areas

5.1 The Town Centre and Seafront Conservation Area covers a large area including the shingle beach, promenade and main coast road. Although originating from four small settlements that have now coalesced, remnants still survive of the earlier phases, such as the area known as Sea Houses. Today the conservation area can be divided up into five ‘character areas’ according to historical development, street patterns, building styles and materials.

5.2 The five areas are shown on the plan opposite and are:

Area 1: Eastern seafront and Redoubt Fort Area
An Edwardian suburb facing seaside gardens, amenity areas, the promenade and the Redoubt Fort.

Area 2: Seaside Road, Sea Houses and the Pier
The area includes the oldest part of the town, 18th century buildings with tourist-related facilities including the Pier, and mixed commercial and residential uses.

Area 3 Devonshire Place and Trinity Trees
Includes the early 19th century church by Decimus Burton, followed by Henry Currey’s design for the Duke of Devonshire; a “set-piece” of town planning dating to the 1860s. Development includes a mix of commercial and residential uses.

Area 4: Grand Parade and the Wish Tower
Characterised by mid to late 19th century hotels and houses facing open green spaces and promenades around the former Martello Tower, with the promenade and sea beyond.

Area 5: South Street to Eastbourne Station
Mainly comprises late 19th century shops and terraced houses, some in commercial uses, with a number of prestigious buildings including the Town Hall and railway station.

Fig 19: Character Areas
Area 1: Eastern Seafront and Redoubt Fort Area
General Character and plan form

A1.1 This is the most easterly part of the Conservation Area and is largely defined Seaside Road, Latimer Road and Rylstone Road and the coastal road linking the town with The Crumbles and Sovereign Harbour.

A1.2 Seaside Road can be seen as early as Bellin’s 1759 map and in a more pronounced form in John Carey’s 1794 map; Thomas Budgen’s map of 1816 shows the early concentration of development ‘between the Barracks’, the ‘Barracks Battery’ and ‘Sea Houses’ with Martello Towers following the coastline and the substantial circumference of the Redoubt Fortress on the edge of the shoreline, above the High Tide Mark.

A1.3 This road follows the seafront promenade and then diverts inland around the fort, providing space for a public park, bowling greens, and a large car park. Buildings in this park are not of any quality but are single storey, reflecting the profile of the fort. In good weather, the seafront is a busy area populated by pedestrians, skateboarders, and people on motorised scooters.

A1.4 The tea rooms and sun lounge are a popular venue although regrettably the Colonnade behind the tearooms is currently closed. Views across the park take in the long, low outline of the fort, with its red brick walls and dry moat.

A1.5 Apart from the Redoubt Fort, which was started in 1806 and finished in 1810, the area was developed during the late 19th century and early 20th century and can be identified as falling into two main periods, namely 1880 to 1890 and 1890 to 1910.

Fig 20: Character Area 1 - Townscape
A1.6 Antram and Pevsner describe the Redoubt as:

“... a circular fort, approximately 73m in diameter, and three-quarters sunk below ground. Designed to house a garrison of 350 soldiers. Within, twenty-four brick-vaulted casemates face the open parade ground. The roofs formed the platform for eleven guns set in embrasures around the circumference. The whole structure was surrounded by a dry moat with a single point of entry. Five passages protrude through the main structure to caponiers in the moat.”

A1.7 The Fortress is also a Scheduled Ancient Monument with the scheduled lands extending beyond the dry moat to the shore side and up to the back edge of the pavement between the green and back edge of the public highway, to include the glacis or rampart that forms part of the overall structure.

A1.8 The Redoubt fort now houses some historic artefacts and is open to the public over the summer months. Its forbidding exterior sits somewhat strangely with the gardens and walkways which surround it. Generally, bowling greens, tea rooms, fairy lights, the kiosk and shelter all add to the holiday atmosphere in this area, and of note are the cast iron lighting columns and blue-painted railings along the seafront promenade, recently upgraded and providing an attractive seafront walk. These walkways provide stunning views along the coast to Hastings or Eastbourne Pier. In the fort gardens a formal layout of pathways is relieved by the use of exotic planting and four cast iron lighting columns, with circular lanterns.
Royal Parade

A1.9 A small triangular walled green space, The World’s Garden, marks the point where Grand Parade becomes Royal Parade and Marine Road continues to run between Royal Parade and Seaside.

A1.10 The corner of Royal Parade and Marine Road is marked by the 10 storey Metropole Court, a poor quality building that nevertheless acts as a local landmark. The majority of the buildings fronting Royal Parade are identified as “Buildings of Townscape Merit” with the East Beach Hotel on the corner with St Aubyn’s Road identified as a “Locally Listed Building”. The only other structure to be locally listed includes the monument in the gardens to the Tearooms.

A1.11 The two main parades are of a similar scale, mass, form and period as those to Grand Parade, designed as set-piece terraces of four storeys, with raised ground floors over basements. Painted stucco frontage elevations, a strong pattern of bays, balconies with decorative railings, sun canopies and bracketed eaves are features on many front elevations. Only some have dormers serving attics. The division between each set-piece terrace, which were once separated from the next terrace, can readily be identified. However, over time, the majority of the spaces between have been infilled as individual houses were merged and converted to hotels and guesthouses.

A1.12 A number of buildings still retain their ornate metal railings to balconies at first floor level such as at Nos. 10 – 14 Royal Parade (consec.) despite the fact that Nos. 13 and 14 form part of the York House Hotel.

A1.13 There is a distinct change in character and the style of buildings at the point where Cambridge Road meets Royal Parade opposite the listed Tram Shelter and Redoubt Tea Gardens. At this point, the late Victorian terraces of the seaside resort phase ends and later Edwardian and early 20th century buildings are more prevalent. Many of the buildings have been converted to smaller guesthouses and B&Bs. A number of buildings have been extended and altered, with the loss of historic features, truncation of roofs to corner bay turrets, large roof extensions, balcony rails and installation of replacement Upvc windows.

A1.14 At the far end of Royal Parade, a green space with a low red brick wall is faced two terraces, one of which backs onto Ryestone Road. Although guest houses are present here, the area is more residential in character. Between the promenade and coast road, over time there has been an increase in tourism and leisure related businesses including the Bowling Club with its green, and Treasure Island with its large car parks.

A1.15 Negative features include:

- Metropole Court
- the loss of original roofing materials now replaced with concrete tiles
- front boundary treatments
- the loss of railings and decorative cast iron balconies
- replacement windows
- continuous fascias spanning more than one bay
- satellite dishes
- disabled access ramps dominating front elevations of a number of hotels
- front sunroom terraces
- inappropriate entrance canopies
- poor painting schemes
- ranch-style railings to nos. 88-95 Royal Parade
- poor quality pavement surfaces and materials
- expanse of car parking

Marine Road and St Aubyn’s Road

A1.16 Marine Road leads off Royal Parade and runs perpendicular to St. Aubyn’s Road creating a small enclave between Seaside and Royal Parade.

A1.17 The back of the buildings fronting Royal Parade have
A1.20 A number of buildings are in poor condition and whilst there is a unity in the period of architecture, a significant percentage have lost their traditional windows, doors and boundary treatments.

A1.21 Some traditional paving materials including cobbled crossovers, granite kerbs and quadrants and brick gulleys survive particularly along Marine Road.

A1.22 A network of twittens is noted running behind the Marine Parade buildings that have an unkempt appearance.

A1.23 Negative features include:

- poorly maintained buildings
- large roof dormers
- Upvc windows and doors
- inappropriate boundary treatments
- poor colour schemes
- mixed paving materials
- satellite dishes

A1.19 Toward Seaside, St. Aubyn’s Road also contains a pair of red brick two storey dwellings dating from the end of the 20th century, with attics, canted bays over two floors and original roof dormers which sit in contrast to the stuccoed late Victorian villa style. The early Edwardian dwellings of St. Aubyn’s Terrace abut the pair and have a strong unified appearance of three storeyed dwellings under gabled roofs with valleys between, dividing brick corbels at eaves levels, a ground floor above with offset bay above, constructed of red brick with decorative tile hanging to the second floor and gable.

A1.18 Toward the northern end of the street, three storey late Victorian terrace dwellings are present, similar to some of the houses in St. Aubyn’s Road. A limited number are in use as single dwellings with others subdivided for flats or in use as smaller guesthouses and B&B’s.

rear gabled ranges and some later unsympathetic ground and first floor extensions present. Although the gabled roofs create an interesting roofscape, views tends to be dominated by the angled block of garages and the service requirements of the respective Royal Parade buildings.

Fig 25: Marine Road with Metropole Court marking the corner

Fig 26: the Bandstand
Character Area 2: Seaside Road, Sea Houses and the Pier

General Character and plan form

A2.1 This is a complex area because it includes evidence of the early 19th century vernacular town, for instance in Marine Road, and is also at the junction of planned overlays of the middle and late 19th century. There is a high density of listed and locally listed buildings, interspersed with 19th century terraces identified on the Townscape Analysis map as being Buildings of Townscape Merit. These are buildings that make a positive contribution to the character of the conservation area. There are no open spaces, apart from the promenades along the seafront, including the Carpet Gardens in front of the Burlington and Claremont Hotels, and a small green in Marine Road. All of the buildings sit on the back of the pavement, sometimes with small front areas, as in Pevensey Road.

A2.2 Of note is the early street pattern, pre-dating Currey’s plan of 1859, which remains in Seaside and Seaside Road. Crossing Seaside Road is Cavendish Place, one of the roads laid out in the early 1850s. These early roads meet at an angle to the seafront, with a grid-pattern of streets (Pevensey Road, Ceylon Place, and Bourne Street) to the north. The sequence of development can be plotted by the various building styles:

- Stuccoed listed or locally listed buildings of the early to mid-19th century (Marine Parade, Cavendish Place, and Seaside)
- Terraced painted houses of the 1870s and 1880s in Pevensey Road and Ceylon Place
- Red brick terraces of shops in Seaside Road, dating from the 1900s.
A2.3 The character area evidences a range of uses, including residential, commercial and tourism. Seaside, Seaside Road, Grand Parade and Marine Parade are busy traffic routes, creating severance between the town centre and the seafront. Most of the buildings are three or four storeys high, providing a dense townscape which has a strong urban character that contrasts with the spacious villas further south.

A2.4 This area also suffered significant bomb damage during 1939-1945. Areas particularly affected include the section between the rear of Grand Parade to Seaside Road and Lismore Road, Cornfield Terrace and a cluster from Marine Parade northwards beyond to Langney Road.

Marine Parade and Marine Road

A2.5 Marine Parade and Marine Road retain some of their early buildings, a few possibly dating from the late 18th century, although external evidence for this is lacking. The map of c.1816 shows a group of buildings lying along what is now Marine Parade, and a further three groups between Marine Road and Seaside. Some of these buildings remain, notably the Old Bakery in Seaside, although they have been altered and extended. No.6 Marine Parade is dated 1780 above the front door, but the exterior elevation appears to date from c1840.

A2.6 When Currey laid out Cavendish Place in 1851, Marine Parade was separated from it by a large, detached property called Field House, shown on the 1870 First Edition Ordnance Survey map. As a result, only a narrow pathway connected the two, practically on the beach. By 1875, this building had gone, replaced in the 1880s by the Queen’s Hotel, and later, by Braemar Court, facing Seaside Road.

A2.7 Seahouses Square, connecting Marine Parade and Seaside has recently been pedestrianised and enhanced by the installation of a drinking fountain, donated to the people of Eastbourne in 1865 and moved twice since it was originally installed in Seaside. The adjoining terrace of locally listed buildings, Nos.30-34 (consec.) date from the 1880s and are of special interest for their first floor decorative cast iron balcony and sash windows. The adjacent pair (Nos.35-36) are slightly earlier and listed as grade II.

Within the two streets there are a variety of buildings of different heights and materials arranged contiguously, although not as formal terraces. Several of the buildings are grade II listed with the Sea Beach House Hotel (Nos.38-40) being particularly prominent. No.38 is red brick with blue headers with a tiled half hipped roof, all suggesting a very early 19th century date. The very varied roofline of this group contrasts with the more regimented roofline of the identical terraced houses further along the seafront. Set back from this group, and lying along the route of a small twitten leading to Seaside, the Old Bakery is one of a small group of flint and rendered cottages with mid-19th century details. Their small scale suggests that these buildings may actually date from the late 18th century.
A2.8 Other locally listed buildings include the Carlton House (now Shore View) Hotel and the adjoining building, No.26, the former Albemarle Hotel which dates from 1830. Its parapet roof, string courses and balustraded first floor balcony contrast with the strong vertical emphasis of the two listed houses (Nos.27-28), with their hooded first floor windows, which lie immediately to the east.

A2.9 Further along Marine Road, hidden from the seafront, the townscape changes abruptly with a number of poor quality buildings, many in use as workshops. However, several historic buildings remain, including Nos.4, 5 and 6 Burfield Road, which are locally listed. These former fishermen’s cottages are single storey, with steep mansard roofs, covered in slate, and with three-over-three sash windows.

A2.10 Forming a stop to the smaller scale development to the east, the Queens Hotel sits on a prominent site at the end of Marine Parade. This seven storey, cream painted stucco building was built in 1880 to the designs of Henry Currey.

A2.11 Negative features include:

- The poor condition of some of the buildings in Marine Road
- Modern concrete paving
- Modern street lighting.

Seaside

A2.12 Seaside is a very wide road, apart from a narrow pinch point at the junction with Marine Parade Road. Here, the streetscape deteriorates due to the appearance of the rear elevations of the hotels fronting Marine Parade on one side and the condition of Nos.14-18 opposite. In addition, a mid-20th century block of flats on the corner with Bourne Street sits back from the historic building line and creates a regrettable break in the built-up frontages. A few rather isolated street trees remain further to the east.

A2.13 The road is now a secondary shopping area with a number of small, rather run-down shops and workshops. The buildings are largely terraced, with painted rendered fronts and are generally three or four storeys high. The most notable building is the Leaf Hall, designed by architect R K Blessley and built as a hall in 1864. Its polychromatic brickwork and circular, four storeys clock tower provide an important landmark.
A2.14 Opposite, a terrace of listed buildings (Nos.48-70 even) date from the 1850s. These buildings have bow fronts and are three storeys high with parapets. The only other listed building is 20 Seaside, an early 19th century house on two floors, the mansard hidden behind a parapet. Four windows wide, the building retains its original six-over-six sash windows and a first floor semi-circular bay adds interest.

A2.15 The Old Bakery is locally listed and forms part of an assorted group of properties (Nos.24-37 consec.), which could date from the late 18th or early 19th century. Otherwise, buildings are generally mid-to-late 19th century.

A2.16 Negative features include:

- Poor quality shopfronts
- The poor condition of many of the buildings, particularly Nos.14-18 Seaside
- The lack of street trees
- Busy traffic
- Modern street lights
- Poor quality paving
- The poor quality townscape at the junction of Seaside with Marine Parade Road due to the backs of hotels, incoherent building lines and the poor condition of buildings

A2.17 The buildings in Seaside Road date from two distinctive building periods:

- To the east, an earlier phase between 1870 and 1890, of painted three storey stucco houses, many now converted into shops
- To the west, a later group of purpose-built shops, four storeys high, with some 20th century buildings intruding

A2.18 All of the buildings sit at the back of the pavement or very close to it. A busy traffic route, Seaside Road is now a secondary shopping area (and is currently being upgraded with grants aimed at the regeneration of the area).

A2.19 The earlier buildings lie on the north side of the road around the junction with Cavendish Place. These are three-storey terraced properties, one window wide, with shallow slate roofs and the occasional decorative corner quoin. Modern shopfronts are a major intrusion. No.70 (Lynns Travel) has recently been refurbished and its new shopfront and improved elevations set a high standard for the remaining properties in the road. Slightly to the east, the building line is set back, and flat-roofed shop extensions of no merit have been added to the 19th century properties behind.

A2.20 The most notable building is the Royal Hippodrome Theatre, built in the Italianate style in 1883 to the designs of C J Phipps. The ground floor was altered in the 1930s, but above are two floors with classical details, in stucco. These include architraves around sash windows separated by Composite pilasters, and a parapet with a heavily moulded cornice.

Beyond the theatre, Nos. 116-126 are also stucco, but two windows wide, and three storeys high. Again, inappropriate modern shopfronts mar their appearance.

A2.21 Facing the theatre, Nos.113-135 form a single long block built of red brick and render, now largely painted. Dating from the early 20th century, it is four storeys high with an added mansard along all but two bays. The ground floor has been built out to provide shops at the back of the pavement. A coordinated approach to shopfronts and signage would be a considerable enhancement.

A2.22 On the south side of the road a block of flats has recently been built on the corner with Cavendish Place. Its bulk and general form is reasonably in keeping with the area. Adjacent is a locally listed building of red brick with ornate stucco embellishments. Constructed in 1879 as lecture rooms for the Mutual Improvement Society, it was altered many times to become the Tivoli Theatre, a night club and its current residential use.

Fig 33: The Royal Hippodrome in a poor state
Further west along Seaside Road, two well detailed terraces of locally listed buildings face each other. Nos.28-56 (even), and Nos.13-95 (odd) were built in 1900 to the designs of Mitchell and Ford. The red brick facades are strongly articulated with render details, canted bays, cast iron balconies, and broken pediments to the third floor gables overlooking the street. Many of the shopfronts have been altered with a number of notably detrimental features, such as deep modern fascias, dominant signage, plastic awnings, and new glazing. However, recent Council investment has started a process of enhancement and incrementally the appearance of the street is improving.

Forming an important end to the locally listed buildings on the north side of the road, the former cinema has now been converted into flats. Built in the early 20th century, its Baroque details include a pedimented three storey front, flanked by octagonal towers embellished with swags and channelled stucco. The adjoining block of flats (Nos.58-60) was built in the mid-20th century and is regrettably set back from the pavement, creating a break in the building frontages. The redevelopment of this site would be welcome.

A final group of locally listed buildings lies to the west. Numbers 14-26 Seaside Road date from the 1860s. They are three storeys high with fronts finished in painted stucco. Exceptionally tall sash windows to the first floor are divided by repetitive Tuscan pilasters supporting a heavy cornice. The second floor has smaller arched windows under a parapet.

Negative features include:

- Buildings requiring repair giving a generally run-down appearance to the street
- Busy traffic affecting pedestrian movement
- Modern shopfronts with over-dominant shop signage, especially fascias
- Modern street lights
- A mixture of modern paving materials
- A lack of street trees

Elms Avenue

To the south of Seaside Road, leading off the seafront. Elms Avenue was also developed around 1900 on the site of The Elms. It is made up of three-storey, red brick houses with white painted timber balconies and square bays, topped by gables. On the south side, the houses have double porches supported on columns with first floor balconies above, decorated with cast iron railings. Fishscale red tiles are used to clad the bays while the roofs are of slate. There are small front-gardens.
was built between 1866 and 1872 to the designs of Eugenius Birch, a celebrated architect and civil engineer who was responsible for 14 Piers, including those at Blackpool and Brighton. In 1877 the landward end was destroyed in a storm and was rebuilt at a higher level. The super-structure was added incrementally. A large theatre of 1888 was replaced by a grander seaward pavilion with a ‘camera obscura’ in 1901, the music pavilion was built in 1925, further kiosks were added in 1971 and the entrance was re-modelled in 1991.

The building has since lost some of its symmetry due to additional floors being added to either side of the central section and the introduction of dormers generally to the section occupied by the Burlington. The front elevations are of white-painted stucco with rusticated decoration to the ground floor. Windows are generally mid-19th century two-over-two sashes, although they originally had more panes, and most still retain the housing for external sunblinds. Iron balconies decorate the first floors but otherwise the elevations are relatively plain with simple moulded cornices.

The Eastbourne Pier Company was established in 1865 with the intention of constructing a Pier on the axis of Devonshire Place. In the event, this scheme was abandoned and the existing Pier described in the statutory list as the ‘best series of buildings in Eastbourne’, were built between 1851 and 1855 as 23 individual houses. They are listed grade II*.

A2.30 Viewed from the west, the two hotels form an important group with the Pier and with the Belle Vue Hotel and its neighbour, the Miramar Hotel, on the east side of Cavendish Place.

A2.31 Now significantly altered, the original design was for 20 houses, 18 of which faced the sea with one at each end facing flanking roads. The intention was that the houses should be four storeys high over basements and three windows wide, with a parapet concealing the shallow slated roof. The terrace was designed to read as a single palace front with a pediment over the central five bays and pavilions at each end. These elements break forwards slightly with a giant order of Ionic pilasters to the first and second floors.

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A2.34 The 300-metre Pier is supported on elegant cross-braced cast-iron screw piles and the deck is of timber except for a section that was removed.
during the Second World War and subsequently replaced with concrete slabs. Following the loss of Brighton's West Pier, Eastbourne Pier is considered to be the finest surviving example of Eugenius Birch’s work. Accordingly, in 2009, the statutory listing of the Pier was upgraded to grade II*. However, in July 2014 a dramatic fire broke out in the central domed building. This was eventually contained and the Pier head pavilion was not affected. Repairs were quickly carried out and the Pier continues as a major visitor attraction making a valuable contribution to the economy of the town.

A2.35 On either side of the Pier are the formal seaside gardens including the Carpet Gardens, which were first laid out in the late 19th century. The colourful planting, decorative cast iron lights and wide boulevards provide Eastbourne with an important focal point. Panoramic views along the coast in both directions, particularly from the Pier, are an important element in the character of this part of the conservation area.

Cavendish Place

A2.36 Cavendish Place was laid out in 1851 as part of the “set piece” for the new town envisaged by the then Earl of Burlington. However, this early concept failed to gain momentum and, although some terraces of prestigious new houses were built between 1851 and 1855, it appears that the focus for development moved further west in the late 1850s when Devonshire Place was built.

A2.37 Today, Cavendish Place is a rather secondary street, linking the Pier and the seafront with Seaside Road and the terraces of residential properties to the north. The road bends at its junction with Ceylon Place and then widens towards the seafront, accentuating the fine views from the north. There are no street trees and only small front gardens, with little planting or shrubbery, providing a very urban character. However, the statue in honour of the Sussex Regiment, which is listed at grade II*, forms a key landmark to the east of the Claremont Hotel in view of the Pier.

A2.38 The most important buildings are the listed terraced houses. Built between 1851 and 1855, there are four groups, numbers 1 and 2-24 (even), numbers 3-23 (odd), numbers 25-33 (odd), and numbers 35-49 (odd). The terraces are not identical, but generally are three or four storeys, stuccoed, with raised ground floors approached by steps protected by cast iron railings. Further railings decorate first floor balconies. Of note are the semi-circular bays with heavily moulded parapets or cornices. The windows are mainly timber sashes with mid-19th century glazing patterns, usually four-over-four panes.

A2.39 An interesting and unusual group of buildings lie to the north of the junction with Seaside Road. The Cavendish Place Chapel is a small, Gothic-style chapel of the late 19th century whose unpainted rendered facade contrasts with the white-painted stucco of adjoining buildings. Next to it, Bath Villa (No.28) is a curiosity with a three storey Dutch gabled front of red brick, with a diaper pattern picked out in blue brick headers, and a two storey white-painted square bay. The front basement area is surrounded by railings, and the main entrance is via a side porch decorated with a half round pediment of white-painted render.

A2.40 Negative features include:
- The block of flats on the corner with Pevensey Road
- The lack of street trees
- Poor quality paving
- The poor condition of some of the buildings
- Modern street lighting.
Pevensy Road, Ceylon Place and Bourne Street

A2.41 These three roads were laid out in the 1860s with continuous terraces of mainly three or four storey houses, most now divided into flats. The buildings sit back slightly from the road and often have canted front bays. Some of the buildings have cast iron front boundary railings and first floor balconies. Roofs were originally slated with bracketed eaves, but many are now covered with concrete tiles. Traditionally, the windows were one-over-one or two-over-two sashes, but many have been replaced, using modern materials that do not replicate the original design or opening patterns.

A2.42 Pevensy Road is notable for its street trees and for No.124 Pevensy Road, a two storey shop of c.1900 which is locally listed. Its three storey facade curves around the corner site and is topped by a small campanile. In Ceylon Place is the Baptist Church, locally listed and an important landmark with its red brick and stone facade decorated with gables and two square towers, both of them topped by slated roofs.

A2.43 Negative features include:

- The almost universal replacement of the slate roofs with concrete tiles
- Many buildings requiring repair and upgrade
- Inappropriate modern windows and doors
- Poor quality paving
- Wheelie bins outside the clubs at the eastern end of Pevensy Road

Fig 39: A late 19th century shop with its first floor display windows marking the corner of Pevensy Road.

Fig 40: Italianate building on the corner of Pevensy Road and Cavendish Place.

Fig 41: The degradation evidenced in Ceylon Road.
A3.1 This area lies geographically in the centre of Eastbourne, with the roundabout at the northern end of Devonshire Place providing a focal point to the town centre and the Bandstand at the southern end providing a landmark drawing visitors to the seafront.

A3.2 Six roads radiate from the roundabout, generally lined with stucco villas and terraces mainly dating from the 1850s and 1860s. In the centre is the listed War Memorial, built in the 1920s to the designs of Henry Charles Fehr, now somewhat overwhelmed by the busy junction.
Devonshire Place

A3.3 Devonshire Place forms the centrepiece of Currey's 1859 plan for Eastbourne. It was laid out as a tree-lined boulevard, over 25 metres wide, with grassy verges and generous brick-paved walkways. Large Italianate villas were intended to give the impression of elegance and affluence. Their stucco facades have large sash windows and are detailed with rusticated quoins, string courses and cornices. The roofs are slated with overhanging eaves, usually supported by large brackets. Boundary walls tend to be flint with brick Piers.

A3.4 Most of these buildings have now been converted into flats or offices. However, some were the subject of bomb damage and/or demolished to make way for two large blocks of flats. Other alterations include the construction of a pair of red brick houses, Nos.4-6 Devonshire Place, which date from the late 19th century. More recently, a number of brick planters have been built between the older street trees and planted with exotic shrubs, similar to those along the seafront. Where private gardens have been provided they are relatively small but the overall effect is very attractive, with soft planting and flowerbeds.

A3.5 Surprisingly none of the villas are listed but the Imperial Hotel (Nos.16-32) is locally listed. A more recent building, Pearl Court, is a large block of flats which was built in the 1930s. Its three storey brown brick facade, with Portland stone ground floor, is also locally listed.

Grand Parade

A3.6 Notable features include:
- Wide pavements
- Mature street trees
- The War Memorial at the north end
- The statue of the 7th Duke at the seafront end
- Cream-coloured stucco villas
- Formal private gardens

A3.7 Negative features include:
- Chevron car parking in the centre of the road
- Concrete slab pavements
- The two 20th century block of flats: Merlynn and Tavistock
- The modern side elevation of the Cavendish Hotel
- Modern street lights
- Replacement of front boundary walls with modern materials

A3.8 This section of Grand Parade is notable for its prestigious seafront hotels (all originally built as terraces of individual houses), for the wide boulevard facing the beach, and for the bandstand and concert arena built in the 1930s to provide entertainment for visitors.

A3.9 The most important buildings are the Mansion and Chatsworth Hotels, both locally listed. The Mansion Hotel was built as a terrace of five houses in the 1860s, with a stucco front rising to five storeys, with canted bays and a boldly decorated frieze set under a deep cornice supported by panelled pilasters. The Chatsworth was also built in the 1860s and was converted into a hotel in 1905 by Frederick O Cooke. It has very similar detailing to the Mansion Hotel, although unusually for Eastbourne, it is painted a light beige.

A3.10 The other buildings on the front are slightly less interesting. The Cumberland Hotel is another stucco building of the late 1900s that makes a valuable contribution to the conservation area. It was extended in the mid-20th century with a five storey wing. This has a strong, horizontal emphasis that contrasts with the tall, vertically-detailed block next door. A further, smaller building lies to the west. The Sandhurst Hotel and the West Rocks Hotel are both stucco and four storeys high, with Italianate details. They are shown on the 1875 map as a group of six houses.

A3.11 The two levels of public walkways, (Middle Parade and Lower Parade) along the seafront are enlivened by planting, including exotic palms and shrubs, and a soft “gravelled” finish, modern brick paviors.
Only sections of Hartington Place currently lie within the conservation area. Of note are the red brick pavements and the views southwards towards the sea. To the south are locally listed and listed buildings of note. Nos.5-21 (odd) appear to have been built between 1855 and 1860. Four storeys high, each house is three windows wide, faced with stucco and, with curved fronts. The porches have Roman Doric columns and round arches on two sides. String courses and a cornice with modillions enliven the fronts.

Opposite, the side elevation of the Chatsworth Hotel and a modern block, St Brelades (Nos.1-21), are of little interest. However, Vernon House sits on a prominent site and is locally listed. It dates from the 1870s and is decorated with stucco details. A modern side extension somewhat mars its appearance.

The northern section of the road is notable for its flint walls and mature trees in the grounds of the Esperence Hospital and the Vicarage to Holy Trinity Church. This section therefore retains some of the more gracious, domestic character of the original 19th century layout despite the intrusion of modern blocks of flats.

The hospital is another Italianate villa of the 1860s, extended relatively unobtrusively to link through to another building in Devonshire Place. A further modern addition, the Esperence Convent, is less successful: a bland angular building that appears to have been raised with a third storey that is tile-hung despite an overhanging eaves. However, it is fortunately well screened from the road by large groups of trees.

Negative features include:

- Modern additions to some of the hotels
- Pink and grey concrete paving along parts of the seafront walkways
- Changes to some of the historic street lights, where modern lanterns have been added.

The bandstand is of special merit. Built in 1935 and designed in the Neo-Grecian style by the then Borough Engineer, Leslie Rosevere, it is grade II listed and is notable for its blue and cream faience decoration.

The Listed Bandstand.

Hartington Place

Negative features include:

- Modern additions to some of the hotels
- Pink and grey concrete paving along parts of the seafront walkways
- Changes to some of the historic street lights, where modern lanterns have been added.
A3.22 Negative features include:

- The busy traffic, although this should be a secondary route
- Tarmacadam pavements
- Modern street lighting.

Trinity Trees and Lismore Road

A3.23 Trinity Trees is one of the oldest streets in the conservation area connecting the older settlement of South Bourne with Sea Houses. It is notable for its row of mainly detached 19th century villas along the north side of the road, set back with relatively large front gardens. The original painted stucco villas date from the 1860s and once had gardens stretching back to Lismore Road. Three or four storeys high, they have canted front bays, overhanging eaves with giant corbelled brackets, modillion cornicing, and simple timber sash windows. Unfortunately, four of these have been replaced with poorly designed blocks or, as in the case of numbers 2 and 8, badly extended with oversized mansards.

A3.24 To the south are Holy Trinity Church and its modern vicarage, surrounded by flint walls and mature trees and planting. The street trees, traditional street lights, red brick paving and listed K6 telephone kiosks are of special interest. The stretch of pavement outside the church is one of the most pleasant parts of Eastbourne.

A3.25 Holy Trinity Church was built in 1838 to the designs of Decimus Burton, who subsequently went on to develop nearby St. Leonards-on-Sea. It was later extended as the local population grew and is now notable for its cobbled tower and flint nave, both

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**Burlington Place**

A3.18 Burlington Place contains a number of Italianate villas and terraces now largely in hotel use. There are several modern blocks of flats, but fortunately their relationship to the street follows the historic building line and overall their height and bulk is sympathetic to the local environment. Closer to the seashore, long terraces of tall houses dating from the 1880s, all converted into flats or hotels, sit close to the street.

A3.19 Negative features include:

- Coloured paintwork on properties in Burlington Place
- Modern street lighting
- Concrete paving, though the original limestone kerbs remain in Burlington Place
- The loss of front gardens for parking.

**Compton Street**

A3.20 Compton Street runs parallel to the seashore and crosses Devonshire Place at right angles. Part of Currey's layout of 1859, the grid pattern of streets results in a number of side elevations "facing" Compton Street. In places this produces a rather uneven townscape quality, characterised by large blocks of buildings, mostly set in gardens with some trees and planting. Flint walls are a special feature.

A3.21 The most consistent group of buildings lies on the south side of the road, between Devonshire Place and Howard Square. Although most of these are now in commercial use, they were built as family homes and most of them are shown on the 1875 map. They are three storeys high, plus an attic and basement, with canted bays and painted stucco fronts.

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Fig 46: The Chatsworth Hotel

Fig 47: Flint Boundary Walls in Hartington Place.
Cornfield Terrace

This is one of the six roads which radiate from the central roundabout at the northern end of Devonshire Place. It is a busy traffic route with a long terrace of listed properties along the north-west side (Nos.1-24 consec). As the road is very wide and straight, chevron parking works well along one side. Uses include shops and offices with residential accommodation above.

A3.30 Commercial uses in the basement have resulted in the loss of the original front boundary walls and the insertion of modern shopfronts and sun blinds. The small car park next to No.11 is a detrimental feature.

A3.31 Opposite are the rear gardens of the villas in Trinity Trees, once surrounded by a tall flint and brick wall. This wall remains in places but has regrettably been demolished incrementally to allow for new development including garaging, car parking and new buildings, creating breaks in the townscape.

A3.32 Negative features include:

- Modern street lighting
- Grey concrete paving
- Busy traffic in Trinity Trees
- Pedestrian and vehicular conflict in the whole area but especially where Terminus Road crosses Lismore Road
- The loss of gardens for car parking
- Poor quality of the modern extensions to buildings such as Nos.2 and 8 Trinity Trees
- Modern garages in Lismore Road

A3.33 This is one of the six roads which radiate from the central roundabout at the northern end of Devonshire Place. It is a busy traffic route with a long terrace of listed properties along the north-west side (Nos.1-24 consec). As the road is very wide and straight, chevron parking works well along one side. Uses include shops and offices with residential accommodation above.

A3.34 The listed buildings were built between 1851 and 1855 although, like many other buildings of this period in Eastbourne, they appear to date stylistically to 30 years earlier due to the time-lag in the adoption of fashions radiating from London. Built as houses, many now have modern shopfronts apart from No.11, which retains an early curved shopfront with small square panes and a cornice over. The buildings are not identical but are generally three storeys high and faced with painted stucco. Nos.1-10 have Doric pilasters from the first to the second floors while the next group (Nos.11-16) have an extra storey. Multi-paned sash windows complete the early 19th century appearance.

A3.35 Close to the roundabout, a tall 1930s neo-Georgian block makes a neutral contribution to the character of the area and, next to it, a locally listed building (No.116 South Street), turns the corner by the roundabout. This substantial four storey furniture showroom is dated 1860 and it retains some interesting features, most notably the pedimented window hoods and the deep modillion cornice at second floor level.
A3.36 The more southerly end of Cornfield Terrace, down Blackwater Road, affords an important view of the South Downs. Beyond this junction is a group of four semi-detached or detached villas, also of the 1860s. Once called Chiswick Place, they are three storeys high and stuccoed. Like the nearby buildings in Burlington Place, these have two-storey canted bay windows with shallow pitched slated roofs above and are set back from the pavement with gardens.

A3.37 Negative features include:

- The busy traffic
- Modern street lighting
- Concrete and tarmacadam paving
- The poor condition of some of the buildings
- Poorly designed modern shopfronts

Fig 48: Cornfield Terrace with its shopfronts.
Character Area 4: Grand Parade and the Wish Tower
General character and plan form

A4.1 This area contains the most important public open space in Eastbourne, the Wish Tower, and its associated café and gardens. The area includes a number of notable listed and locally listed buildings, of which the Grand Hotel has the most impact.

A4.2 Carlisle Road provides a small, specialised shopping area, otherwise the uses are mainly tourism-related or residential. On the north side of King Edward’s Parade, a grid pattern of streets and squares lead northwards towards Devonshire Park, all part of Currey’s plan of 1859.

A4.3 Of note are the spacious public promenades, on three levels, with the wide pavement on the south side of Grand Parade looking down on the Middle and Lower Parades below. These overlook the long shingle beach, with its timber groynes, and the breath-taking views westwards to The Meads Conservation Area and Beachy Head. To the east are similar views toward the Pier, and beyond towards Hastings.

The Wish Tower
A4.4 The Wish Tower was built in the early 19th century as a Martello Tower (No.3), forming part of the eastern coastal defences against French invasion. Its stumpy profile, on a slightly elevated piece of land, is an important local landmark. The Wish Tower is now a public museum and notable views can be obtained from the building along the coast in both directions. The adjoining café is a timber structure designed to be moveable. It was built in 2012 to replace a poor quality tea room and sun lounge, dating from 1961. Around the Wish Tower is an area of pink and buff concrete paving that shows signs of low maintenance.

Fig 49: Character Area 4: Townscape
A4.5 The public gardens to either side of the Wish Tower are landscaped with brightly coloured flower beds and lawns, with clumps of exotic shrubs and trees. In the centre of the largest lawn on the west side of the Wish Tower, is a statue of Spencer Compton, the 7th Duke of Devonshire, erected in 1910. To the east is the former lifeboat station, built in 1898 and converted into the Lifeboat Museum in the late 1920s.

A4.6 The walkways between King Edward’s Parade and the beach are paved in a variety of concrete or tarmacadam finishes, with the same historic street lights as used further along the seafront, although these too have additional modern lanterns. Bright blue railings, well maintained planting, and the generous provision of public seating for visitors, add to the holiday atmosphere.

A4.7 Towards the Meads area, sandstone walling, less formal planting, a gravelled promenade, and thatched shelters add to the attractions.

South Cliff and King Edward’s Parade

A4.8 This area was developed in the 1880s and 1890s with four storey white painted stucco-fronted buildings set back from the road and enlivened by canted bays, sash windows and raised ground floors. All these buildings were designed to take maximum advantage of the views, some having balconies fronted with decorative cast iron railings. Nos.14-15 South Cliff mark the change to red brick buildings more characteristic of the Meads. Brick paving survives on the south side of the road.

A4.9 Apart from the smaller, residential houses, of which many are subdivided into flats, this section of the conservation area contains a number of very substantial hotels, taking full advantage of their seaside setting. They are separated by the roads and squares that branch off at 90 degrees to King Edward’s Parade.

A4.10 The most important hotel is the Grand, built in 1876 to the designs of R K Blessley. This large, three storey stucco building has later additions to the roof and sides in a similar Italianate style. Canted
bays and balustrades provide a lively decorative appearance under French chateau-style turrets. The ground floor is now masked by a mid-20th century sun lounge and front entrance porch that do not add positively to the design.

A4.11 Unlike the majority of seafront building, the Grand sits back from King Edward’s Parade behind a private garden, containing mature trees which screen much of the front elevation from the public gardens on the south side of the road. The building was designed with principal elevations to each of the four surrounding streets, including a parade of shops facing onto Compton Street. These play an important part in the vitality of the area, and several retain some of their original shopfront details. Of particular note is the red brick boundary wall with panels of greensand and flints.

A4.12 Forming another substantial block to the east is the Lansdowne Hotel and the Wish Tower Hotel, originally built as a terrace of thirteen houses in the 1870s. Each four storied house has a three storey canted bay, a first floor balcony with cast iron railings, and a balustrade parapet. The central three houses are topped by a wide pediment. Unusually, the stucco to the Lansdowne Hotel is finished in a light beige colour. The boundary to the first five properties and the return on Jevington Gardens has unusual panels of diamond-pattern cast-iron railings between stucco Piers.

A4.13 The remaining buildings in this section of King Edward’s Parade are of less interest. The Grand Court is a modern block of flats, possibly built in the 1960s, with a nine storey section on the corner with Wilmington Square that is out of keeping with the lower historic buildings on either side. The older properties to the east, now converted to two hotels, are substantial stucco buildings of the 1870s with canted bays and raised upper floors, similar to the Lansdowne Hotel block.

A4.14 The final building is the former T&G holiday retreat, built in the 1970s. It is a large, dominant building on eight floors, with a strong vertical emphasis. Its brown paneling and white tiled concrete frame make no attempt to reflect the prevailing details of the surrounding historic buildings. Unfortunately its corner location makes this a very prominent building in views along the seafront.

Silverdale Road, Jevington Gardens, Wilmington Square, Lescalles Terrace and Howard Square These roads all lie at right angles to King Edward’s Parade and Grand Parade. Silverdale Road contains one late 19th century terrace, formerly the Eastbourne College of Food and Fashion. It has been converted into flats and some of the less attractive modern features added over the years were removed. Jevington Gardens contains a group of good quality late 19th century terraced houses with a modern block, of no merit, on the corner with Compton Street.
Carlisle Road

This street contains a number of shops and cafes, which spill out on to the wide pavements during the summer, creating an attractive, cosmopolitan street culture. Locally, the area is known as “Little Italy”, reflecting the visible and extended presence of a trader community from our European neighbour.

On the north side is a two-storey Edwardian parade of shops built of red brick with white painted rendered decoration. Dutch gables, copper roofs, and circular windows all add to the interest of these facades.

On the south side, taller stuccoed buildings dating from the 1870s have extended ground floors containing shops which were probably added in the late 19th century. These shopfronts retain many of their original features and provide a lively street frontage. Single-storey shopfronts continue to the junction with Compton Street.
A4.22 On the northern corner with Compton Street is a tiny villa built for the manager of the Devonshire Park and Baths Company in the early 1870s. Now the Eastbourne Heritage Centre, it comprises two storeys of red brick with stucco dressings and a crested slate roof. It is distinguished by a three-storey octagonal corner tower topped by iron cresting and a flag pole. Long views from this point to the South Downs along Carlisle Road, and several mature street trees, contribute to the pleasant environment.

A4.23 Negative features include:

- Modern shopfronts and sun-blinds
- The addition of fencing and lights to the flat roofed areas over the ground floor shops
- The bland bulk of the nine-storey ‘post-modern’ Devonshire Mansions at the corner with Grand Parade

Fig 56: A tiny villa is now home to the Heritage Centre
Character Area 5: South Street to Eastbourne Station
General Character and Plan Form

A5.1 This is an area that starts to the west of Character Area 3 extending along South Street from the War Memorial roundabout to the Town Hall. To the north of South Street, it includes Cornfield Road, Gildredge Road and the streets in between. It also extends to include part of Terminus Road and Eastbourne Railway Station.

A5.2 The area contains very mixed uses with shops in Cornfield Road, South Street and Terminus Road, generally with residential flats or offices above. Professional offices are concentrated in Gildredge Road, Hyde Gardens and Lushington Road. The most important buildings are the Town Hall, Eastbourne Station, and the Church of St. Saviour and St. Peter. South Street follows an ancient route, but the rest of the street layout dates from the 1850s or later.

A5.3 Although the historic character of this area is still recognisable, it has been affected by increased traffic. It is now busy, congested and cluttered by the dominance of highway railings and traffic lights where once the main roads were tree-lined and more easily navigable.

South Street

A5.4 South Street is the site of the medieval settlement of South Bourne, although no evidence of this early beginning remains, apart from the gentle curve of the road. The present buildings generally appear to date from 1880-1900, although some may be refacings of earlier buildings rather than complete redevelopment.
A5.5 The 1813 Ordnance Survey 1st Series map shows the line of Meads Road, South Street and Grove Road with scattered buildings along it and two groups of buildings which appear to be in agricultural use. These all seem to have been swept away apart from a small terrace of early 19th century cottages (Nos.3, 5 and 7 South Street) and a rather altered stable block behind No.97.

A5.6 By the time of the 1841 Tithe Map South Street was more developed with detached dwellings and some groupings, including the former inn at the top end of the street. Interspersed with the residential buildings were functional working buildings. By 1853, the 1st Edition Ordnance Survey shows South Street being more heavily developed on both sides with the arrival of educational establishments and churches, particularly Saint Saviour’s Church and its associated schools, and the college on Furness Road and College Road.

A5.7 The 1879 map shows a staggered arrangement of buildings along South Street with open gardens. Some terracing had been developed by that time. The northern side backs onto an area of land which, over time, became land-locked by buildings and gardens on all sides. This field and its neighbour is recorded in the 1841 Tithe Apportionment as Workhouse Fields.

A5.8 The prevailing character of South Street now has changed little since the late 19th century with tall, red brick buildings lining the backs of the pavement at the western end of the road, and more dispersed blocks of highly decorated Edwardian shops at the eastern end.

A5.9 The Town Hall forms an important group with the Saffrons Garage and the Church of Our Lady of Ransom, on a pivotal site in the centre of the town. The Grade II listed Town Hall was built between 1884 and 1886 to the designs of the Birmingham architect W Tadman-Faulkes in a Free Renaissance style. Its red brick and stone elevations, with its tall clock tower, make an important contribution to the character of the conservation area both physically and as a focus for the public life of the town. This building creates a strong termination to views from South Street with the emphasis being on the tower and clock.

A5.10 To the west of the Town Hall, the locally listed Saffrons Garage was an early motor showroom built in 1911 to include a suite of assembly rooms. It was designed by local architect, J W Woolrough. The elevations are a striking combination of red brick, stone, roughcast and red tiles.

A5.11 By contrast, the Church of Our Lady of Ransom was built for a Catholic Mission from buff sandstone in a Gothic Revival style to the designs of Frederick Walters and is dated circa 1901. It jostles with the neighbouring semi-detached dwellings on Grange Road that were purchased by the Church to provide the presbytery.
A5.12 These lands were once in the ownership of Lord Burlington and contained cottages and gardens with a pond before being developed and then purchased by the Church. The Church is listed Grade II with the presbytery noted as being of townscape merit. Both are contained by a low wall of random flints with a stone coping and gothic Piers rising at regular intervals.

A5.13 Historic maps show that the public house on the corner of Grange Road and South Street stands on the site of the ‘New Inn, tap and yard’. A plaque on the current building records it as being a replacement of 1880. It too is designated as a building of townscape merit.

A5.14 The buildings around this junction create a visually rich and eclectic mix, but the street scene is marred by the former municipal offices to the corner of South Street and Grove Road.

A5.15 The buildings which line the more westerly section of South Street all have a strong vertical emphasis, with ground floor shops below flats or offices. Many of the buildings have gables facing the road, and some retain some well-detailed shopfronts. Most of the buildings date from between 1880 and 1910. However, there are some modern intrusions of no merit as shown on the Townscape Appraisal map.

A5.16 The more easterly section of South Street opens out from a complex traffic junction with Gildredge Road, where pedestrians are strictly controlled by sets of traffic lights. Brick planters with a variety of shrubs help to soften the impact of the cars and lorries. From this point, South Street is much wider and is dominated on the south side by St. Saviour’s and St. Peter’s Church, with its churchyard and mature trees.

A5.17 The church is listed Grade II* and was built in 1867 to the designs of George Edmund Street, who also designed the Law Courts in London’s Strand. Its detached red brick tower, topped by a tall broach spire, is one of the most important landmarks in Eastbourne.

A5.18 A modern office building and a terrace of late Victorian houses, now with ground floor shops, complete this side of the road. On the north side of South Street are several groups of listed and locally listed buildings. Nos 65-75 (odd) are four storeys high and built from red brick. Remodelling of the top floor, altered windows and bland shopfronts are regrettable.

A5.19 By contrast, Nos.79-89 (odd) have an exuberant Edwardian style that merits consideration for local listing. Three storeys high, and dating from about 1890, the six properties are highly decorated with fish-scale tile-hanging, deep cornices and fretted bargeboards. Valentine Court, which dates from the 1960s, sits back from South Street and is totally out of character with its neighbours due to its strong horizontal emphasis.

A5.20 Nos.97 and 97a, with an early 19th century former stables behind, are also set back, but with a substantial brick and flint boundary wall. The three-storey houses, dating from about 1850, have stucco detailing including a semi-circular bay. Despite alterations, this locally listed group provides some indication of the appearance of South Street in the mid-19th century.

A5.21 Nos. 101-119 (odd), listed grade II, form a group of tall gabled Edwardian shops with flats above, the decorative gables being particularly important in views along the street. Red brick, red tile hanging, decorative timber details, and some original shopfronts combine to create an important group.

A5.22 Turning the corner into Cornfield Road, a long terrace of similar buildings stretches northwards, three storeys high and with ground floor shops. These date from the 1860s or early 1870s and are located in Character Area 3. Views from this point are dominated by St. Saviour’s spire and the trees which surround it.

Fig 60: A former Coaching Inn, replaced and now a Public House.
12 and 14 are locally listed for their Art Nouveau-influenced shop fronts. There is also the stone frontage of a former bank to the ground floor of number 22.

A5.27 Other shop fronts are modern, some with over-deep fascias. No.10, on the corner with Hyde Gardens, provides a dramatic contrast. It was built in the early 20th century in a loose Queen Anne style using narrow red bricks to form quoins and rustication with a heavily bracketed timber cornice and pediments above.

A5.28 Negative features include:

- The loss of historical details
- Grey and pink concrete paving
- Poor pedestrian movement and the busy traffic
- Views along Hyde Gardens are disappointing due to the poor quality of the planting and the generally neglected character of this area
- The Eastbourne Information building, which is surrounded by street clutter such litter bins, street signs, and telephone kiosks
- The locally listed No.8 Cornfield Road, which forms the end of the Hyde Gardens block, has been adversely affected by the large, modern shopfront

Hyde Gardens and Lushington Road

These parallel streets were laid out in the 1860s and 1870s creating long terraces of matching houses. Most of the buildings in Hyde Gardens were designed by R. K. Blessley to provide elegant homes overlooking a formal square. Generally, the buildings are three storeys high, over basements with a raised ground floor. Some have attic
Mature street trees and narrow grass verges are positive features. Some original blue brick crossovers remain, but otherwise the pavements are the ubiquitous pink and grey concrete. Modern street lighting and car parking are similarly unattractive. Boundary walls survive with rendered Piers but are now devoid of railings. A few tiled approaches have survived. Windows vary greatly, and the original timber sashes are being increasingly superseded by plastic.

It is noted that Lewis Carroll stayed at no. 7 and this is commemorated in a blue plaque.

Between Lushington Road and South Street runs a narrow back road, Lushington Lane. Originally this was defined by a tall brick wall on the north side which marked the back gardens of the Lushington Road properties. This wall still largely exists although it has been punctured by a number of modern openings. On the opposite side of the lane, a variety of single and two storey buildings can be found, none of them older than c.1900. Some of these sites have been redeveloped with new housing, of two or three storeys high and neutral in their impact on the conservation area. Of note is the 19th century setted roadway which leads from Lushington Lane to South Street, and the remains of the flint wall which has been incorporated into the ground floor of the new flats on the same corner.
Terminus Road and the Eastbourne Station

The branch line from Polegate to Eastbourne, opened in 1849, was a major influence on the development of the town as a significant resort. The present station is the fourth building on the site and was completed in 1886 to the designs of F D Bannister, engineer to the London Brighton and South Coast Railway. The details draw on both medieval and classical motifs, but its most striking feature is fine clock tower built from red brick with terracotta embellishments. To the north is a zinc covered French-pavilion style roof, and inside the station the rows of cast iron columns support a glass canopy.

A5.40

The station is always busy with travelers and recent improvements, including new paving and the planting of street trees, have made it a more attractive meeting place for visitors and residents. A further significant upgrade is planned in order to accommodate an extension to the Arndale Centre.

A5.41

Outside, the curved frontage, the zinc roof and the clock tower all make an important contribution to the character of the area. The busy road junction is, however, cluttered with traffic lights, islands and guard-rails.

A5.42

Opposite, a long terrace of three storey buildings of the 1860s curves around from Gildredge Road into Grove Road. These buildings have stuccoed fronts, are two windows wide with slate roofs with bracketed eaves. All of the buildings have modern ground floor shopfronts, most of which would benefit from partial or total replacement. The use of some of the buildings as cafes or restaurants provides additional vitality and on the corner with Grove Road an additional attraction is the sitting-out...
area provided by one of them.

A5.43 Despite the plan form of the remainder of this curving terrace which leads into Grove Road being evident on earlier maps, it is not included in the conservation area.

A5.44 Negative features include:

- The loss of architectural detail
- The very busy traffic
- Poor quality shopfronts
- Modern concrete paving

Fig 65: Eastbourne Station dated 1849 - 1866
6. Conservation area management

6.1 Duty to preserve or enhance

6.1.1 A conservation area is an area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance (Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990. Local authorities are also required to formulate and publish proposals for the preservation and enhancement of any parts of their area, which are conservation areas (Section 72 of the 1990 Act).

6.1.2 This character assessment fulfills that statutory duty as it identifies a number of threats to the area and proposes various improvements that will hopefully be implemented over a period of time.

6.1.3 The NPPF reinforces the statutory duty but also indicates that local planning authorities should set out in their Local Plan a positive strategy for the conservation and enhancement of the historic environment. This includes heritage assets most at risk through neglect, decay or other threats.

6.1.4 In making a decision on an application for development in a conservation area, special attention should be paid to the desirability of preserving or enhancing the character or appearance of that area (Section 72 of the 1990 Act). This assessment, which describes the conservation area in detail, and analyses its character, will make it easier for Eastbourne Borough Council to make decisions about new development within it.

6.1.5 Further more, by including details of the historical development of the area, both the Council and people who live and work in the Town Centre and Seaside Conservation Area will be made more aware of the special interest of certain features, and of their contribution to the character or appearance of the area.

6.1.6 Designation does not mean that the area stagnates, but rather that change is managed in the light of the significance of the area that this appraisal has sought to identify.

6.2 Development plan

6.2.1 Eastbourne’s Core Strategy Local Plan 2006-2027 was adopted on 20th February 2013 and sets overarching policies for development and change in the Borough as a whole including sustaining the economy of the town, its retail experience and tourist industry as well as a place to live. The appearance of the town and its heritage assets including the conservation area and listed buildings are recognised as being of high importance.

6.2.2 Policies D10: Historic Environment and D10A: Design, seek to preserve and enhance the special architectural character and historic interest of conservation areas and ensure that design considerations play a prominent role in positively contributing to the identity of the Borough and its character.

6.2.3 The Eastbourne Townscape Guide Supplementary Planning Document, 2004 provides an expansion of Local Plan Policies and sets out specific guidance in relation to the built historic environment. It is a review of an earlier Guide.
6.3 Conservation boundary review

6.3.1 Local authorities have a statutory duty to review conservation areas ‘from time to time’. Best practice suggests a review cycle of between 5-10 years. This will depend upon the degree of change and the pressure for change that the area experiences in coming years.

6.3.2 As part of this appraisal, a review of the existing Seaside and Town Centre Conservation Area boundary was undertaken, taking account of Character Areas. No contraction of the boundary or deletions are recommended because of the special architectural and historic interest in the area.

6.3.3 However, it is considered that there are areas that justify inclusion within a revised boundary, including:

- Hampden Terrace, Nos 1 - 12
- Cambridge Road, Nos 1 - 13 (odd), 2 - 16 (even)
- Grove Road between Town Hall and Railway Station including the streets forming ‘Little Chelsea’
- Terminus Road, Nos 189 - 247 (odd), 202 - 254 (even)
- Trinity Trees, Andwell Court and the Multi-storey carpark
- Hartington Place incl. Wealdown House, Garnet House, Sussex House and Hartington Mansions

6.3.4 Where there are modern buildings within these areas, their inclusion is not based on their individual merits but the historic origins of the area, the street patterns and some key buildings of merit.

6.3.5 Grove Road and the streets referred to locally as ‘Little Chelsea’ is a unique area that is unsung and uncelebrated. It has a cohesiveness and unity in architectural styles and periods with a number of buildings retaining their historic details including shopfronts. It is also an area that resonates of local historic importance. There are a number of single dwelling houses within the Little Chelsea area ranging from the late Victorian and Edwardian periods that retain original details and materials.

6.4 Heritage Audit

6.4.1 Eastbourne Borough Council is embarking on a Heritage Audit of its Conservation Areas with the Town Centre and Seaside Conservation Area being the starting point.

6.4.2 The Heritage Audit seeks to record the appearance and condition of each building on a street-by-street basis. In addition to a photograph, a basic form will be completed noting the types of roof coverings, window types, front doors, front walls and external features and fixtures such as gutters and downpipes.

6.4.3 This data will generate a metric for each street determining authenticity around retained and surviving features and a grading.

6.4.4 It is hoped that this information can be transcribed into a series of colour-coded street maps which highlight the extent to which heritage assets are retained in different parts of the conservation area, allowing the Council to intervene most effectively going forward focusing on resources on those areas likely to evidence most significant gain. Ideally, the Council would also like to interrogate the resilience of different variables in different parts of an area, picking up on areas that do well on maintaining traditional roof materials, for example, whilst falling down on window retention.

6.4.5 This forensic recording will enable the Council to determine the number of single occupation dwellinghouses remaining in the Town Centre and Seaside Conservation Area and the appropriateness or indeed requirement for an Article 4 Direction. This is a mechanism that would remove “permitted development” rights for single dwellinghouses to change windows and doors without planning permission, for instance. The Lewes Conservation Area is an example of the successful implementation of an Article 4 Direction arresting the loss of traditional features.

6.4.6 The Heritage Audit offers an opportunity to capture the characteristics of the area including commercial centres and the most sensitive streets. With reference to commercial signage, and depending on the findings of the Heritage Audit, the Council will be in a position to consider Areas of Special Advert Control in most important streets.

6.4.7 Given its plan form and layout, away from the seafront and promenade, for many, orientation is a challenge. The Council seek to review directional signage to improve the ease with which people can navigate themselves to, from and around a place. Good wayfinding includes legible, well-designed spaces, signs and information at key locations aimed at pedestrians. It builds upon what we know as local residents and workers and is based on mental mapping, progressively disclosing information with signage located on desire lines and pedestrian flows with maximum visibility, consistent naming product design and graphic language. It also works with schemes to de-clutter the public realm.
7. Issues for future management

7.1 General Overview

7.1.1 The quality of the historic built environment in the Town Centre and Seaside Conservation Area is generally good and the Council has already invested heavily in improvements, particularly along the seafront. However, there are areas where clear signs of neglect and deterioration of buildings are evident. The areas of prestige have tended to overshadow areas of a lesser architectural profile that are still deserving of their conservation status. For example, there is notable contrast between Devonshire Place and Ceylon Terrace. Also Seaside, although having its own identity, is also vastly inconsistent within a short distance of the seafront. The Regency Terraces including Cornfield Terrace sit with a superior air to Seaside Road and the later Edwardian buildings which are still architecturally interesting and deserving of attention.

7.1.2 Even in the more prestigious areas, unsympathetic alterations and additions to buildings and newer developments from the mid to late 20th century has had negative impacts, and some of the streets and spaces between the buildings require improvement or further enhancement. Public space around the Redoubt Fort and the Wish Tower are generally well maintained and the floral displays along the seafront promenades are particularly attractive.

7.1.3 The following are considered to be particularly “negative features” in the conservation area (these and others of lesser impact are marked on the Appraisal map:

Site specific:
- Modern buildings adjacent to the Redoubt Fort
- The Metropole Court, Royal Parade

7.2 New development and alterations

7.2.1 The Town Centre and Seaside Conservation Area contains a number of special features which give it its special character and appearance which should be considered when contemplating new development. This includes altering or extending existing buildings, or providing completely new buildings:

- Wide, tree-lined streets relating to Currey’s 1859 plan
• Largely original plot boundaries
• Front boundary walls of merit (usually painted render, brick, flint, or greensand)
• Some decorative cast iron railings to plot front boundaries
• Buildings arranged in terraces on the back of the pavement or as villas in gardens
• Historic building lines largely maintained
• Usually three or four storeys high
• Italianate details almost universal
• Most buildings covered in stucco, now painted white or cream
• Classical details: shallow slate roofs, deep overhanging eaves, sash windows, moulded architraves and hood moulds to windows, string courses, modillion cornices, raised ground floors, simple porches, cast iron railings to first floor balconies, some hoods over first floor windows
• Late 19th century buildings (Seaside Road and the eastern end of Royal Parade) are red brick

7.2.2 Having regard to the NPPF and policy requirements new development should respect the surrounding historic environment and the scale, materials, and general form of the existing buildings.

7.2.3 New development should seek to avoid creating poor pastiches of heritage buildings and architectural periods. Therefore should seek to retain the following:

• Retain existing historic plot boundaries and plot densities
• Retain existing trees and mature planting
• Retain existing front boundaries (often attractive brick and flint walls, or cast iron railings)
• Respect the prevailing building line for each street
• Reflect the scale, bulk and general form of existing historic buildings in the area
• Respect the pitch and roof materials of adjoining historic buildings
• Specify appropriate traditional materials
• Specify timber windows, traditionally detailed (usually vertically sliding sashes or side-opening casements)
• Front and other visible doors should be in timber, with moulded panels
• Avoid the use of Upvc aluminum, and other modern materials
• Avoid on-site car parking where this would impinge on the streetscape
• Avoid large blocks of garages

A poor quality ‘copy’ can often be visually jarring and fails to meet the aspirations of the Council for high quality architecture and good design. In some locations, the Council considers that there is a place for honest, high quality, modern and architectural responses that makes a positive contribution to Eastbourne’s townscape. Therefore, well designed contemporary buildings may be supported, particularly where it can be demonstrated, that account has been taken of the positive cues from the existing historic townscape and its buildings as well as:

• Taking account of ratios between solid and void
• Having regard to the pattern of fenestration
• Complimenting heritage assets and positively contributes to their settings

7.2.4 Using high quality materials
• Producing uncomplicated roof forms
• Not seeking to compete or draw attention away from key listed buildings and set-piece architecture

7.3 Replacement windows, doors and roof materials

7.3.1 This appraisal has identified a general problem caused by the loss of historic features such as original windows and doors. The almost universal use of concrete roof tiles in some streets has also adversely affected the character and appearance of the conservation area. However, the Council can control such detrimental change in a variety of ways.

7.3.2 Few of the residential properties in the conservation area are family houses, as most have been subdivided into flats, such as in Pevensey Road and Ceylon Place. The most obvious exceptions to this are in Elms Avenue and Royal Parade. These family houses have a wide range of “permitted development” rights, including replacing windows and doors, and changing roof materials or painting previously unpainted brick.
Doors

7.3.11 The Council will seek to resist the loss of traditional timber doors and their replacement with Upvc doors or doors of design that does not respect the character and appearance of the building as a whole or terrace.

7.3.12 The colour of doors can affect appearance of a building. The use of heritage colours, where appropriate, can elevate the appearance of the building itself and the streetscene.

Roof materials

7.3.13 So far as roof materials are concerned, the Council will continue to encourage the use of natural slate or clay tiles on historic buildings within the conservation area and planning permission for modern materials will only be given where their use will not have an impact on the character of the surrounding area.

7.3.14 To prevent the any further loss of character, and following public consultation, the Council can serve what is called an Article 4 Direction on the few remaining “dwelling houses” within the conservation area. This would in effect bring under planning control a number of changes that on blocks of flats and other commercial premises already require planning permission. Allied to such a Direction there would therefore have to be increased vigilance on the part of the Council so far as these other properties are concerned, to provide a fair and consistent system. The necessity for such a Direction will be reviewed as part of the Heritage Audit.

Windows

7.3.5 This appraisal has identified a large number of Listed Buildings as well as “Buildings of Townscape Merit”. It is evident that these buildings, and locally listed buildings, are particularly vulnerable to unsympathetic change and where planning permission is required, applications for such changes as the insertion of Upvc windows may be refused.

7.3.7 Therefore within the conservation area, the replacement of traditional timber windows to front elevations is essential. Where replacement is necessary, new windows should mirror the design and form of the traditional original windows including opening configurations to ensure the least visual and physical disruption to the local scene. On listed buildings this will include the use of traditional sash cords, pulleys and weights.

7.3.8 To rear and side elevations, relaxations may be justified, particularly where those elevations are not on public display. Each case will be considered on its merits and applicants will be required to make a case for the use of materials other than traditional timber. However, the Council will require that the windows match the design of the original windows.

7.3.9 Where Upvc windows are allowed, the Council will expect applicants to copy the original appearance of the original windows as far as possible, including replicating the window pane size, the frame design and the method of opening. For instance, a traditional 19th century sliding timber sash should be copied using vertically sliding sashes, not top-hung lights. This will help to maintain the character of the historic buildings within the conservation area. Front doors are fortunately not so commonly replaced, but new doors should be carefully detailed to match or reflect the original four or six panelled design, and should be timber not plastic.

7.3.10 Following the Heritage Audit the Council will be able to guage where action is most appropriate to defend its heritage assets.

7.3.11 The Council will seek to resist the loss of traditional timber doors and their replacement with Upvc doors or doors of design that does not respect the character and appearance of the building as a whole or terrace.

7.3.12 The colour of doors can affect appearance of a building. The use of heritage colours, where appropriate, can elevate the appearance of the building itself and the streetscene.

7.3.3 This contrasts with similar buildings in multiple occupation (i.e. flats) or in commercial uses (such as hotels or guest houses) which have fewer permitted development rights, and where the Council already requires planning permission for a variety of external changes including the insertion of new windows, front doors and changing roof materials. The majority of the buildings within the Town Centre and Seafront Conservation Area fall within this category.

7.3.4 The Heritage Audit will be more specific in its:

a) enumeration of the extent of surviving heritage fabric and
b) development of the most effective responses to retain what is there and generating strategies for cherishing even currently degraded areas through inventive use of colour, zoning and smart design.

7.3.5 This appraisal has identified a large number of Listed Buildings as well as “Buildings of Townscape Merit”. It is evident that these buildings, and locally listed buildings, are particularly vulnerable to unsympathetic change and where planning permission is required, applications for such changes as the insertion of Upvc windows may be refused.

7.3.6 The Council has produced realistic guidance on windows in heritage locations (see Appendix 4: Draft Windows Guidance). This is in recognition of the high quality of its key buildings, streets and squares, but also recognises the loss of timber windows in many streets.
Further information about the control of development within the Town Centre and Seafront Conservation Area can be found in the Eastbourne Townscape Guide.

7.4 Shopfronts

7.4.1 Within the Town Centre and Seafront Conservation Area are a large number of buildings with ground floor shop fronts. Many of the buildings date to the period 1860 - 1900 and there are many well preserved historic shopfronts as well as sensitive replacements. However, there are also garish modern shopfronts with over-sized fascias and awnings in unsympathetic modern materials that detract from the architectural interest and quality of the conservation area. They include national chains, smaller independent retailers and hoteliers.

7.4.2 The Council will encourage good new shopfront design and the retention of traditional, original and character shopfronts where they still exist. Where lost, there is an interest in creating attractive and distinctive retail spaces which could see the return of traditional timber shopfronts or the installation of a characterful contemporary design that avoids inappropriate security shutters, oversized fascias and inappropriate illumination.

7.4.3 Where it is proposed to reinstate shopfronts to the correct historic pattern, the detailing, proportions, elements, materials and signage should be exact and not a poor quality replica.

7.4.4 Therefore, when designing a new shopfront the following should be considered:

- Re-use any remaining historic features
- Use of timber not aluminum or Upvc
- Use of traditional details such as:
  - panelled stallrisers
  - moulded fascias
  - moulded mullions
  - pilasters and corbels
- Shopfronts should be painted not stained
- Lighting should be carefully designed and unobtrusive
- Use of traditional painted signs, not applied plastic letters
- Painted hanging signs may be acceptable in certain locations
- Internally illuminated or plastic signage is generally not acceptable in the conservation area
8. Conclusions and recommendations

8.1 This appraisal forms part of Eastbourne Council’s strategy for controlling and enhancing the historic built environment in Eastbourne. It is intended that it be adopted as “Supplementary Planning Guidance”, having the same weight at a public inquiry as the Local Plan. Advice contained within it will therefore be used when determining planning applications in the area, and will form the basis for a variety of development control decisions.

8.2 However, the success of this document also relies on the aspirations and support of the local community. It is hoped that by detailing what is important about the area, local residents and local workers will support the Council’s efforts and will themselves care for their conservation area properties, including looking after their trees and planting.

8.3 This appraisal has identified a number of negative features within the Town Centre and Seafront Conservation Area, and proposed a range of initiatives to improve and enhance the character of the conservation area. Some of these, such as replacing modern paving and street lighting, rely on funding from external sources. Others, such as improving Development Management, can be achieved by explaining to local residents and business owners just what is valuable and important about the area in which they live or work. This appraisal plays a vital part in that education process and it is hoped that incrementally some or maybe all of the following proposals can be implemented by the Council:

- Follow the guidance for new development set out in this appraisal
- Add identified areas to the Town Centre and Seafront Conservation Area
- Seek opportunities, as they arise, to carry out historic restoration and enhancement work to the public gardens at Hyde Gardens, Howard Square and Wilmington Square, as such enhanced schemes would create a more appropriate setting for the historic buildings which surround them
- Seek improvements to those areas identified on the maps as in need of environmental enhancement
- Retain traditional paving materials where it currently exists
- Promote the replacement of modern concrete paving with brick or granite setts in such as South Cliffe, Grand Parade, Devonshire Place, Cornfield Terrace
- Use high quality materials with simple detailing in areas of public realm
- Introduce legible signing and wayfinding
- Declutter the public realm of unnecessary street furniture
- Provide improved pedestrian crossings/access across the conservation area including to the promenade
- Plant more street trees and maintain the existing ones
- Encourage the use of traditional materials on existing buildings and for new developments as appropriate, especially for windows, doors and roofs
- Consider replacing modern street lamps with wall-mounted lighting or with “heritage” street lights
- Encourage the repair or re-instatement of traditional timber shopfronts where appropriate.

Footnotes
2. This phrase has been used in successive Government guidance since 1967
7. Eastbourne Borough Council ‘Conservation Areas in Eastbourne’ pp4-5
8. Spencer Compton (1673-1743) was speaker of the House of Commons from 1715 to 1727, and Lord Privy Seal in 1730.
10. http://www.gic.co.uk/ebhistory.htm
11. Old Memories of East-Bourne, Chapter 1IL
12. Eastbourne Memories – A Victorian Perspective, Chapter III A tour through central Eastbourne, p37
Appendix 1: Heritage assets

Listed Buildings

**Terminus Road**
Railway Station. Grade II

**Trinity Trees**
Church of Holy Trinity. Grade B
Group of 3 telephone kiosks outside Holy Trinity Church. Grade II

**Locally Listed Buildings**
A number of buildings have been identified as being Locally Listed. They do not meet the same level as buildings suitable for statutory designation but nevertheless have merit. As such they benefit from protection under Section 12 of the National Planning Policy Framework and fall under the definition of Heritage Assets. These are identified on the relevant base maps and include for example,

- **Royal Parade**
  5 - 22 (consec), 23 - 25 (consec)
  Kiosk, Pavilion Gardens
  Tram Shelter

**Buildings of Townscape Merit (Positive Buildings)**
A number of buildings, either individually or as group, make a positive contribution to the identity of the Conservation Area and Eastbourne. These are also identified on the townscape maps and include, for example,

- **Carlton Road**
  28 -38 even

Howard Square
1-6 (consec) & 9-12 (consec). Grade II

- **King Edward's Parade**
  Statue of Spencer Compton, Eighth Duke of Devonshire Kg (1833/1908) Mayor of Eastbourne 1897/98, Grade II
  Wish Tower, Grade II
  Lifeboat Museum

- **Marine Parade**
  Miramar Hotel and Queen's Mansions (Marine Gardens).
  Grade II
  6 & 7. Grade II
  27 & 28. Grade II
  35-40 (consec). Grade II

- **Meads Road**
  Caffyns Garage, Grade II

- **Seahouses Square**
  Drinking Fountain, Grade II

- **Seaside Road**
  106 -114 The Royal Hippodrome. Grade II

- **South Street**
  Church of St Saviour & St Peter. Grade B
  Saint Saviour's Eastbourne War Memorial, Grade II
  South Street Free Church Address, Grade II
  3, 5 & 7. Grade I
  101-119 (odd). Grade II

- **South Street Free Church Address**
  Grade II

- **Seaside**
  20. Grade II
  48 -70 (Even). Grade II

- **Grange Road**
  Our Lady of Ransom RC Church. Grade II
  Grove Road
  Town Hall. Grade II

- **Hartington Place**
  5 -21 Hartington Place

- **Howard Square**
  1-6 (consec) & 9-12 (consec). Grade II
Appendix 2: Local plan policies

Eastbourne Core Strategy Local Plan

Policy D10: Historic Environment
All significant heritage assets will be protected and enhanced, where practicable:

There is a presumption in favour of protection of all heritage assets from inappropriate change, including both designated (Listed Buildings, Conservation Areas) and non designated assets (Buildings of Local Interest, Areas of High Townscape Value). Development within Conservation Areas will be permitted if:

1. it preserves or enhances the character, setting and appearance of the area;
2. it does not involve the loss of important features which contribute to the character of the building itself or wider area;
3. its form, bulk, scale, height, massing, materials and function of the development are appropriate to the development site and surrounding buildings, spaces and views;
4. it does not involve all or the partial demolition of a building or feature which positively contributes to the character of the area, unless it can be demonstrated to be wholly beyond repair, incapable of beneficial use or is inappropriate to the character of the area.

- Designated Historic Parks, Gardens and Open Spaces as well as those of importance will be protected from development that would adversely affect their character and historic interest. Views into and from these sites will be protected. Sites should not be subdivided.
- There will be a presumption against any development that would directly or indirectly have an adverse effect on Scheduled Monuments or Archaeologically Notification Areas. Where development is proposed in Archaeologically Notification Areas, appropriate assessments will be required and discovered remains will need to be preserved in situ or by record.

Policy D10A: Design
In order to achieve a high quality environment new development makes a positive contribution to the appearance of our townscape and urban heritage. Design and layout should take account of context, i.e. neighbouring buildings as well as the surrounding area. New development can be modern or based on historic forms but must respect, preserve or enhance local character. It is vital that design goes beyond the focus of the individual development and also takes account of sense of place, safety and security. Eastbourne’s built environment should be of an exemplary standard. It will be protected and enhanced and development will be expected to:

1. seek exemplary standards of design and architecture that respects Eastbourne’s unique characteristics;
2. apply national and regional policies in respect of design, landscape, townscape and historic heritage;
3. ensure that the layout and design of development contributes to local distinctiveness and sense of place, is appropriate and sympathetic to its setting in terms of scale, height, massing and density, and its relationship to adjoining buildings and landscape features;
4. ensure that new development makes a positive contribution to the overall appearance of the area including the use of good quality materials, reusing existing materials where appropriate, and seeking to achieve a high standard of finish;
5. promote local understanding of good innovative and imaginative design; and
6. ensure new development is accessible to all and designed to minimise crime and anti social behaviour without diminishing the high quality of the overall appearance.

Eastbourne Core Strategy Local Plan

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Appendix 3: Glossary

Archaeological interest
There will be archaeological interest in a heritage asset if it holds, or potentially may hold, evidence of past human activity worthy of expert investigation at some point. Heritage assets with archaeological interest are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them.

Article 4 Direction
A direction which withdraws automatic planning permission granted by the General Permitted Development Order.

Building elements
Doors, windows, cornices and other features which contribute to the overall design of a building.

Character assessment
An area appraisal identifying distinguishing physical features and emphasizing historical and cultural associations.

Classical
A term for Greek and Roman architecture and any subsequent styles derived from it.

Conservation (for heritage policy)
The process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances its significance.

Conservation area character appraisal
A published document defining the special architectural or historic interest which warranted the area being designated.

Conservation Area
An area designated for its special architectural and historic interest.

Cornice
An external moulded ledge projecting along the top of a building or feature, also used to describe the decorative moulding in the angle between a wall and ceiling.

Designated Heritage Asset
A World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation.

Heritage Asset
A building, monument, site, place, area or landscape identified as having a degree of significance meritng consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing).

Historic environment
All aspects of the environment resulting from the interaction between people and places through time, including all surviving physical remains of past human activity, whether visible, buried or submerged, and landscaped and planted or managed flora.

Historic environment record
Information services that seek to provide access to comprehensive and dynamic resources relating to the historic environment of a defined geographic area for public benefit and use. For Eastbourne the Local Studies Library in Carlisle Road and The Keep, Falmer hold an extensive amount of information on Eastbourne and some of its important buildings.

Italianate
A term used to describe classically-inspired buildings, usually of the 19th century.

Landmark
A building or structure that stands out from its background by virtue of height, size or some other aspect of design.

Listed building
A building which is included on the Statutory List of Buildings of Special Architectural or Historic Interest, compiled by the Department of Culture, Media and Sport. Buildings are listed grade I, II* or II. All alterations which affect their special interest require Listed Building Consent from the Council. The whole building is covered by the listing, including the interior, modern extensions, and buildings or structures within the curtilage (boundary) dating from before 1st July 1948.

Local distinctiveness
The positive features of a place and its communities which contribute to its special character and sense of place.

Locally listed building
A building which has been assessed by Eastbourne Borough Council as being of local architectural or historic interest. All such buildings in Eastbourne are protected by policies within the Local Plan and a list and further policies and guidance are included in the Eastbourne Townscape Guide.

Massing
The relationship of buildings to each other and to their setting, commonly used to describe the height, width, and bulk of a building block in relation to its immediate environment.

Modillions
Small consoles or brackets at regular intervals along the underside of a cornice, often found in classical buildings.
Morphology
A term describing the form of a settlement, usually relating to street layout and the relationship of buildings to open space.

Quoins
Dressed stones or stucco on the angles of a building. Stucco quoins are usually designed to replicate stone with one short block alternating with one longer block.

Rusticated
The exaggerated treatment of masonry, often stucco, to give an impression of strength. In the most usual kind the joints are recessed by V-section chamfering or square-section channelling. Banded rustication has only the horizontal joints emphasised in this way. The faces may be flat, but there are many other forms, e.g. Diamond-faced, like shallow pyramids; Vermiculated, with a stylised texture like wormcasts; and Glacial (front-work) like icicles or stalactites. Rusticated columns may have their joints and drums treated in any of these ways.

String courses
Horizontal stone course or moulding projecting from the surface of a wall.

Stucco
Stucco is a fine lime plaster worked to a smooth surface, commonly used as a render on external walls in the 18th and 19th centuries. It is often formed into mouldings and other decorations, and is usually painted. Most of the 19th century Italianate villas in Eastbourne are faced with this material.

Urban grain
The pattern of the arrangement and size of buildings and their plots in a settlement; and the degree to which an area’s pattern of street-blocks and street junctions is respectively small and frequent, or large and infrequent.

Vernacular
The way in which ordinary buildings were built in a particular place, making use of local styles, techniques and materials and responding to local economic and social conditions.

View
What is visible from a particular point. Compare ‘Vista’.

Vista
An enclosed view, usually a long and narrow one.

Topography
The arrangement of the natural environment including features.
Let us know what you think.
This is a draft policy we are currently consulting on and we want to hear your views.

Specifically:
• Have we managed to strike the right balance between looking after our heritage and the demands of today?
• Are our most protected areas sufficiently broad or do we need to extend them to take in more property?
• Have we got the balance right in terms of protecting front and rear elevations?

Preserving the very best: a pragmatic policy on windows in heritage locations

Eastbourne is justifiably proud of its built environment, which benefits from early efforts in the C19th to apply town planning principles to create a prestigious coastal resort predicated on outstanding design, visual coherence and a celebration of the area’s outstanding natural beauty.

A century and a half later, the town still attracts superlatives, offering a memorable vacation experience for many thousands of visitors – many returning each year – as well as an attractive and desirable home for a rapidly expanding population.

Over time, however, taste, technology and overwhelming social and economic change have generated very different expectations about how we live our lives, and how we make use of our domestic spaces, with an explosion of public interest in architecture and design within and outside the home.

New products, materials and ideas allow for adaptations inconceivable just a few years ago and the look and feel of our homes and streetscapes have changed accordingly as many of us undertake works and invest in our homes. Here at Eastbourne Borough Council, we recognise that times change and that we need to balance the demands of today with respect for our heritage buildings in order that we can bequeath the best possible legacy to our children and grandchildren. This is why we have written this new policy on windows, one of the most popular areas for home improvement and the one that has most impact on the look and feel of our streets.

Rationale
The policy aims to keep as much original fabric as possible in most visible and protected locations, whilst allowing for greater choice and flexibility elsewhere.

Specifically, it attempts to safeguard the presence of original timber windows on front elevations in central locations at the heart of the town, maintaining the elegance and dignity of the Duke of Devonshire’s vision of a costal idyll that has served the town well over such a long period.

In all our Listed Buildings, a forensic focus on the integrity of our heritage assets is paramount and all proposals to replace timber windows will be resisted.

In the borough’s 12 conservation areas, all of which were identified on the basis of their architectural or historic interest, we would also wish to retain the look and feel of very special places and support the retention of timber windows on front elevations. Where replacement is necessary, new windows should mirror the design and form of the originals, thereby minimising disruption to the local street scene. At rear and side elevations, we are more relaxed about the use of materials, but insist that all new windows mirror the design and detail of the original windows.

In areas of high townscape value, a category which recognises important heritage assets that are not covered elsewhere, we will apply the same rules as apply in conservation areas. Once again, our major focus is on front elevations, where the emphasis will be on protecting original timber windows, with a more relaxed approach to side and rear elevations where we want windows to match the original form but are prepared to consider the use of different materials.

Outside of these categories, in all other locations, the clear preference is for replacement windows to match the style and form of the originals, and for the overall shape of the local streetscape to be maintained.
Appendix 5: Sources


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